

EUROPEAN CITIES OF CULTURE FOR THE YEAR 2000

A wealth of urban cultures for celebrating the turn of the century



FINAL REPORT

GiannaLia Cogliandro



EUROPEAN COMMISSION

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Contact data can be found at the end of this publication.

This report has been produced in order to assess the strengths and weaknesses of our co-operation during the past 3 years and ultimately to use our experience to facilitate the development and the implementation of cultural networks in Europe.

This document is primarily intended for international readers, including the following: European Commission, European Parliament, Council of Europe, councillors of culture at the Permanent Representations to the EU, public authorities in the 9 countries, ECC2000 local authorities; ECC2000 cultural community, European cultural networks, future European Cities of Culture, students.

The method of study included a review of all the available published and unpublished documentation from the nine ECC offices and from the EU archives, interviews with the nine directors, cultural operators and local authorities.

I wish to thank a number of people who have helped me. The nine Directors for their constructive ideas and comments and with whom I have discussed about many of the themes covered and the ECC offices for their generous support in exchanging information and for their help in editing this book. Others I would like to thank include the local artists with whom I have frequently discussed about their city of culture and the culture of their city.

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Foreword



The “European Capital of Culture” event goes back to 1985 and was an initiative by the then Minister for Culture in Greece, Melina Mercouri. Since that time, one or two cities have been chosen each year by intergovernmental decision of the Ministers of Culture meeting within the Council.

From the outset, the Commission has granted financial support for this cultural event and the “Culture 2000” programme, adopted by the European institutions for the period 2000–2004, has included this event among the “special cultural events” of European and international importance.

For the year 2000, the Ministers of Culture decided to mark this symbolic date in a special way by choosing nine cities: Avignon, Bergen, Bologne, Brussels, Crakow, Helsinki, Prague, Reykjavik and Santiago de Compostella.

This decision has considerably increased the cultural impact of the event. Many European people took an active part last year in the cultural events organised by the nine “European Cities of Culture”. These events have brought together and generated cooperation between thousands of cultural players around live performances, theatre, historical monuments, urban culture, street arts and new forms of artistic expression. Dozens of events and projects were carried out jointly, others toured from one city to another. This profusion of initiatives shows the vitality of cultural activity in Europe and the eagerness of Europeans to step up their cultural exchanges.

The cooperation of the nine “European Cities of Culture” for the year 2000 was made easier by the pooling from the outset of a range of specific coordination and promotion tools which include the AECC association set up in 1996, a system of Intranet communication “Weboffice”, and a common logo. As can be seen from this final report, the European Commission has been providing financial support for these cultural cooperation actions since 1997.

But the success of this cooperation lies not only in what it has achieved. It has provided a platform for European networks of artists and institutions which are pursuing their activities and will far outlive the year 2000.

In addition, this cooperation has not jeopardised the diversity of approaches and programmes implemented by each city: the organisational approaches and structures, and the themes and priorities defined, have made it possible to clearly identify the cultural features peculiar to each “capital”: as Avignon was celebrating “*Beauty*”, Brussels was focusing its action on “*The City*”, Prague on “*Cultural heritage*”, Reykjavik on the relationship between “*Culture and nature*”, to name but a few.

The report now published is the history of a wonderful adventure and an undeniable success. However, I am fully aware of how difficult the initial challenge was and how many problems, including financial problems, were generated by the joint designation of nine European cities of culture for the year 2000.

The merit of this report is precisely the frankness with which it also mentions the failures, mistakes and disillusion which are part and parcel of any project or venture on this scale. I have no doubt that it will stand as an invaluable guide for the cities which in the years ahead will in turn have the privilege and the responsibility to be a “European Capital of Culture”. The European Commission will do its utmost to support them just as it did in the year 2000.

Thank you, all of you, for your endeavour and your commitment.

Viviane Reding

Introduction by the Author



« The cultural health of Europe requires two conditions: that the culture of each country be unique and that the different cultures recognise the relation between them ».

T.S. Eliot

The conception of the European City of Culture programme was not the result of a carefully developed plan to solve urban problems, but rather a simple idea and far-sighted vision of the Greek Minister Melina Mercuri and the French Minister Jacques Lang. The idea involved the selection of one European City to be awarded each year with the title of the European City of Culture. The vision came in anticipation of a renewed focus by cities on their own cultural heritage and their distinctive cultural identity and vitality.

Although its first aim was to, *“highlight the cultural wealth and diversity of the cities of Europe whilst emphasising their shared cultural heritage and the vitality of the arts”*, it became evident that the impact of this programme went beyond this educational bond. It gave the city a marketing opportunity to improve its image on a national and European scale, and constituted a sort of regeneration tool for the principal areas around which the main events occurred.

Since 1985 one European capital has been selected each year, sometimes twinned with a second city that has hosted a cultural month. For the year 2000, no fewer than nine cities announced their interest: Avignon (France), Bergen (Norway), Bologna (Italy), Brussels (Belgium), Helsinki (Finland), Krakow (Poland), Prague (Czech Republic), Reykjavik (Iceland), and Santiago de Compostela (Spain). Early 1995 gave the particular symbolic importance of the year 2000, the EU ministers decided to give all nine of these cities the Cultural capital title for the year 2000. This unprecedented inter-governmental decision provoked strong reactions from the previous Cultural Capital, which argued that the original concept was being abandoned.

¹ *Introductory note for Council of 20.11.95*

According to the resolution governing the programme, each city is free to determine its own emphasis and theme and to organise programmes and projects within the time scale and budget that each city decides. Due to the fact that the nine Cities of Culture of the year 2000 were different in size, ambitions, needs and tastes regarding the local and international community, they focused on different directions. Inevitably the cultural programmes and approaches of the cities varied massively, thus resulting in nine rich and wide cultural programmes reflecting the nine different cultures of the cities.

The city of Avignon, vibrant home to artistic creation, decided to celebrate the year 2000 under the motto, "Art and creativity". The city of Bergen, the Grieg's home-town decided to welcome the new millennium under the sign of, "Art, Work and Leisure". The cultural city of Bologna, "*la dotta*", selected the motto, "Culture and Communication", focusing on young people and used the chance to open an array of new cultural spaces including a covered salt warehouse. The capital of Europe, Brussels, decided not to present a great millennium festival but concentrated on initiatives which, under the theme, "the City", will have long term impact after decades when it has been ripped apart to make way for the EU institutions. Prague looked to its past heritage and built up a rich and ambitious programme under the theme of Cultural Heritage. The Nordic city of Helsinki decided to use this opportunity to bring Finnish culture to an international awareness level and to foster the link between culture and, "Knowledge, Technology and Future". Santiago de Compostela, well known for being the end of the St. James' pilgrim road questioned itself on the place of, "Europe and the World". The city of Reykjavik placed all the events under the theme "Culture and Nature", while Krakow, the city with its tradition of various cultures and religions existing together for over a thousand years chose the theme of, "Thought, Spirituality and Creativity".

The collaboration on pan-European level is not an easy task. Different cultures, different expectations and goals, and multiplying costs can jeopardise ideas and projects. However, after the first shock, the nine cities of the year 2000 soon combined their forces and started to plan collaborative actions and projects. In particular, in 1996 the nine Cities decided that the core of their cooperation would consist of nine co-operation projects. As a project leader, each city had to propose such an international project to its eight partner cities. The nine cities were free to determine their participation in the proposed international projects depending on their own cultural city emphasis, programmes and budgets. This unique and rich cultural cooperation between nine different cities resulted in twelve joint projects big or small, covering different fields: *Technomade*, *Coasts and waterways*, *Café9.net*, *Walkabout stalk*, *Communication*, *Codex Calixtinus*, *Citylink*, *Voices of Europe*, *The faces of Earth*, *Kide*, *The House of the Nine cities*, *Bologna gala Dinner*.

Apart from the twelve AECC joint projects, this cooperation resulted in more than sixty international projects and in some long-term synergies between cultural institutions and

artists living and working in the nine ECC2000. Moreover, some new networks were also established and the sharing of experiences and dialogue between the Cities - Mayors, directors, producers, artists gave some positive ingredients to this , “forced marriage”.

Today, in the light of these results and this unique experience we can reinforce the idea that European cultural diversity should not be viewed merely as a source of ethnic and national conflicts, but it is also something of positive that enriches our continent. The core of European ideology is in recognising this diversity in tolerance and personal richness. This is what we learned during these past four years, this is the message that we would like to transmit to the future European Cities of Culture .

GiannaLia Cogliandro
AECC General Secretary

PART I

A EUROPEAN PROGRAMME FOR CITIES OF CULTURE

Chapter I

The European City of Culture Programme

1. BACKGROUND

At the end of November 1983, the ten Ministers of Culture within the European Community, gathered in Athens at the invitation of the Greek Minister of Culture, Melina Mercouri. At the meeting, Mrs Mercouri put forward the concept of generating a greater knowledge of European cultures within the member nations of the European community. Culture and its dimensions had to also be given reasonable attention, alongside trade and economics, the main focus of the EC until that time. *"I want to improve communication amongst artists and the intelligentsia in Europe. It is time for our voice to be heard as loud as that of the technocrats. Culture, art creativity are not less important than technology, commerce and economy"*, argued the Greek Minister .

The idea involved the selection of one European City each year to be awarded the title of European City of Culture. The vision came in anticipation of a renewed focus by cities on their own cultural heritage and their distinctive cultural identity and vitality.

Although its first aim was to, *"highlight the cultural wealth and diversity of the cities of Europe whilst emphasising their shared cultural heritage and the vitality of the arts"*⁴, the City of Culture designation has over the years become, a versatile development tool of cultural policy capable of achieving multiple objectives.

A Cultural Capital year was not supposed to be viewed exclusively as a festival. Instead, dialogues, discussions, seminars and public participation were essential elements for broadening debate and knowledge of cultural life and of the culture of Europe. The terms for an application were deliberately kept as vague as possible and the interpretation of the scheme was left very much to the individual designated cities. Examples include: the organisation of specific cultural projects designed to bring young people to the arts; to increase social cohesion; to develop high quality and innovative cultural tourism with due

² Commission of the EC, 1997

³ Commission of the EC, 21997:2

⁴ Commission of the EC, 21997:2

⁵ Commission of the EC, 21997:2

allowance for the importance in this connection of managing the cultural heritage on a sustainable basis and reconciling the wishes of visitors with those of the local population⁶. Thus, the main reason for the success of the ECC has been the use of the 'indigenous model', i.e. one that is flexible and allow freedom of interpretation to reflect specific needs and aspirations of different kinds of cities. This has tended to be in past ECCs on infrastructure improvement, festival programmatic or artistic conception⁷

EUROPEAN CITIES OF CULTURE (1985-1999)

YEAR	ECC
1985	Athens
1986	Florence
1987	Amsterdam
1988	Berlin
1989	Paris
1990	Glasgow
1991	Dublin
1992	Madrid
1993	Antwerp
1994	Lisbon
1995	Luxembourg
1996	Copenhagen
1997	Thessaloniki
1998	Stockholm
1999	Weimar

⁶ *Cultural policy and Hallmark events as toll for urban regeneration: the case of Lisbon European City of Culture 1994, Ines Roseta, September 1998*

⁷ J. Myerscough Report, 1994

2. PROCEDURES

2.1. First resolution

The European Cities of Culture programme operates with simple rules and minimal central supervision.

The resolution governing the programme⁸ after recognising that European culture is “characterised by having both common elements and a richness borne of diversity” suggests that the ECC initiative should open up to the European public particular aspects of the culture of the (designated) city, region or country concerned and concentrate a number of cultural contributions from other member states on that city.

The City of Culture designation is decided by the Council of Ministers and the permanent staff of the Council of the European Union (EU) oversee the process. The original conception was that each year one member state would hold the event and nominate the authority to take responsibility. The programme still operates today on the basis of an inter-governmental agreement. The European Commission, though not formally associated with the decision, gives financial assistance on its own authority.

2.2. Post 1996: a new competitive selection

In 1990, the Council of Ministers decided on the future of the programme after 1996. In particular, in this year, it was decided that rather than run a second round of designations for the member states, it was more appropriate “*to open up the nominations to other European countries basing themselves on the principle of democracy, pluralism and the rule of law*”. Plans for extending the membership of the community and the collapse of the Communist bloc in Eastern Europe gave further impetus to the decision.

Since the field of choice was much wider **a new form of competitive selection among rival candidates replaced the original cycle of sequential nomination among the member states**. The aims of the programme were not altered. The procedure for the new process included for the first time criteria for the selection of the city. This was concerned with the balance of the programme between capital and provincial cities, EU cities and others and different geographical zones. Not surprisingly, the process led to strong advocacy and lobbying on the part of the same candidates.

⁸ Resolution, 13 June 1985

3. THE EUROPEAN CULTURAL MONTH PROGRAMME

In response to the growing number of applications from cities both inside and outside the Community to host the European City of Culture event, the Ministers of Culture, through their Conclusions of 18 May 1990, introduced the, "European Cultural Month", a scheme which has the same objectives as the European City of Culture but is intended mainly for the countries of Central and Eastern Europe. The city of Krakow was selected for being the first Cultural Month in 1992.

EUROPEAN CULTURAL MONTHS (1992-1999)

YEAR	ECM
1992	Krakow
1993	Graz
1994	Budapest
1995	Nicosia
1996	St. Petersburg
1997	Ljubljana
1998	Linz, Valletta
1999	Plovdiv

4. ORGANISATION

From 1985 until today the years have been arranged broadly by means of **two alternative organisational models**: either direct administration within existing government structures, usually 'politically' driven or independent promoting companies. The exception was Amsterdam (1987) where the Holland festival and The Netherlands Institute were jointly contracted to organise the event.

From 1985 until 1990 direct administration within existing government structures have run the ECC year. In particular, Athens in 1985 was handled centrally by the Greek Ministry of Culture throughout a newly established autonomous office. The years in Florence, West Berlin and Glasgow were each organised by their respective authorities.

From 1991 until 1999 independent companies have run almost all the ECC. In particular, in Lisbon a former Minister was executive chair and the company directors each taking executive responsibility in relation to a particular area of the programme. In other cases (Antwerp, Copenhagen, Stockholm) directors were appointed to carry out the executive function. These individuals have been selected mainly from a professional background in the performing arts.

Broad **responsibilities** were much the same which model was adopted, namely to plan the programme and co-ordinate and promote the event. The number of staff required depended on the structure and methods of organising the year. There was no recognised formula to follow.

Size of office required was most affected by the programming method adopted, especially the degree to which direct promotion was undertaken "in-house". Numbers of staff engaged to manage and co-ordinate the Years ranged from 15 in Athens to 93 in Antwerp.

5. RESOURCES

5.1. Public and private sponsors

The Cities of Culture were successful at generating extra interest and extra resources for the cultural sector. **This was generally achieved through a partnership between the national and local authorities and the private sector.** *"The history of this programme tells us that that National (40%) and Local (50%) Authorities mainly support the European Cities of Culture. The appeal of the City of Culture to business **sponsors** is a strong feature, which has grown with the programme. Many first-time sponsors have been recruited and the benefit of broader partnership between the public and private sector demonstrated"*, reports J. Myerscough⁹.

5.2. The EU support

Even if the ECC programme **is not a European Commission programme** the Directorate General on Education and Culture has been active in supporting the Event with funds since the beginning. According to the European Commission, from **1985 until 1995**, the ECC and ECM have received Community support totalling **2.241.000 ECU**.

EU SUPPORT (1985-1999)

YEAR	ECC	EURO
1985	Athens	108.000
1986	Florence	136.000
1987	Amsterdam	137.000
1988	Berlin	200.000
1989	Paris	120.000
1990	Glasgow	120.000
1991	Dublin	120.000
1992	Madrid	200.000
1993	Antwerp	300.000
1994	Lisbon	400.000
1995	Luxembourg	400.000
1996	Copenhagen	600.000
1997	Thessaloniki	400.000
1998	Stockholm	600.000
1999	Weimar	600.000

⁹ Myerscough Report, 1994

Thus as the programme has developed over the years it has moved away from simply the development of networks to touch on several other areas of Commission competence such as urban regeneration, training and tourism. This has meant that the level of support in EURO has risen from 108.000 EURO to 400.000 EURO per year¹⁰. Furthermore, **between 1996 and 1998**, the Community made a contribution to the “European City of Culture” and the European Cultural Month” event under the Kaleidoscope programme. During this period the selected European Cities of Culture and European Cultural Months received Community support totalling **2 420 000 ECU**.

In 1997¹¹ the European Commission presented a proposal for a European Parliament and Council decision establishing a Community initiative for the, “European City of Culture event”. In this context, the Commission argued that, *“the cultural competence assigned to the Community by the Treaty on European Union now requires that this event be placed in the Community framework.*

In the year 1999, the Kaleidoscope programme expired. The European Parliament and Council adopted a new single programme for culture, **Culture 2000 programme**. In this framework an Action, “European City of Culture”, Action III, was incorporated, including funding arrangements.

¹⁰ *Cultural policy and Hallmark events as toll for urban regeneration: the case of Lisbon European City of Culture 1994, Ines Roseta, September 1998*

¹¹ *Proposal for a European Parliament and Council decision presented by the Commission, COM(97) 549 Final*

6. THE ECCM NETWORK

In the year 1990, the active members of the 'old hands' (Athens, West Berlin and Glasgow) set up a Network called the Network of the European Cities of Culture and Cultural Months (ECCM). The main aim of the ECCM is, *'to promote and extend co-operation and to encourage cooperation between member cities, organisations and people working in cultural and creative fields in those cities'*. Moreover, the ECCM members aspire to *"serve the principles expressed in Article 128,"* of title IX contained in the Treaty of the European Union, agreed in Maastricht.

Basic secretarial tasks are performed in a rotating basis within the Network (usually the forthcoming City of Culture take the responsibility) and meetings generally take place in the current ECC.

The Network functions according to a 'conference model'. The meetings are the core activity that refreshes the relationship amongst the group and leads to professional bilateral contacts being taken up as necessary between meetings. Information exchange and professional contacts are the essence of the activity.

The last informal ECCM meeting was held in Athens on November 2000.

7. THE HOUSE OF THE ECC AND ECC ON-LINE PROJECT

Today, thoughts on the follow up of this initiative are required: How can we enhance the value of this unique experience obtained by the ECC? How can we enhance the value of the archives of the ECC and make use of the extensive researches and studies carried out in the past years for the general public? How we can stimulate, support, and reveal the possibilities for structured and long lasting co-operation between the ECC? How can we assure a systematic approach with regards to the organisation of initiatives for exchanges of experiences (both academic and practical) and further the training of local authorities and professionals working within the framework of this programme? How can we stimulate a European debate on this event? And finally, how can we avoid the unnecessary proliferation of associations in Europe pursuing the same objectives?

In order to find a definitive answer to these important questions the General Secretary of the AECC, Mrs GiannaLia Cogliandro, submitted¹² a project proposal to the AECC Board in August 2000. The main idea of this proposal was to create a structured organisation "*The House of the European Cities of Culture*" based in Brussels. This special secretariat would be the place where cities preparing the event can go to with their questions and where there is a record of experience of past events.

In March 2001, Mrs GiannaLia Cogliandro also invited the AECC members to join and support the '*European Cities on line project*'. The general purpose of the project ECC on-line is to set up a structured and long-lasting network of ECC. This new network allows the transferring of experience gained by the past ECC (1985-2000) to the present and future ECC in a structured and long-lasting way. The city of Reykjavik, Bergen, Helsinki, the University of Weimar and the European Network of Cultural Administration Training Centres, ENCATC, has already joined this network. In the near future, the network will be extended to other past, present, and future European Cities of Culture and Universities thus properly fulfilling its European vocation.

The specific actions of the ECC on Line project are the following: 1) to establish an operative **electronic ECC archive**; 2) To provide for the systematic organisation of **training sessions** for local authorities and professionals working within the framework of this programme; 3) To establish an **online discussion forum** for the members of the network and for the general public; 4) To launch a **European award** for the best university research on the ECC topic; 5) to publish a **manual of best practise** in order to provide the future ECC with a quality system for the management of cultural events that will apply to all the ECC.

¹² AECC Board and Directors meeting, Reykjavik, August 2000

The ECC on Line project as well as the House of the ECC should guarantee an efficient, sustainable and structured follow up of this European programme. Thanks to new technologies we can assure the protection and the valorisation of the ECC archives and make use of the extensive research and studies carried out on this topic.

Moreover, intercultural dialogue will be made possible and will contribute towards creating a feeling of belonging to the same cultural space. The project will start on October 2001 (preparatory phase) and will last until December 2003.

Chapter II

The future policy of the programme

1. A NEW DECISION

Consideration was given by the Ministers of Culture in 1995 to the future of the programme after the year 1994 when the second cycle of ECC had been completed. Rather than run a third round of designation the Ministers approved a new decision¹³. Under this decision, a city would be chosen every year from 2005 onward as the 'European Capital of Culture'.

1.1. Rules

Four years before the event is due to begin, the Member State whose turn it is will send a nomination or nominations, possibly accompanied by a recommendation, to the European Parliament, the Council, the Commission and the Committee of the Regions;

The Commission will each year form a selection panel which will issue a report on the nomination or nominations. Parliament may forward an opinion to the Commission not later than three months after receiving the report;

On a recommendation from the Commission drawn up in the light of Parliament's opinion and of the selection panel's report, the Council will designate a European Capital of Culture for the year in question.

1.2. Designation

The nomination must include a cultural project of European dimension, based principally on cultural cooperation in accordance with the objectives and action provided for by Article 151 of the Treaty (formerly Article 128). The project may be organised in association with other European cities. The application must specify how, within the scope allowed by the theme, the applicant city intends (Article 3):

- to highlight artistic movements and styles shared by Europeans that it has inspired or to which it has made a significant contribution;

¹³ *Decision 1419/1999/EC of the European Parliament and of the Council of 25 May 1999 establishing a Community action for the European Capital of Culture event for the years 2005 to 2019. Official Journal L 166, 01.07.1999*

- to promote events involving people active in culture from other cities in Member States of the European Union and leading to lasting cultural cooperation, and to foster their movement within the European Union;
- to ensure the mobilisation and participation of large sections of the population;
- to encourage the reception of citizens of the European Union and reach as wide an audience as possible by employing a multimedia, multilingual approach;
- to promote dialogue between European cultures and those from other parts of the world;
- to exploit the historic heritage, urban architecture and quality of life in the city.

1.3. Eligible countries

The initiative is also open **to non-member countries in Europe**. Any such country may nominate one city and notify the Parliament, the Council, the Commission and the Committee of the Regions of the nomination. The Council, acting unanimously on a recommendation from the Commission, will officially designate one of these nominated cities as a European Capital of Culture each year, bearing in mind the desirability of four years preparation time (Article 4). According to the new decision each city is free to organise a programme of cultural events highlighting the city's own culture and cultural heritage as well as its place in the common cultural heritage, and involving people concerned with cultural activities from other European countries with a view to establishing lasting cooperation (Article 5).

Order of entitlement to nominate a European capital of culture

2005	Ireland
2006	Netherlands
2007	Luxembourg
2008	United Kingdom
2009	Austria
2010	Germany
2011	Finland
2012	Portugal
2013	France
2014	Sweden
2015	Belgium
2016	Spain
2017	Denmark
2018	Greece
2019	Italy

2. ROLE OF THE EUROPEAN COMMISSION

The Commission will be responsible for implementing this initiative. Each year it must produce a report evaluating the results of the previous year's event and present it to Parliament, the Council and the Committee of the Regions. The Commission may also make any proposals for the revision of the Decision which it judges necessary for the smooth operation of the initiative and in particular, with a view to the future enlargement of the Union (Article 6).

2.1 Implementing measures

Based on Article 2 of Decision 1419/1999/EC¹⁴, which notes that the jury is to be composed of seven important independent people, experts in the field of culture, of whom two are to be designated by the Council, this decision organises the nomination of the jury. The two personalities chosen by the Council are to be proposed by the two states responsible for the presidency of the Council during the current year.

¹⁴ Council Decision of 17 December 1999, relating to the designation of jury members by the Council in the framework of the Community action "European Capital of Culture". Official Journal C 9 of 13.01.2000

PART II

THE EUROPEAN CITIES OF CULTURE FOR THE YEAR 2000

Chapter I

Cities and approaches

1. HISTORY

Since 1985 one European Capital has been selected per year, sometimes twinned with a second city which has hosted a cultural month.

In November 1993, when choosing the Cities of Culture for the year 1998 and 1999, the Ministers took the following approach with regard to the year 2000, "*The Ministers acknowledged the cultural importance of Avignon, Bologna and Prague, whose applications were supported by several delegations. The Ministers pointed out that the year 2000 would be of quite specific symbolic importance. They agreed to consider the possibility of involving a larger number of towns and cities in events planned for that year, including Avignon, Bologna and Prague.*"¹⁵

June 1995, gave the particular symbolic importance to the year 2000, after six other cities announced their interest in being an ECC for the year 2000: Bergen (Norway), Brussels (Belgium), Krakow (Poland) Helsinki (Finland), Reykjavik (Iceland) and Santiago de Compostela (Spain). Due to the difficulties in selecting only one European Capital among the proposed cities that arrived in Brussels, the fifteen Ministers of Culture reached a compromise and agreed to give all nine of these cities the Cultural Capital title for the year 2000.¹⁶ "*These cities are being asked to coordinate their programme and define a common theme for this event; they will thus be able to share in the organisation of a European Cultural Area in the year 2000*" commented the European Ministers after the decision¹⁷.

The reaction from the nine cities varied from amazement to disappointment. After the first shock, however, Avignon, Bergen Brussels, Bologna, Helsinki, Prague, Krakow, Reykjavik and Santiago de Compostela soon combined their forces and started to plan collaborative actions and projects.

Apart from the AECC joint projects (10), most beneficial collaboration took place on bi-trilateral level, between some of the cities (about 60).

¹⁵ *Introductory note for Council of 20.11.95*

¹⁶ *Extract from the Draft Minutes of the Council of 20.11.1995*

¹⁷ *Extract from the Draft Minutes of the Council of 20.11.1995*

2. NINE CITIES OF CULTURE NINE CULTURES OF THE CITIES

According to the resolution governing the programme the cities of Avignon, Bergen, Bologna, Brussels, Prague, Krakow, Helsinki, Reykjavik, and Santiago de Compostela were, "free to determine their own emphasises and theme and to organise programmes and projects within the time scale and budget which each city decided".¹⁸ Due to the fact that the nine Cities of Culture of the year 2000 were different in size, ambitions, needs and tastes of the local and international community they focused on different directions. Inevitably the cultural programmes and approaches of the cities varied massively.

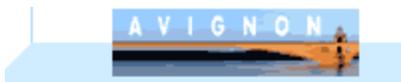
Although each cultural programme was independently planned and managed by each European City of Culture 2000 Office, Avignon, Bergen, Bologna, Brussels, Prague, Krakow, Helsinki, Reykjavik, and Santiago decided jointly the **nine different themes** around whom they build up their own programme. Thus providing a measure of cooperation and to welcome the new millennium "with a common message".¹⁹ This decision resulted in nine rich and wide cultural programmes reflecting the nine different cultures of the cities.

The city of Avignon, vibrant home to artistic creation, decided to celebrate the year 2000 under the motto, "**Art and creativity**". The city of Bergen, the Grieg's home-town decided to welcome the new millennium under the sign of, "**Art, Work and Leisure**". The cultural city of Bologna, "*la dotta*", selected the motto "**Culture and Communication**", focusing on young people and used the chance to open an array of new cultural spaces including a covered salt warehouse. The capital of Europe, Brussels, decided not presenting a great millennium festival but concentrated on initiatives which, under the theme, "**the City**", will have long term impact after decades when it has been ripped apart to make way for the EU institutions. Prague looked to its past heritage and built up a rich and ambitions programme under the theme of **Cultural Heritage**. The Nordic city of Helsinki decided to use this opportunity to bring Finnish culture to an international awareness level and to foster the link between culture and, "**Knowledge, Technology and Future**". Santiago de Compostela, well known for being the end of the St. James' pilgrim road questioned itself on the place of, "**Europe and the World**". The city of Reykjavik placed all the events under the theme, "**Culture and Nature**", while Krakow, the city with its tradition of various cultures and religions existing together for over a thousand years chose the theme of, "**Thought, Spirituality and Creativity**".

¹⁸ Resolution, 13 June 1985

¹⁹ ECC Meeting in Helsinki, September 1996

2. AVIGNON: ART AND CREATIVITY



2.1. The city of culture

Situated in Provence on the left bank of the River Rhone, Avignon lies in the heart of a vast Rhone-Mediterranean region. The town of popes rules over an urban framework composed of a dozen towns. In the midst of this conglomeration, where the quality of life needs no illustration, there is an efficient transportation infrastructure that spreads out in every direction. The imminent opening of the high-speed train station will bring the travel time between Avignon and Paris down to less than 2 hours and 30 minutes. A town undergoing urban transformation, with its current population **of 88.000 inhabitants** promises to grow substantially. Gifted with a secular agricultural tradition, Avignon has built a solid reputation for itself in the food-processing and other related industries. Its fertile ground has made the town a place where *provençal* cooking is second to none all year round. Its privileged geographical situation has earned the town the title of, "Capital of the *Côtes du Rhône*". Avignon is also a universal centre for tourism. Its remarkable architecture has been inscribed on UNESCO's World Heritage List.

2.2. The culture of the city

The international reputation of the Festival d'Avignon has turned the town into a new haven for the performing arts. Each month there are scheduled events, shows or various gatherings. Its status as European City of Culture gave Avignon a unique opportunity to enter the international stage to promote its resources in numerous artistic fields: to contribute to the building of a Cultural Europe; to establish additional contacts through the creation of new information exchange networks.

2.3. Programme and theme

The distinction awarded to Avignon in the year 2000 prompted the inter-ministerial mission (set up by the French President for the purpose of planning events to commemorate the third millennium) to choose the town for a prestigious exhibition entitled "Beauty". Three levels of programming were implemented around the theme of **Art and creativity**: a European programme, a national programme and a local programme.

- The European programme

This first category of programming included all of the projects calling for co-operation between structures, associations, or artists from the three cities which, like Avignon, had been named as European Cities of Culture. There was a total of 50 or so projects, many of which were presented in Avignon as well as in the 9 other European Cities of Culture. Local artists were also asked to produce an original creation on location in Bergen, Helsinki, Brussels and Dozza (a town near Bologna).

- **The national programme.**

The Avignon 2000 mission in France decided to organise a landmark exhibition in Avignon entitled "Beauty". This was done partly in an effort to decentralise the events relating to the third millennium and partly in recognition of Avignon's status as European City of Culture. Both internationally renowned artists and local players were called in for this exhibition which, was a retrospective catalogue of the notion of beauty in the 20th century.

- **The local programme.**

This programme was to promote the rich culture and heritage of the region. The term culture was by no means restrictive, covering all of the social, artistic and economic practices of our society. The programme was elaborated by the Avignon 2000 mission on the basis of numerous proposals from local players (192 projects). Priority was given to those projects whose aim was regional development, value enhancement and entertainment.

Three major categories of art were represented:

- Visual arts (plastic arts, image arts in general)
- Performing arts (theatre, dance, music)
- Cultural heritage (buildings, furniture, iconography, literary works)

2.4. Programme structure

The programme structure focused on Avignon's historical, human, and geographical reality. Two strong notions were added, the town's continuing history and its future. The theme of **Art and creativity** served as a reminder that Avignon has always been a fertile artistic haven and is still actively involved in this area. This theme was also open to the field of new technologies, thereby favouring the town's entry into the digital age. The programme structure focused on two main areas:

1. The town of Avignon:

The cultural practices of the people of Avignon.

The identity of the town and its inhabitants.

The blend of tradition and festivities.

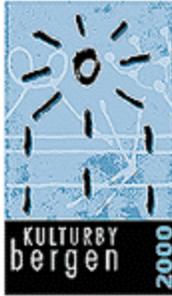
2. The Cultural Capital: Major projects:

- Thoughts on the aesthetic shifts of the 20th century: "**Beauty**" exhibition.
- The artistic heritage of the 20th century: The **Yon Lambert Centre for Contemporary Art**.
- Preparing for the 21st century: **AVIGNONumérique / Les Mutalogues**
- Avignon, the World Theatre Capital: **the Festival d'Avignon and Eastern Europe**.
- The European dimension: **Trans-Dance-Europe, Kide, Voices of Europe, Transplant'Heart, European Portrait, Communication, Restitution of Beauty**.

The nomination of Avignon as European City of Culture was recognition of its rich culture and heritage as well as its prominent reputation in theatre. The aim of Avignon 2000 was to reinforce this image and affirm its role as a future capital. Avignon 2000 was intended for everyone. It reached out to every social level in the population by adopting the widest possible definition for culture. Priority was given to events and activities for children and young people, to projects having a strong impetus on social advancement, as well as to projects aimed at various levels of sensitivity and knowledge.

The primary objective of the 2000 events was to draw in a large crowd, not only during the summer months, but also throughout the entire year. With more than a million visitors, the results far surpassed our expectations. However, it is too early to give a final analysis of the economic impact of the year 2000. This will only be possible once the final report comes in. Indeed, the repercussions of large-scale events on tourism and the local economy take years to assess.

4. BERGEN: CONTEMPORARY CULTURE AND THE REGION



4.1. The city of culture

Originally named Björgvin, the city was founded in about 1070 by King Olaf « The peaceful ». It was the capital of Norway in the 13th century and the largest city in the country for the next 600 years. Due to its harbour setting and commercial importance Bergen became a vital link in the Hanseatic League from 1350 to 1560. “Bryggen” (the Dock) is a part of Bergen’s collective cultural heritage and has its place on UNESCO’s World Heritage list.

Today, Bergen is Norway's second-largest city and has a population of **220.000**. The city's major industries are pelagic and farmed fisheries, oil and maritime industry and technology, administration and education. Bergen is the major city of Western Norway, an area with a population of 800 000 and a north-south length of over 500 km, and east-west of 300 km of very difficult terrain. All this area, 3 counties and 70 municipalities were a part of the cultural city project.

4.2. The culture of the city

Bergen has a rich and concentrated cultural life. Both traditional and contemporary art forms are well represented : A rich music life is lead by the city's symphony orchestra, founded in 1765, (one of the oldest in the world) and the contemporary BIT20 ensemble, over 30 museums with both local and internationally important collections and several theatres, amongst them the Bergen International Theatre. The most important dance company is the Carte Blanche contemporary company. Bergen has many festivals, the most famous being the Bergen international festival in May.

Bergen 2000 European City of Culture was the final event in a ten years programme of strengthening the city's cultural life. The municipality has assisted in a major cultural infrastructure programme and has, together with the cultural life of the city created and implemented specific art sector based plans for the different sectors of cultural life. The goal of which was to make Bergen “Cultural City Number One” in Norway. The fulfilment of these plans was the main goal of Bergen 2000. Bergen has pioneered this sort of planning and collaboration in Norway.

4.3. Programme and theme

The cultural year started in Bergen on **February 17th, 2000 and ended officially on December 3^d**. (Nordic light festival) The programme 2000 was spread into **3 programme seasons**: *Dreams* in the spring, *Roaming* in the summer and *Spaces* in the autumn. Each season contained both profiled art projects and spectacular folk-festivals. A focus in Bergen in spring and autumn, during the summer the focus covered the entire western fjord region of Norway.

The Bergen2000 Foundation received more than 1200 proposals for collaborative projects. In selecting the projects the **priority** has been given to independent artists outside established institutions and to projects that gave the partners a stronger basis for the years after the year 2000. The programmes particular successes and strengths were:

- **Contemporary dance** : Establishing a successful festival – The Oktoberdans – in 1999 and 2000 with a very strong international programme, the Trans Dance Europe project, and a number of contemporary dance street projects.
- **Contemporary theatre** : Programs included «The world in Bergen » series that included Wooster group from New York and many European groups. « 216T » series focusing on text and theatre, « Skudd ! » that gave new artists assistance and a national tour.
- **Rock, blues and roots music** : Bergen 2000 gave the largest ever Norwegian support to this field and in collaboration with the artists established festivals, an international club programme and concert series, and several regional and European tours for important jazz groups.
- **Art and craft arts** : Several major national exhibitions were in Bergen in 2000. Museums and galleries in Bergen had the opportunity to curate international exhibitions.
- A large series of over 50 **outdoor art projects** throughout the year by individual artists and groups brought the contemporary to the general public, both permanent and non permanent projects made this a showcase for the visual and three dimensional arts.
- A **knowledge programme** with the university connected researchers and cultural institutions. Amongst these were large festival weeks on comparative religion, stage arts, design and marine sciences. A part of this was a group of internet projects: An international archives project, a library project and several national projects.
- **Schools programmes**: « My city – Our City » engaged 70 school for 2 years on the subject of urbanism. 30 000 children were part of the « Lydyngel » concert and music festival. Other projects were programmes for teenagers to learn to be concert organisers, for computer parties, for dance and dance music and several internet projects.
- **The coastal culture programme**: The largest single programme in the year 2000. All forms of culture and all levels from local programmes to international collaboration. The focus on the coast as an open border gave over 500 projects. In this kaleidoscope of

events were museum exhibitions side by side with presentations of contemporary art, traditional music and pop, theatre and avant-garde, dance festival and open air spectacles for thousands of spectators.

The regional programme was a particular success both culturally and politically. 50 municipalities were partners with programs throughout the year. The focus was on contemporary arts and on family events, not least a series of traditional festivals of music and dance.

These points are but a small sketch, **Bergen 2000 had over 3000 projects with a total of over 20 000 performances and events.**

4.4. Results

- In a Gallup over 60 % of the **population** agreed that the year had been a success, only 20% disagreed. The greatest level of satisfaction was in low income groups with children. Over 40% of the population had a greater cultural consumption in the year 2000 than before.
- A great majority of **artistic and cultural partners** say that they have reached their artistic and cultural goals, most are also satisfied for the increasing number of publics.
- Almost all our **major partners** have had 20% to 50% larger public participation in the year 2000 than the years before.
- The **tourist industry** has had a successful year with more transport tickets and hotel rooms sold at a higher price than before. **A national Gallup shows that Norway as a whole identifies 'City of Culture' with Bergen.**
- Bergen 2000 was the largest ever **sponsorship** receiver in Norway, the sponsors are satisfied.
- Bergen 2000 and its projects received enormous local and regional **press coverage** and much more international press than usual, but was less successful in the national media.

5. BOLOGNA: CULTURE AND COMMUNICATION



5.1. The city of culture

Bologna, with a population of approximately 400.000 inhabitants, is the seventh largest Italian city. The city is also the administrative, commercial and cultural centre of the Emilia-Romagna region. Since Florence in 1986, and therefore for the first time in fourteen years, Bologna is the second Italian city to be accorded such prestigious recognition as European City of Culture that testifies to the beauty, history, and cultural vitality of the city. New challenges were faced: to prepare a program showcasing the importance of Italian culture, to enrich the city with more spaces for culture and the arts, and to make the city even more pleasant and welcoming.

Centuries of art, porticoes, towers and squares animated with life: Bologna is a crossroads of past, present and future, a city with a wealth of history and certainly one amongst the most beautiful in Italy.

Placed by the Romans at the centre of the imperial road network, Bologna has always been a fundamental nexus for the mobility of individuals and goods. Thus, right from its very beginning, Bologna was already known as the 'Cultured' by the ancient Romans, when the poet Martial defined it as 'dotta' (learned). Bologna has been the dominant centre of European cultural modernisation in the 12th and 13th centuries, with an artistic history among the greatest and, in the late 15th century, it became a significant centre of Renaissance art. Bologna is the home of the oldest European University which celebrated its nine-hundredth anniversary in 1988, that has maintained its prestige throughout the years, standing among the greatest universities in Italy in terms of its number of departments, institutes, museums, and libraries. With approximately 80,000 students (100,000 including branch campuses), the University is a "city within the city": 3.500 professors offer courses in 59 degree programmes and 87 graduate programmes. Bologna's mission for transmitting learning around the world is

also evident in the numerous foreign universities that have chosen the city to host their foreign campuses. Bologna is also the home to important national research centres, including the National Council on Research.

5.2. The culture of the city

Bologna is perhaps the most culturally vibrant city in Italy. It is an extraordinarily welcoming city, famous for its vibrant cultural life, the openness and kindness of its citizens, the quality of urban life, its 'joie de vivre' and a nightlife that never seems to end.

Without a doubt, it is the city with the highest rate of participation in cultural and leisure activities. Museums, libraries, theatres and opera, music, summer festivals, movies, alternative culture, social groups and clubs are the motors of the city.

Its deep cultural heritage can be seen in its 43 museums, 14 theatres, 50 cinemas and more than 200 libraries. This fertile intellectual and creative climate has also been expressed in an intense underground artistic production over the last twenty years and with some very positive results, especially in the field of music, comics, video, theatre entertainment and narrative.

5.3. Programme and theme

Bologna 2000 European City of Culture represented an occasion for further enrichment for a city which has always played a leading role in the European cultural panorama.

An unprecedented effort has been dedicated to completing an array of cultural spaces in the city. In 2000, the city of Bologna has planned the finishing touches on cultural facilities costing 150 billion lire—almost 100 million dollars.

These works fit into an ambitious overall plan that involves the cooperation of the entire city to beautify Bologna, restoring porticoes and historic facades and improving city lighting: a plan for veritable urban rebirth. The cultural programme that Bologna has created during this unforgettable year saw a sequence of a huge variety of events ranging from art to theatre, communication to music, from cinema to philosophy, from history to wine and food.

With the 995 projects presented, which involved 1000 authorities, more than 2000 events were held, including:

- 940 concerts and performances
- 282 exhibitions and installations
- 166 editorial initiatives
- 288 conventions and conferences
- 177 workshops and seminars
- 14 cultural awards

Among the nine European Cities of Culture, Bologna was assigned the **theme of Communication**. In consideration of its efforts the civic government dedicated itself to developing public communication, the pioneering spirit of excellence of the University in the science of communication and the presence of a strong fabric of associations and businesses active in the multimedia field. This project offered a framework to be applied to those outside the city and region as well as those within the strategically central role played by communication today.

Festivals, exhibitions and other events were organised to intrigue and attract citizens and tourists into the world of communication today and tomorrow, taking advantage of the most innovative tools developed by scientific education.

Conventions and meetings dealt with some of the most significant current theoretical problems, and their practical consequences, bringing to Bologna the leading experts in various scientific disciplines to examine the state of the art and trace the blueprint for future study.

The main objectives of Bologna 2000 were the positioning of Bologna on the international map of European cities of arts and culture on the ground of its heritage and high level of supply and consumption of cultural productions.

Bologna therefore aspires to attract a strong flow of cultural tourists alongside the already solid base of visitors drawn to its fairs, businesses, and conventions.

6. BRUSSELS: THE CITY



6.1. The city of culture

Brussels is unlike any other capital city due to its combined status as the capital of Belgium and as the administrative capital of the European Union. In addition, the reference to Brussels may also infer the Brussels Region, which is one of the three regions of Belgium. As a city, Brussels comprises 19 communes, each with its own mayor and administrative structure. This complexity creates considerable confusion when reference is made to Brussels as a European City of Culture. There is a further complication in that certain responsibilities within Brussels are completely devolved to the different linguistic communities of Belgium-French, Flemish and German. Belgium has therefore three official languages.

The 19 communes, which comprise Brussels, have a total population of approx. **1 million**, although many more people use Brussels as their centre of work, leisure pursuits and shopping. This ambiguous reference to Brussels as a geographic, political or cultural entity creates many problems for its definition as a European City of Culture. The complex issues concerning the different identities and management of the city have had an impact on the philosophy and organisation of Brussels 2000 European City of Culture. The official title is Bruxelles/Brussel 2000 representing French and Flemish, and all documentation requires translation into a minimum of two languages. Brussels is also complex geographically. Although symbolically, the Grand Place serves as the city's central square, in reality each commune has its own town hall , meeting places and markets.

6.2. The culture of the city

Cultural life in Brussels is very cosmopolitan and multi-lingual. Over 50 different nationalities are represented, with a strong mix between Latin and Germanic traditions. As the capital of Europe (in addition to capital of Belgium) Brussels has a relatively large international community of diplomats, administrators, press, media and support staff which are required to serve the European Union and other major international institutions and businesses based in Brussels. There is clearly a divide between the, "residents" of Brussels, and those itinerant workers living in the city or its surroundings for short periods of time.

The main cultural organisations and institutions of Brussels fall into distinct categories: federal institutions (such as 'La Monnaie' Opera, the 'Palais des Beaux Arts', the national museums); French or Flemish organisations, reflecting the source of their financial support; facilities and organisations run by the communes (Museum of the City of Brussels, etc) In total, there are 80 museums and 30 performing spaces in Brussels, and many arts organisations and artists live and work in the city. There are 15 festivals (film, jazz, contemporary music, theatre...) that take place every year, and the promotion of many international events is a part of the annual cultural programme. In addition to the French and Flemish cultural organisations, there are vibrant multi-cultural communities, with large numbers of people from the Mediterranean, North African and other countries. The integration of minority cultures is a sensitive political issue.

6.3. Programme and theme

The starting point of the Brussels 2000 programme was the desire to use it as a point of departure for the cultural renewal of the city. Brussels 2000 is the first major cultural programme involving the two French and Flemish-speaking artistic communities together. The central theme that was selected was "The City"- deceptively simple in term, but very complex if one attempts to re-interpret this idea given the divisions that exist in Brussels. The programme combined the importance and discovery of the city's collective memory and the need for contemporary creation. Brussels 2000 was conceived as a vehicle to promote partnerships and dialogue between the different communities, between artists and artistic sectors. Particular emphasis was given to innovation, experiment and accessibility. The priority was to engage the city's cultural communities in a process that would continue beyond the cultural year. The programme was not developed as a one-off mass event for tourists, but as the beginning of a new process of working together and of initiating dynamic pilot projects on both small and large scales, and in different parts of the city.

The programme was developed around six main thematic axes:

- celebrating the city
- re-imag(in)ing the city
- the city, a public domain
- the city, a laboratory
- the city and its creations
- the city and heritage

In general, the approach was not simply to 'label' existing events as projects of Brussels 2000. Rather, projects had to subscribe to the agreed concept, theme and methodologies of Brussels 2000. In any year, more than 2000 cultural events take place in Brussels. The Brussels 2000 programme was created to complement these events, but had its own distinct character. It consisted of direct productions of Brussels 2000, coproductions between Brussels 2000 and other partners, and support given to partners to organise their own special projects.

The cultural programme of Brussels 2000 comprised 350 special projects, most of which were collaborations with one or more of the city's 500 arts organisations. A few examples of projects included: a large-scale opening festival, the Zinneke Parade (with 3500 participants), over 150 new artistic creations (dance, music, theatre, visual arts, new circus, film, etc), new technology projects including Café9.net with the other 8 cities of culture for 2000; 25 artists in residence programmes in local schools, a major exhibition of 16/17th century tapestries from the Spanish court but which had been made in Brussels; an exhibition of 100 years of contemporary art; an outdoor poster project called, "We Are So Happy" and a detailed reflection in architectural and cultural terms of, "The Mountain of Arts," an historic quarter in the city centre. Brussels 2000 also managed a large central information exhibition centre and meeting point (The Brussels 2000 Centre) located in the heart of the city.

There was also a programme of infrastructure developments of the city comprising the renovation of cultural facilities, historic buildings and public spaces. This included the opening of a musical instrument museum, the complete refurbishment of the city's largest concert hall and the opening of a Centre for Architecture during the year 2000. All public authorities collaborated in this effort to physically renew parts of Brussels.

The Brussels 2000 programme proved to be a significant step on a creative path through one of the most culturally rich, diverse and complex cities in Europe.

7. KRAKOW: THOUGHT, SPIRITUALITY AND CREATIVITY



7.1. The City of Culture

With its **800,000 inhabitants**, Krakow is Poland's third largest city. By the end of the 10th century Krakow had become a major commercial centre and, since the early 11th century, was the capital of Poland until the year 1609. After the city was destroyed by Tartar invasions and then rebuilt, no major alterations were introduced. For eight centuries the city's heart has been its Main Market Square recognised as a World Heritage Site by UNESCO in 1978.

7.2. The Culture of the City

Krakow is the only city in the world where two Nobel winning writers took permanent residence. It is, however, dramatic art that is the city's distinctive feature. Today, Krakow is an extremely popular tourist destination not only for its plentiful architectural heritage but also thanks to its vibrant cultural life and countless festivals. Every year, besides the programmes of local institutions of culture, the city houses approximately 50 international and national festivals.

7.3. Programme and Theme

Krakow was the only European City of Culture of the year 2000 to use this opportunity to offer its residents a Five Years Festival during which time cultural events began in 1996 and ended in December 2000.

In 1996 the patron of the Festival was Andrzej Wajda, an Oscar winner for the whole of his artistic creation. It was then that the programme of the *Year of Film and Theatre* included a multitude of notable events, among them the 5th Festival of the Union of the Theatres of Europe.

The *Year of Poetry* (1997) was presided over by two laureates of the Nobel Prize for Literature, Wislawa Szymborska and Czeslaw Milosz, whereas the *Meeting of Poets of East and West* became a great and widely commented festivity of men of letters and literature lovers.

The choices made by the most famous Polish composer defined the artistic strategy of the *Year of Music* (1998) with its grand finale, Krzysztof Penderecki Festival. The year 1999 was

devoted to the preparations to *Krakow 2000* – European City of Culture Festival, therefore most of the events held in 1999 heralded those to be held at the turn of the millennium.

In the year 2000, Krakow, as a place of extraordinary *genius loci*, became the stage for numerous great performances. Such abundance of variety reflects both the history and the daily life of today's city, the city whose openness has always attracted individuality, and whose gates have always been open for people of different nationalities, religions, or ways of thinking.

Thus, in the year 2000, the programme of the festival encompassed greater and smaller events aimed at various age groups and interest ranges. In this kaleidoscope of events room was found for both museum exhibitions and presentations of contemporary art, performances of classical music as well as pop concerts, theatre classics and avant-garde productions, traditional ballet and modern dance, poetic meetings, scientific conferences, and open-air shows for crowds counted by the thousand.

The programme brought forth the works of the masters of Polish 20th-century art Stanislaw Wyspianski and Tadeusz Kantor. Festivals devoted to these great artists were the first ever presentations of their works to be so complete. The main corpus of the festival events embraced the 2nd Krakow Meeting of Poets – a direct reference to the most important event of the Year 1997. Religious music events were countless and diverse. Together with the concerts of Orthodox and Jewish music, the Seven Traditions series presented the achievements of various Christian traditions and unveiled the manifold face of Krakow and European spirituality. Returning to the roots was the leading concept of a range of events held in the year 2000, most significant among them certainly being the grand Wawel 1000-2000 exhibition illustrating the history of the Wawel hill and castle, and by large, the Polish statehood. The Crossroads, *Rozstaje* Festival referred to the sources of folk culture of Krakow, the Region of Malopolska (Lesser Poland,) and the Land of Galicia. A wide variety of traditions that shaped the face of the contemporary theatre were brought up in the Mysteries, Initiations Festival, a display of the richness of forms of religious expressions in various, often primitive cultures of the world. The programme of the festival went beyond the presentation of local values which was attested by magnificent events such as the Ludwig van Beethoven Easter Festival and concerts of the Great Performances Series given by the world's leading orchestras, including ones as famous as the New York Philharmonic. Worth emphasising among the international events whose production Krakow was actively involved in was the Voices of Europe concert series, spectacular and unique through its combination of various cultures and periods, and the reading of the Codex Calixtinus, with the idea of reviving medieval liturgy from Santiago de Compostela born in Krakow. Nor must we forget the whole

series of events organised for Krakow within the *Krakow 2000* Hungarian Programme, another event confirming the city's openness to the world and the world's perpetual presence here.

Absolute forte of the Festival were the exhibitions in their multitude, importance, and diversity. Thanks to them, Krakow unquestionably became Poland's, or maybe even Europe's, most important exhibition centre of the year 2000. Monographic (Wyspianski, Kantor, Michalowski,) and theme (Wawel 1000-2000, Images of Death) presentations side by side with exhibitions of icons, applied (Ordinary Things, Find,) and contemporary (the exhibition of Ryszard Horowitz, International Print Triennial) art, countless documentary exhibitions (including the one devoted to the Polish *Solidarity* movement,) and a demonstration of state-of-the-art technologies in telecommunications (Communication), all combined to form a distinctive panorama of visual achievements of the second millennium of European civilisation, reinforced further through the publications, including multimedia presentations such as the virtual reconstruction of Romanesque Krakow.

The programme of the event did not lack events intended for the mass consumer. The most popular of these were the traditional *Wianki* or, Floating of the Wreaths, the two New Year's Eve events closing the year 2000 in the Main Market Square, and the display of the Provansal and Venetian Nativity Scenes gathering nearly 100,000 spectators each. Similarly, great interest was shown in the festivals and concerts organised in Krakow's streets and public spaces in summer: the Street Theatre Festival, concerts of Masters of Jazz (1st-2nd July,) Jewish Culture Festival, and the Festival of Court Dances. Their crowning was the September performance given by Lluís Llach, a legendary Catalan singer, in the gardens of the Museum of Archaeology.

8. HELSINKI: KNOWLEDGE, TECHNOLOGY AND THE FUTURE



8.1. The city of culture

Helsinki, the northernmost capital within the EU and centre of the new economic zone of Northern Europe, is a city of contrasts and paradoxes. Relatively modest in size, with only 550 000 inhabitants in the city and one million in the

metropolitan area, Helsinki at present is the fastest growing capital within the EU. It is not the size, but centuries of interaction with the cultures of both East and West that have made the city a metropolis. Helsinki was founded by the Swedish King Gustavus Vasa in 1550 and made capital of the country by the Russian Tsar Alexander I in 1812. The latter built the monumental city centre in Empire style, dominated by the Cathedral, while the foremost structure remaining from the period of Swedish reign is the maritime fortress of Suomenlinna, built in the 18th century on the islands of Helsinki, which is included in the UNESCO list of World Cultural Heritage Sites. Today, Finland still has two official languages, Finnish and Swedish. In Helsinki, 6 % of the inhabitants speak Swedish as their mother tongue. Immigration from all over the world has created new cultural minorities the biggest one being the Russian community. Among the population in Helsinki closeness to nature and care for the environment are highly valued. On the other hand, the inhabitants are world leaders in reading newspapers, using mobile phones and visiting the Internet.

8.2. The culture of the city

In the past years Helsinki has invested in a creative infrastructure, which extends from children's art education to providing opportunities for experimental groups of artists. The cultural profile of the city has been further reinforced by the opening of several new or renovated cultural facilities. The new, ultra-modern Opera House was completed in 1993 and the Museum of Contemporary Art Kiasma in 1998. The theatrical life is vibrant with 14 professional theatres as well as a large number of amateur theatres. The Finnish classical music scene features many highly respected names. For example in this home-land of Jean Sibelius there is an exceptional number of internationally recognised conductors, well-known contemporary composers and well-established singers and pianists. There are more than 60 museums in Helsinki, of which 13 are art museums. The most important annual cultural festival is the Helsinki Festival in August and September.

8.3. Programme and Theme

Two main **targets** were set for Helsinki's year as City of Culture: 1) to bring permanent improvements to the quality of life of city residents by developing Helsinki and its surroundings in a multisided manner; 2) to raise international awareness about Helsinki and all of Finland as a lively, multifaceted stronghold of culture and know how.

In order to achieve these goals the year 2000 programme offered about 500 events chosen from 3000 project proposals. In choosing the events four criteria were used to evaluate the proposals: how innovative the project was did it include an international dimension; could it be considered as an investment in the future; and/or did it involve some kind of active participation by the inhabitants. The programme was arranged in four different content categories. The **Children's Year** offered many new events for children and families as well as opportunities for art education with the aim of growing through and into art. **Everybody's Year** spread out into the suburbs, inviting every-one to participate and offering plenty of events that were open to all. The **Year of Art** opened the way for new things as well as both small and subtle and large-scale experiences. The **International Year** featured art and culture especially from the Baltic rim and from Europe's eight other Cities of Culture.

Among the many high-lights of the year, one of the most popular events was a modern sports opera performed at the Olympic Stadium. The Töölönlahti Bay Art Gardens, that combined horticulture, art and gastronomy in a former waste-land area in the heart of the city, was a success in the summer. The Sauna of the Month project, presenting the richness of Finnish sauna culture, got an enthusiastic reception from both domestic and foreign visitors.

Since the beginning of the co-operation with the nine cultural cities, it was almost a given that the theme for Helsinki would be **Knowledge, Technology and the Future**. Media art, exhibitions on future communication technology and university seminars high-lighted this theme from different angles. In the Autumn 1999 Helsinki sent as a greeting to all the other cities a huge sound-and-light work of art called Kide (crystal). Through a monitor adjacent to each Kide, the citizens of the nine cities could see the other sculptures and some of the surrounding urban milieu in each city. Thus Kide accentuated the underlying idea of the Cultural Capital institution and the philosophy of Helsinki's cultural year: dialogue between individuals and cultures. By the end of the year 2000, the attendance figures for the events in the programme of Helsinki 2000 were 5.2 million visitors.

About 100 000 people were actively involved in creating the events. According to a survey among the population in Helsinki, 83 % of those interviewed were very or quite satisfied with the Year of Culture events they had attended.

9. PRAHA: HISTORICAL AND CULTURAL HERITAGE



9.1. The city of culture

Prague, the capital of today's Czech Republic and the former Czech Crown Land lies in the Bohemian lowlands. It has some **1.250.000** inhabitants.

The city's medieval development was culminated in the magnificent 14th century. Charles Bridge, and the Gothic St Vitus Cathedral were built in the inner court of the castle. The Renaissance and Baroque periods further enriched the city's architecture and strengthened Prague's role as the Central European City of Culture.

Prague's historic centre, featuring all the architectural styles of our millennium, is included in the UNESCO List of World Heritage Sites.

9.2. The culture of the city

Along with significant museums and galleries, Prague offers numerous symphonic orchestras and theatres, as well as technical, economic and art colleges.

If any areas of activities are dominant for Prague and its cultural heritage, then they are architecture and music. Museum and monument conservation throughout architectural work constitutes a legitimate instrument for the preservation of Prague Historic Heritage. Almost nothing is as typical of cultural life in Prague as its rich tradition of music. In addition to the multi-ethnic population, which from time immemorially jointly created the cultural past of the city and its unique genius loci, the geographical location of the city in the very heart of Europe has made a place of visits and sojourns by many great figures past and present in music.

9.3. Programme and theme

The cultural year started in Prague on **December the 14th 1999 and finished on February the 2nd 2001**. Prague 2000 received about 1000 proposals. Project selection board, after nearly one year's work, has chosen **379 projects**.

The backbone of the Prague 2000 programme was made up of **100 projects** relating to the cultural heritage, including intellectual and artistic material. The overall design of the Prague 2000 project was based on a triad of major themes: The Story of the City, City of Open

Gates and City to Live In. These were all themes that reflected contemporary trends in the cultural development of Prague.

The Story of the City: is a view on the cultural past, but it is not simply a retrospective look at the tradition. It has an urgent and contemporary relevance in the healing process after a fifty-year period in which the Czech culture was not spiritually free and historical connections and contexts were deliberately distorted or passed over.

City of Open Gates: Prague is also considered as a historical crossroad of cultural movements and influences, the place of encounters and collisions between many cultures and the unique location where the diversity of individual achievements combine and recast into an unusual cultural whole.

City to Live In: It is typical of contemporary cultural projects that they often go beyond the narrow framework of old art and culture and make inroads into other spheres such as education, the environment, information systems and lifestyle. The thematic programme, 'City to live in', brings together projects that express all these tendencies in Prague cultural life.

10. REYKJAVIK: CULTURE AND NATURE



10.1. The city of culture

Reykjavík, the world's northernmost capital, is located at the south- western tip of Iceland. Reykjavík, including neighbouring communities, has a population of around 170,000 and is characterised by an interesting mix of cosmopolitan culture and traditional village roots. Old accounts say it was the ancient gods themselves who led Iceland's first settler, the Viking Ingólfur Arnarson, to make his home in Reykjavík in the 9th century. He named the place Reykjavík ("Smoky Bay") after the geothermal steam which today heats homes and year round outdoor swimming pools throughout the city. Iceland's Althingi, founded in 930, is the world's oldest surviving democratic and legislative representative assembly. Reykjavík is on the one hand a very modern city with young architecture and a young population that is one of the most technologically minded in the world. On the other hand, it is characterised by its natural flair and green spaces. One of Iceland's many salmon rivers runs through the city and on the outskirts one can enjoy a variety of winter sports, fishing, horse trekking, hiking or golf.

10.2. The culture of the city

Reykjavik is the centre of Icelandic culture. The capital has several professional theatres, a symphony orchestra, Opera House, a modern Ballet Company, a prestigious biannual Reykjavík Art Festival and an extremely lively music scene. The visual arts are well represented in the various larger art museums, as well as in the numerous smaller galleries and more unusual exhibition spaces around the city. But at the heart of Icelandic culture is a unique literary tradition. The priceless literary works of Northern Europe, the *Edda* and the Sagas were written in Iceland in the 12th and 13th centuries and today Icelanders lead the world interest in reading and the number of writers proportional to the population. During the year 2000 many new and improved facilities were opened for the arts and culture and a number of major cultural institutions in Iceland also celebrated important milestones. Among them were the National Broadcasting service (70 years old); the Iceland Symphony Orchestra and National Theatre who celebrated their half-centenaries and the Reykjavik Arts Festival's 30th anniversary.

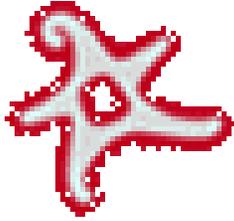
10.3. Programme and theme

As capital of a country where culture is uniquely close to the forces of nature, Reykjavik cultural year 2000 could hardly have found a **more “natural” theme than "Culture and Nature"** to head the programme. The cultural year started in Iceland on **January the 28th** and **was symbolically closed on December 30th with the singing of 700 voices in the city centre.**

The **main objective** of Reykjavik 2000 was not to increase the quantity of events, but rather to increase the quality and diversity, and open the doors even wider to look into a new and open landscape of, “Culture and nature” in the new millennium. All in all, the programme included around **300 projects**. Rather than using the traditional method of categorising artistic and cultural activities, low-key curiosities as well as large-scale spectacles were divided into what the ancient philosophers called the archetypal elements (**fire, water, earth and air**). Each and every event represented in some form, the energy found at the heart of nature. This included festivals where the natural elements of fire and wind were celebrated and exhibitions and events took place in surprising and unusual outdoor settings. Schools, groups and organisations working with young people were also central to the Reykjavik ECC2000 programme as it focused on new participants and new ways of discovering a deeper, broader interpretation of culture.

The Cultural Year in Reykjavik really belonged to the **whole country**, as local authorities all around Iceland took part by introducing projects relating to the theme “culture and nature”. The programme of Reykjavik 2000 also celebrated the pan- European and international aspect of the EEC project. This was achieved by introducing and heading some of the main co-operation projects of ECC2000; the choir, **Voices of Europe**, that joined together young people and music from all nine cities and the choreographed the music drama of **Baldur**, which was the largest joint project of the three Nordic cities. Reykjavik also welcomed numerous other projects and artists from the other eight cities, enriching the Cultural Year in Reykjavik even further.

11. SANTIAGO DE COMPOSTELA: EUROPE AND THE WORLD



11.1. The city of culture

Santiago de Compostela is the political and administrative capital of Galicia in Northwestern Spain. It was founded **around 830 A.D.**, and since then thousands of pilgrims who follow the **Way of Saint James** culminate their journey there, in Santiago. The city was built after the discovery of the remains of the Apostle Saint James which now rest in the Cathedral. Because of its monumental and historical character the city has been declared Historic-Artistic City by the Spanish Government, **World Heritage City by UNESCO**, Europe Prize and Flag given by the Council of Europe, Firenze Prize from the Commune de Firenze, Real Fundación de Toledo Prize, Europa Nostra Prize from the Foundation of the same name, and Gubbio Prize of the Association of Artistical Centres of Italy, among many other distinctions. The **historical centre of Compostela** is one of the best preserved in the world. Wholly inhabited and mostly reserved for pedestrians, it forms an entity of great beauty while at the same time it palpates with vitality. The modern city has known how to assume the weight of tradition and, without renouncing to modern building techniques, it has created an habitat in harmony with the demands of this end of the millennium enriched with important models of contemporary architecture.

11.2. The culture of the city

Today, the city has close to **120.000** inhabitants. Due to the city's monumental and historical character, Spain has nominated Compostela as a City of History and Art, UNESCO has included it in its List of World Heritage Sites and the Council of Europe has given it an award. The city has received numerous other awards and honours as well. Compostela offers visitors a rich cultural programme throughout the year.

11.3. Programme

Santiago de Compostela's programme goes under the general theme, '*Europe and the World*'. This project tries to connect the reality of European cultures with the rest of the world through reflection, exhibitions, publications, and also through a large variety of cultural activities. This theme has inspired programmes with universal or international content such as *The Faces of Earth, the Faces of God, Self-portrait of Compostela*, etc. The cultural year officially started in Santiago on **January the 20, 2000 and ran until December**

2000. The **main objective** of this well-known pilgrim city was to take the opportunity of the cultural year 2000 for presenting its own image as a historical city and as a modern city. Under the general **motto**, “**Europe and the World**”, Santiago has elaborated a rich programme of activities marked in a great part by its interest in themes of universal projection and international co-operation. From the Programme 2000 that counts a great number of events we can point out the following projects: Europa Mundi, Faces of the Earth, Nine self portraits, Compostela virtual city, the European City as a model.

Chapter II

The structures behind the cultural year



INTRODUCTION

After Avignon, Bergen, Bologna, Brussels, Krakow, Helsinki, Prague, Reykjavik and Santiago de Compostela were named European Cities of Culture for the year 2000, discussions began in each city on the suitable formal structure for pursuing this task. Comparisons were made with the past Cultural Capitals and with the Winter Olympic games (Bergen, Helsinki).

The result was that the nine European Cities of Culture arranged their cultural year by means of **two alternative models**: either direct administration within existing government and council structures (Avignon, Krakow, Santiago de Compostela), or independent organisations (Bergen, Bologna, Brussels, Helsinki, Prague, Reykjavik).

Broad responsibilities were much the same whatever model was adopted, namely to plan the programme and co-ordinate and promote the event.

Size of offices required was most affected by the programming method adopted, especially the degree to which the direct promotion and management of projects was undertaken, "in house". Numbers of staff engaged to manage and coordinate the cultural year 2000 ranged from 6 in Reykjavik to 45 in Bologna.

2. THE 'IN HOUSE' MODEL

2.1. AVIGNON

The Legal status of the organisation

In 1998, the city of Avignon set up an organisation named "*Mission Avignon 2000*". This organisation functioned **as a structure within the municipal office**²⁰.

The Mission of Avignon as such **didn't have a board of directors**.

As integral part of the city's cultural action service, the mission relied on the city for all administrative decisions. Concerning vital axes such as the programming of projects and events, the Mission was placed directly under the Mayor's authority.

From 1998 until 2000 the following people assured the implementation of the cultural year in Avignon:

- Mr. Yves Michel-Béchet (Director)
- Mr. Jacques Montignac, (Deputy Head of the Cultural Service)
- Mrs. Anne-Marie Roubaud, (Administrative Director)
- Mr. Fabien Strack (Mayor's adviser responsible for the political issues and contacts with the other ECC2000 Offices)
- Mrs. Luis Armengol (Communication manager)
- Mrs. Marie-Louise Laguilhomie and Mrs. Cecile Savelli (Project managers)

The Office

Since the beginning, **6 full-time employers** implemented the year 2000 cultural programme.

2.2. KRAKOW

The Legal status of the organisation

Festival Krakow 2000 was an independent cultural organisation, which was appointed by the City Council and functioned under the supervision of the Municipality.

The organisational decisions were taken by the director of the office, who was also the director of the Festival Krakow 2000, with due consultation of the Municipality.

The Programme Board was responsible for the shape of the Festival programme. It consisted of the well-known artists and people involved around culture from all over the country.

Additionally there was the Honorary Committee Krakow 2000, which supported the whole Festival through its level of authority and uplifts the Festival to a high national level. It consisted of the most distinguished people from the artistic and political world including: Prime Minister; Marshal of the Senate; Marshal of the Sejm; Minister of Foreign Affairs, Minister of Culture and Art; Head of Voivodship of Kraków; Rector of the Jagiellonian University.

The Office:

As in the other ECC, the Krakow 2000 Festival Bureau appointed a team of about **15 people**. Personnel included full-time staff, part-time staff, free-lance staff. The Krakow 2000 Office consisted of a few departments, like: production, promotion and financial department. The **Krakow 2000 Festival Bureau Director was Bugoslaw Sonic**.

2.3. SANTIAGO DE COMPOSTELA

The Legal status of the organisation

Santiago de Compostela 2000 was a legal administrative instrument.

The office **was under the political direction of the City Council**, and was dedicated to the Compostela 2000 programme. Compostela 2000 was integrated in the public Consortium of the City of Santiago, where three administrations intervened:

- the national government
- the autonomous government
- the municipality

The president of the above-mentioned '**Consortium**' was the Mayor of Santiago. Furthermore, it was also composed of the following members:

- Representatives from the Ministries of Economy, Education and Culture
- Representatives from the Cultural Advisory of the Autonomous Government of Galicia;
- Delegate Advisor for the cultural project Compostela 2000.

²⁰ *French law of 1901*

In order to insure the daily management of the cultural year, an *Executive Committee* composed of the City's Mayor (or his representative) and the culture Advisor of the Autonomous Government of Galicia (or his representative) was created in 1998.

The Office

Located in the historical centre of Santiago, the Compostela 2000 office employed about **5 people**. This full time group of staff led by **Mr. Pablo Martinez Saiz**, was responsible for the co-ordination of the cultural year.

Unlike in the other cities, the Deputy Mayor responsible for Culture, Mrs. Teresa Garcia Sabell, was directly and broadly involved in the selection of the projects and in the whole conception of the cultural programme.

The promotion and communication of the European City of Cultural year 2000 was under the direct control of the **Municipal enterprise INCOLSA**, in charge of the promotion and communication of the City of Santiago de Compostela.

3. THE 'INDIPENDENT' APPROACH

3.1. BERGEN

The Legal status of the organisation

Kulturby Bergen 2000 is a **foundation** registered in the Official Norwegian Central Register for foundations and limited companies and as such is a legal body subject to Norwegian law. The Municipality of Bergen is one of the founders of the foundation. Kulturby Bergen 2000 has about 80 co-founders in the Foundation.

The **board of directors** constituted:

- 5 representatives from the local political level
- 1 representative from the regional political level
- 1 representative from both the private sector and the Tourist Board of Bergen
- 2 representatives nominated from the foundation's members (cultural and popular organisations)
- 1 representative nominated by the directors of the cultural institutions in Bergen
- The head of the artistic advisory committee (as a non-voting member of the board)

Additionally there was an **artistic advisory committee** with:

- 2 members appointed by the directors of the cultural institutions in Bergen
- 2 members appointed by the committee for independent artists in Bergen ("Kunsternes Veiplan")
- 1 member appointed on behalf of the popular organisations in Bergen

The Office

The Bergen 2000 office was broadly responsible for the artistic programme and its promotion. Specialist artistic programming teams were established and during its peak, the company employed some **20 people**. **The Artistic Director of Bergen 2000 was Terje Gloppen**

3.2. BOLOGNA

The Legal status of the organisation

Bologna 2000 was founded as a Committee on the basis of the Italian Civic Code regulations. This Committee was regulated by private law and acted as a private company.

“*Il Comitato Bologna 2000*” was placed under the direct control of a **Guiding Committee** comprised of the following:

- Municipality of Bologna;
- Province of Bologna;
- Region Emilia-Romagna;
- University of Bologna;
- Chamber of Commerce ;
- National Government (Ministry of Culture).

The **Guiding Committee members** were the following:

- **Marina Deserti**, Alderwoman for Culture of the City of Bologna
- **Marco Macciantelli**, Alderman for Culture of the Provincia of Bologna
- **Angelo Varni**, University of Bologna
- **Loretta Ghelfi, Roberto Calari**, CCIAA Delegates

This Guiding Committee had broad responsibilities and decided on resources, programme of events, and organisation of Bologna 2000. In addition the Committee defined the complete staff for Bologna 2000. Moreover, Bologna 2000 had three Directors:

1. **Marco Zanzi**, Marketing and Communication Department
2. **Giordano Gasparini**, Cultural Programming Department
3. **Paolo Trevisan**, Tourist Promotion Department

In order to advise Bologna 2000 a special group of advisers was appointed in 1998:

- **Umberto Eco**, Communication Adviser
- **Enzo Biagi**, Media Relations Adviser
- **Luca Cordero di Montezemolo**, Business Relations Adviser

The Office

Il Comitato di Bologna 2000 consisted of a team of **45 people** appointed by the Guiding Committee. Personnel included full-time staff, part-time staff, free-lance staff and student placements. Planning and Programme administration, public relations and fund-raising were all supported by this team in close cooperation with the Guiding Committee and the Municipality Cultural Division.

The Director of the Cultural Division was Giordano Gasparini and Michelangelo Martorello assured the coordination between Bologna 2000 and the AEC.

3.3. BRUSSELS

The Legal status of the organisation

The organisation of Brussels 2000, known officially as Bruxelles/Brussel 2000, constituted a legal non-profit association under Belgian law (asbl/vzw) with a General Assembly and a Board. The Board comprised official representatives of each of the Belgian national, regional, local and community authorities:

- The mayor of Brussels: president
- 2 other members from the City of Brussels administration
- 3 members from the Flemish-speaking Community
- 3 members from the French-speaking Community
- 2 members from the German-speaking Community
- 1 member from the Commission of the Flemish Community of the Brussels-Capital Region
- 2 members from the Commission of the French Community of the Brussels-Capital Region
- 2 members from the Brussels-Capital Region
- 2 members from the Federal Authorities

In addition, 9 official observers were members of the Board. These included 6 representatives from the private sector, 1 representative from the King Baudouin Foundation, and the Intendant (Artistic Director) and Manager of the Brussels 2000 office.

The Office

The Brussels 2000 Office developed in different phases. Personnel included full-time staff, part-time staff, free-lance staff, and detachments from other organisations and student placements. Certain staff were directly engaged as part of the core management/administration/artistic team of Brussels 2000, while others focused only on the management of particular projects, including the Brussels 2000 information centre and bar. The permanent core staff of Brussels 2000 numbered approximately. **30 people**, divided between the departments of management, finance and administration, artistic coordination, communication and sponsoring. **The Intendant of Brussels 2000 was Robert Palmer.**

3.4. HELSINKI

The Legal status of the organisation

The Helsinki City Council set up a foundation – *Helsinki City of Culture Foundation* - to manage the European City of Culture programme.

The foundation's steering body was a *15-member board of directors* comprised of a Chairperson (Mr. Ilkka-Christian Bjorklund chosen by the City Board) and:

- 2 members nominated by the Chamber of Commerce
- 6 members chosen by the City Board
- 1 member chosen by the Ministry of Education
- 1 member chosen by the Ministry of Trade and Industry
- 1 member chosen by the Ministry of Finance
- 1 member chosen by the City of Espoo
- 1 member chosen by the City of Vantaa
- 1 member chosen by the University of Helsinki

No additional committees existed.

The Office

In order to ensure the planning and the implementation of the cultural year the Foundation employed about 40 people during the year 2000 (less during the preparatory stages). The Helsinki 2000 staff was divided into the departments of administration (finances),

communication (information, marketing, sponsoring) and programme management (five programme teams). **The director of Helsinki 2000 was Georg Dolivo.**

3.5. PRAGUE

The Legal status of the organisation

Praha 2000 was an **independent society** with the legal status of a public-benefit organisation. Its founder was the office of the Municipal Assembly.

The **Praha 2000 board** had the following members:

- Vice-Minister for Culture
- Chairman of the Committee for Culture of the Parliament
- Chairman of the International Committee of the Senate
- Catholic Bishop
- Artists
- Private sector

Additionally there was a **Project selection board** with 8 **Artistic Councils** that included Theatre, Opera and Dance; Music; Film and Audiovision; Architecture and Urban Planning; Literature; Museum projects and Heritage; Exhibitions and Fine Art; Multimedia.

The Office

Personnel included full-time staff, part-time staff, free-lance staff. Certain staff were directly engaged as part of the core management/administration/artistic team of Praha 2000, while others focused only on the management of particular projects. The permanent core staff of Praha 2000 numbered 16 people in the year 1999 and 24 people in the year 2000. Staff were divided between the departments of management, finance and administration, artistic coordination, communication and sponsoring. **The Director of Praha 2000 was Michal Prokop.**

3.6. REYKJAVIK

The Legal status of the organisation

Reykjavik 2000 was an independent office, set up by the City Council of Reykjavik.

The office's steering body is a 7-member **board of directors**:

- 1 Chairman of the Board, appointed by the City Council: President of the University of Iceland
- 2 members are from the City Council
- 1 member is from the Ministry of Culture and Education
- 1 member is from the Ministry of Foreign Affairs
- 1 member is from the Association of Icelandic Artists
- 1 member is from the Trade and Industry sector

The **financial and sponsorship committee** consisted of the following six members:

- The Chairman: President of a Holding Company
- 1 member was the Chairman of the board of Reykjavik 2000
- 2 were Bank Directors
- 1 member was from the board of Reykjavik 2000 and Director of a Freezing Plant Factory
- 1 member was the Director of a soft drink Company

A Programme Committee comprised the following three members of the Board:

- representative from the Artists Union
- two representatives from the City Council

An *Honorary Council* consisted of:

President: the Mayor of Reykjavik; the Prime Minister of Iceland; the Former President of Iceland; the Minister of Culture and Education; musicians; painters; ballet dancers and artistic directors.

The Office

Six people were appointed in 1999 to implement the programme for the cultural year. This very small group of staff managed the whole programme until the end of the cultural year.

The Director of Reykjavik 2000 was Thorunn Sigurdadottir

Chapter III

Resources

1. INTRODUCTION

The expenditure made by the ECC2000 for the realisation of the cultural year was generally covered by the following four resources:

- **Public Authorities** (local, regional and national authorities)
- Co-operation agreements with **business, funds and foundations**
- **EU support**
- **Box office and merchandising**

As for all the other past Cultural Cities in all the nine ECC2000, the main contributions came from the **Public sector**. In particular, the **Municipal authorities** were the main source (25.27% in Avignon, 50,9% in Prague, 45% in Reykjavik, about 40% in Santiago de Compostela). In the cities of Brussels (43%) and Bologna (40.9%) this same role was played by the **Regional Authorities**, which supported approximately 40% of the cultural year. The **National Authorities** also played a major role in financing this European initiative: 49% in Avignon, 35,43% In Bergen, 32% In Bologna, 55.6% in Krakow, 38% in Reykjavik, 31.9% in Prague, 33% in Helsinki.

Co-operation agreements with business, funds and foundations, together with sales revenues covered the remaining part of the ECC2000 Budget. Similar to the past Cultural City the **sponsors - Institutional sponsors** (sponsors which invested in the whole cultural year) and *project sponsors* (sponsors which 'adopted' one or more events) were particularly generous in the Nordic countries: 23.04% in Bergen, 16% in Helsinki and 13% in Reykjavik.

The European Union support represented in general **1 or 3%** of the total year 2000 budget. This support was, in one hand, granted directly to the City of Culture (Culture 2000 programme, Action III) and, in the other, to some co-operation projects between the ECC2000.

Finally, as in all the other past ECCs, the title "European City of Culture provided the opportunity for launching a major and ambitious programme for improving the **local cultural infrastructure**²¹. The public and private sectors were involved in this challenge and the budget was very important and higher compared to the budget put aside by the same authorities for financing the cultural event itself. Nevertheless, these infrastructure costs were not included in the financial structures mentioned in this report.

²¹ *In Helsinki a new Museum of modern art was completed in 1997 as well as a new City art museum was completed in 1999; in Bologna the salt warehouse was converted in a multimedia library etc.....*

2. THE ECC FINANCIAL STRUCTURES

2.1. AVIGNON

In order to reach a national and international visibility Avignon 2000 was able to raise a total budget of some **21.084.068 EURO**.

Public expenditure during the cultural year totalled **15.847.075 EURO** (75.16% of the total budget).

The European Union contributed to the cultural programme with about **513.891 EURO** (1.39% of the total budget).

According to the city of Avignon, private and institutional sponsorship was raised to a value of **4.421.020 EURO**.

Population	88.000
Overall budget	21.084.068
% in contribution	100%
Municipal Authority	25,27%
National Authority	35,43%
Regional Council	6,51%
General Council	7,95%
EU Support (Culture 2000, Action III)	1,04%
EU support (projects)	0,35%
Sponsors (projects)	10,48%
Sponsors (private)	8,46%
Sponsors (institutional)	2,02%
Merchandising	0,16%
Box office	12,80%

Financial structure, 1996-2000, January 2001 -EURO

2.2. BERGEN

In order to implement the cultural year, the resources made available by Bergen 2000 totalled some **13.536.600 EURO**.

The main contributions came from the City **3.316.467 EURO** and from the National Authorities **4.670.127 EURO**. The corporate sponsors²² played a major role in financing the cultural year. In particular, the company DnB, Gilde og Vestlandske Salslag, Radisson SAS and Norsk Hydro who injected **4.429.175 EURO** into the total budget. The **Nordic Cultural fund** funded several projects with a direct contribution to the value of **147.560 EURO**.

The Box-office and merchandising sectors were particularly implemented in this city. As far as concerns the **Box-office**, Bergen 2000 set up a clever system making all the tickets for the cultural events available directly from the Bergen 2000 web-site. This was a first experience of 'online' box office, at this scale, for a Cultural Capital. As regards the **merchandising** some co-operation agreements were signed with food and fashion/design companies. A special restored house in the centre of the City was set up for selling these products. The **Box office and the merchandising** contributed to the value of **599.671 EURO** of the total budget.

Population	220.000
Overall budget	13.536.600
% in contribution	100%
Municipal Authorities	24,5%
Regional Authorities	5%
National Authorities	34,5%
EU support (Culture 2000 – Action III) EU support projects	2,27% 0
Other	2,65%
Corporate sponsors (Structural)	28,72%
Corporate sponsors (projects)	4%
Private donations	
Box office and merchandising	1,36%

Financial structure, 1996-2000, January 2001 - EURO

2.3 BOLOGNA

The city of Bologna, with a population of about 400.000 inhabitants made about **33.897.000 EURO** available for the event.

The main contributions came from the **Public Authorities (27.795.540 EURO)** and from the **Municipal Authorities (6.403.143 EURO)**. The **Institutional sponsors** were represented by the main Italian telecommunication firms and by the city's banking institutions and their cultural foundations: Telecom Italia, Cassa di Risparmio di Bologna, Fondazione Cassa di Risparmio, Rolobanca, Fondazione del monte di Bologna e Ravenna. Moreover, all the sponsors linked to the events were from the economic and company sector. In order to sell the different merchandising products the Bologna 2000 Office set up an "**Emporio della cultura 2000**" in the very central Piazza Maggiore. The **box office and merchandising income totalled 9287.778 EURO**.

Population	400.000
Overall budget	33.897.000
% in contribution	100%
Municipal Authorities	18.89%
Regional Authorities	30,46%
National Authorities	32.60%
EU support (Culture 2000 – Action III)	0,64%
EU support projects	
Other *	14,67
Private donations	
Box office and merchandising and sponsors	2,74%**

Financial structure, 1996-2000, January 2001 -EURO

*University, Camera di Commercio and Provincia

2.4. BRUSSELS

The cultural year 2000 in Brussels was mainly **72%** of the total budget) financed by the **Public Authorities** (Regional Authorities, **13.039.750 EURO**, National Authorities, **6.065.000 EURO** and Municipal Authorities, **2.729.250 EURO**). A major role was also played by the Brussels 2000 corporate sponsors, who contributed to the total budget, in cash and in kind, with a total sum of **4.245.500 EURO**. In 1999, a special Information point was established in the town-centre. This information point sold **merchandising products** for a total of **3.942.250 EURO**. The grant from the **European Union accounted for roughly 1%**.

Population	1.000.000
Overall budget	30.325.000
% in contributon	100%
Municipal Authorities	9%
Regional Authorities	43%
National Authorities	20%
EU support (Culture 2000– Action III)	1%
EU support projects	
Other	
Corporate sponsors (Structural)	14%
Corporate sponsors (projects)	
Private donations	
Box office and merchandising	13%

Financial structure, 1996-2000, January 2001 - EURO

2.5. PRAGUE

In order to finance the celebration of Prague European City of Culture for the year 2000 the **Public authorities** earmarked a total budget of **15.566400 EURO (82.8%)**.

The remaining **17.2%** of the total budget was financed, cash and in kind, by the **corporate sponsors (2.669.600 EURO)** and by the **European Union (282.000 EURO)**.

Population	1.250.000
Overall budget	18.800.000
% in contribution	100%
Municipal Authorities	50.9%
Regional Authorities	
National Authorities	31.9%
EU support (Culture 2000 – Action III)	1%
EU support projects	0.5%
Other	
Corporate sponsors (Structural)	7.2%
Corporate sponsors (projects)	7%
Private donations	
Box office and merchandising	1.5%

Financial structure, 1996-2000, January 2001 -EURO

2.6. KRAKOW

Unlike all the other European Cities of Culture of the year 2000, the City of Krakow started the festivities in the year 1995. The main idea was not to limit the cultural events to only one year, but rather to spread this cultural festival over five years (From 1996 till 2000). Adding up all figures for 1996 – 2000 the overall budget equalled **12.290.710 EURO**. The **National Authorities** contributed the biggest part in the Krakow 2000 Festival costs during the 5-year period, the city of Krakow came second. The Krakow 2000 **sponsoring** department was able to raise from the main sponsors, (Telekomunikacja Polska and LOT Polish Airlines) a total sum of 1.554.458 EURO for the whole five-year period.

YEAR	1996	1997	1998	1999	2000
Overall budget in EURO	849.200	1.011.410	1.959.262	3.255.545	5.697.519
% contributions	100%	100%	100%	100%	100%
Municipal authorities	65%	67%	41%	27,64%	24,3%
Regional authorities	-	-	-	-	-
National authorities	30%	29%	47%	57,26%	53,7%
EU subsidies	-	-	-	1,28%	3,5
general					
EU subsidies	-	-	2%	-	2%
projects					
Other international subsidies	-	-	-	-	-
Corp. Sponsors (structural)	5%	4%	10%	13,82%	18,5%
*Corp. Sponsors (projects)	-	-	-	-	-
*Private sponsors and donations	-	-	-	-	-
*Box office and Merchandising	-	-	-	-	-

January 2001, EURO

this position has been included in the **Corp. Sponsors (structural)*

2.7 HELSINKI

In Helsinki, finance was organised as follows: The City of Helsinki and neighbouring municipalities of Espoo, Vantaa and Kauniainen (34.2%); The Finnish government (28.6%); Co-operation agreements with business (14.3%); Funds and foundations (6.6%); EU (2%); Box office and merchandising (14.3%). **Sponsorship negotiations** started in the beginning of 1998. The target was to get 4-5 main sponsors, 7-10 official partners and 6,6 million Euro for the project. At the end of the event the official sponsor's support was altogether **5,3 million Euro**. On top of that figure individual event organisers gathered 3 million Euro from other companies. Regarding the products marked with the cultural year 'star', Helsinki 2000 granted a licence for 12 companies to use the official Year 2000 symbol in certain products²³ of theirs. The total sale (December 2000) was about **1.000.000 EURO**. The wine sales covered 64% of this amount.

Population	500.000
Overall budget	58.000.000
% in contribution	100
Municipal Authorities	34.2%
Regional Authorities	-
National Authorities	28.6%
EU support (Culture 2000 – Action III)	1%
EU support projects	1%
Other	2%
Corporate sponsors (Structural)	9.1%
Corporate sponsors (projects)	5.2%
Private donations	4.6%
Box office and merchandising	14.3%

Financial structure, 1996-2000, January 2001 - EURO

²³ The licence products include wines, pins, textiles, postcards, paying cards, ceramic and glassware, jewellery, games, classical CD, mascots.

²⁴ The licence products include wines, pins, textiles, postcards, paying cards, ceramic and glassware, jewellery, games, classical CD, mascots.

2.8. REYKJAVIK

To create a credible identity as a cultural city and to set up a strong cultural programme the European City of Culture had to find resources for a total sum of **7.900.000 EURO**. Like for all the other cities the **Public authorities** were the main “sponsors” of the year (**85%**). In particular, **the City of Reykjavik** contributed with a sum of **3.476.000 EURO**. **The National Authorities** granted a total sum of **2.923.000 EURO**. Thanks to a wise and clear sponsorship campaign (aiming to make agreements about co-operation between Reykjavik 2000 and the companies, and not just to ask for money) the Reykjavik 2000 Office was able to raise a total sum of **553.000 EURO**. With regards to the **Box office** issue, Reykjavik 2000 made an agreement with a ticket sale company. They took care of all arrangements concerning ticket sales for the three events that Reykjavik 2000 produced directly (Baldur, Futurice, Voices of Europe). Their commission fee was 2% and the free of charge tickets were about 35%. Thus resulting in about **158.000 EURO**. Concerning the products marked the cultural city (**merchandising**) the office made an agreement with two companies concerning licence products. They produced postcards, textiles and ceramic marked with the ECC2000 logo that they were responsible for selling. The Office received these products free of charge or at a low price. This choice was due to the fact that the local market in Iceland is very rich with regards to offers of marked material or products.

Population	150.000
Overall budget	7.900.000
% in contribution	100
Municipal Authorities	44%
National Authorities	37%
EU support (Culture 2000 – Action III)	3%
EU support projects	3%
Other	4%
Consortium of the city	
Corporate sponsors (Structural)	6%
Corporate sponsors (projects)	1%
Private donations	
Box office	2%

Financial structure, 1996-2000, January 2001 -EURO

2.9. SANTIAGO DE COMPOSTELA

Total funding for the City of Santiago de Compostela was some **34.863.094 EURO**.

Public expenditure during the cultural year equalled **16.490.243 EURO (47.3% of the total budget)**.

The Consortium of the City mostly contributed 34% the total budget.

In order to invite the Spanish companies to **sponsor** the Cultural year 2000, Compostela 2000 **set up a special sponsorship mechanism²⁵ under the Spanish law**. This mechanism contemplated the singularity of the consecutive celebration during the year 1999 (Holy year) and 2000 (Cultural year). The Companies that signed the sponsorship agreement with "Compostela 2000" had the **benefit of tax of 15%**. In order to receive this discount the Official sponsors had to commit themselves to promote the logotype of "Compostela 2000" in their publicity and communication campaigns. In particular, 19% of the Compostela 2000 sponsors were from big Galician companies, 38% from big transnational corporations and 43% from big Spanish companies.

Population	130.000
Overall budget	34.863.094
% in contribution	100 %
Consortium of the City (Municipal authorities, Regional authorities, National authorities)	34 %
EU support (Culture 2000– Action III)	1 %
Corporate sponsors (Projects)	63 %
Private donations	
Box office and merchandising	2 %

Financial structure, 1996-2000, January 2001 - EURO

²⁵ *Administrative and fiscal measures law of December 30th 1997 and royal Decree April 20th 1998.*

3. THE FINANCIAL SUPPORT FROM THE COMMISSION

3.1 EU Financial support for the cultural year

In 1999, the European City of Culture was renamed Cultural Capital of Europe and is now financed through the Culture 2000 programme²⁶. This new European programme presented three possibilities for cultural support corresponding to three main actions:

- Action 1: specific and short-term activities
- Action 2: long term co-operation activities involving cultural operators
- **Action 3²⁷: European City of Culture and Cultural Months**, cultural prize and major events.

According to this new decision, Culture 2000 was **the legal basis** of financial support for the nine cities.

The first call for proposal for Community financial support for cultural projects and events was published in April 2000. In this document the European Commission mentioned for the first time the total amount earmarked for the nine cities: *“Exceptionally, the overall budget earmarked for the year 2000 for the European Capital of culture for the year 2000 totals approximately 2 million EURO”*. In this context, Community support provided for cooperation projects amounted a total of **220.000 EURO per city**”.

3.2. EU Financial support for supporting feasibility studies and joint projects

In addition to the support granted to the ECC2000 directly, separate applications were also submitted by the ECC2000 Office for the realisation of feasibility studies as well as for specific projects within the framework of the EU's general grant programme.

In particular, **in the year 1997** a Community support of **220.000 Euro** was provided for the realisation of feasibility studies. This amount was **equally divided** between **Brussels, Santiago, Krakow, Bologna and Avignon**.

²⁶ Decision 508/2000/CE of the European Parliament and Council, (JO/L63 – 10.3.2000)

²⁷ “Under this Action 3 the European commission will, in the year 2000, support events of substantial scale and scope making people of Europe more aware of belonging to the same community and increasing their awareness of the cultural diversity of the Members States and of intercultural dialogue”. JO C101/20 – 08/04/2000.

In 1998, the European Commission granted the Association of the nine cities a total amount of **250.000 EURO** . This amount supported the following activities:

a) Feasibility studies:

- **Helsinki** feasibility study: **40.000 EURO**
- **Reykjavik** feasibility study: **32.295 EURO**
- **Prague** feasibility study: **9.133 EURO**
- **Bergen** feasibility study **39.949 EURO**

b) Web Office²⁸

In 1999, the nine cities decided to develop their networking and consequently to ask a European financial support of **350.000 EURO** for the following activities:

- Implementation of the AECC joint projects,
- development of other co-operation projects,
- organisation of joint meetings,
- development of a communication tool,
- development and realisation of several joint promotional initiatives

Finally, in the **year 2000**, the following **AECC joint projects** received European financial support:

Name of the project	EU Programme	EURO
Voices of Europe	Connect	284. 000
Café9.net	YFE	200.000
Café9.net	Netdays	40.000
Walk about Stalk	Culture 2000	200.000

²⁸ *Common information tool between the nine cities offices*

PART III

THE ASSOCIATION OF THE EUROPEAN CITIES OF CULTURE OF THE YEAR 2000

Chapter I

The structure behind the cooperation

1. HISTORY

When the nine ECC2000 were selected in 1995 for being the European Cities of Culture “, for the new millennium,” the fifteen European Ministers responsible for the culture sector formally invited Avignon, Bergen, Bologna, Brussels, Krakow, Helsinki, Praha, Reykjavik and Saint Jacques de Compostela, “to co-ordinate their programme, define a common theme for this event and act together in the organisation of a European cultural space for the year 2000”.²⁹

Since the first meeting³⁰ it became obvious to each of the nine cities that this, “forced co-operation” was a challenge to accept and should be carried out in the best way. Avignon, Bergen, Bologna, Brussels, Krakow, Helsinki, Prague, Reykjavik and Saint Jacques de Compostela formally decided to join under a common logo and to establish a legal entity³¹ Three months later, in Helsinki³², the nine cities approved an **agreement on their common policy during the year 2000**: “« According to the original concept of the Cultural City tradition, the cities will work to make the culture of every city and country known to each other and to all the people of Europe and the whole world. Thus the goal in the decision of the EU Council of Cultural Ministers will be achieved and particular symbolic significance of the year 2000 as the opening of a new millennium taken into account. The Council of Cultural Ministers invited the cities to co-ordinate their programmes and to work out a common theme for the events. They will thus be able to act together in an organisation of a European cultural space for the year 2000.

In order to implement the decision of the Council of Ministers, the cities will work to make the inhabitants of the cities and the citizens of each country more aware of the culture of the other cities. Furthermore, active measures through which the citizens can learn to know the people and the culture of the other cities by themselves and without prejudice will be made possible and gain permanent forms that continue after the Culture Capital year. This co-operation will help to make cultures known beyond Europe as well.

The Cultural Cities ambition is, both separately and jointly, to produce and realise multifaceted projects for circulation in all the Cultural Cities in the year 2000. Moreover, development projects about cultural functions will be produced in the view of achieving

²⁹ Extract from the Draft Minutes of the Council of 20.11.1995

³⁰ /16-17 February 1996, ECC2000 Meeting in Krakow

³¹ 08-09 July 1996, ECC 2000 Meeting in Avignon

³² 04-07 September, ECC 2000 Meeting in Helsinki

permanent structural changes as well as reforms that activate the citizens and support civic democracy. This is a question of processes of development that will start immediately and continue in the new millennium.

The network of Cultural Cities offers excellent opportunities for extensive interaction between artists, organisations, young people, students and institutions and those in charge of the cultural administration, giving birth to new experiences and ideas and allowing people to get to know each other.

The activities of the Cultural Cities are aimed at bringing the peoples of Europe closer to each other by means of culture.

To fulfil these aims, the representatives of the European Cultural Cities for the Year 2000, Avignon, Bergen, Bologna, Brussels, Cracow, Helsinki, Prague, Reykjavik, Santiago de Compostela, acts as follows:

- *They join under the title of « European Cities of Culture in the Year 2000».*
- *They join under a common symbol.*
- *The Cities will establish a legal entity.»*

In this same document the cities of Avignon, Bergen, Bologna, Brussels, Krakow, Helsinki, Prague, Reykjavik and Saint Jacques de Compostela agreed to cooperate in the following way: 1) Develop several joint projects bringing together all the nine cities; 2) Develop several common projects with the participation of two or more ECC2000; 3) Fostering, supporting and co-ordinating the co-operation between people and cultural organisations/institutions living in the nine ECC2000; 4) Fostering, supporting and co-ordinating the activities of the citizens in order to enrich their everyday life and gathering information about the other cities of culture. A special attention will be paid to children and young people, the new generation of the new millennium.

1. THE FORMAL ORGANISATION

2.2. Legal status

In March 1998 the nine Cities defined and established legally a non-profit making international association called, “**the Association of the nine European Cities of Culture of the year 2000**”³³ (AECC). This Association was governed by Belgian law which grants legal status to the International Association pursuing Philanthropic, Religious, Scientific, Artistic or Pedagogical aims of the Law of 25.10.1919, modified by the Law of 06.12.1954.

The office had its headquarters in **Brussels**, where, premises were donated by the city. **The Association operated between March 1998 until March 2001.**

2.3. The object of the association

Article 3 of the Statue of the AECC states that: “*the main object of the AECC is to help, promote, organise and develop common projects as well as activities that its members will realise in the capacity of European Cities of Culture of the Year 2000, as well as the best and most extended international diffusion of these projects and activities*”.

The same articles adds that: “*The cities will work to make the culture of every city and country known to each other and to all other peoples of Europe and the whole world. They will be able to act together in the organisation of a European cultural space for the year 2000.*”

Moreover the Members of the Association agreed that: “*The cities will work to make the inhabitants of the cities and the citizens of each country more aware of the culture of other cities. Furthermore, active measures through which the citizens can learn about people and culture of the other cities by themselves without prejudices, will be made possible and gain permanent forms that continue after the cultural Capital year. This cooperation will activate the citizens and support civic democracy. This is a question of processes of development that will start immediately and continue in the new millennium. The activities of the cultural cities are aimed at bringing the peoples of Europe closer to each other by means culture*”.

2.4. The AECC Board

The members of the board were the elected Mayors and deputy Mayors of culture of the nine cities with the exception of Bologna, Helsinki and Krakow where the cities were represented respectively by the ECC2000 Office Directors (Helsinki and Krakow) and by the Director of the Municipality Cultural office (Bologna).

³³ *Moniteur belge, 25.02.1999. Identification number 2615/1999 -*

The AECC Board held all powers of administration, with the exception of those belonging to the jurisdiction of the General Meeting. **The Board held about 20 meetings between 1996 and 2000.** The **AECC Board members** were the following:

- Mayor of Avignon, Mrs. Marie-José Roig
- Mayor of Bergen, Mrs Anne-Grete Strøm Eriksen
- Mayor of Praha, Mr. Jan Kasl
- Mayor of Reykjavik, Mrs. Ingibjorg Solrun Gisladdottir
- Mayor of Santiago de Compostella, Mr. D. José Antonio Sánchez Bugallo
- Deputy Mayor for Arts, Youth and Turism, Brussels, Mrs. Marion Lemesre
- Director of Helsinki 2000, Mr. Georg Dolivo
- Director of Krakow 2000, Mr. Boguslav Sonik
- Director of Cultural Affairs Department in Bologna, Mr. Giordano Gasparini

2.4. The AECC Board of Directors

The nine Directors of the ECC2000 represented the '*driving force*' of the Association. In-between the Board meeting, about **20 Directors meetings** were organised to allow the nine cultural city offices to focus on the organisational aspects of the planned co-operation or to allow representatives of their staff to work on specific aspects.

The AECC Directors were the following:

- Terje Gloppen, Bergen 2000
- Giordano Gasparni, Comitato Bologna 2000
- Robert Palmer, Bruxelles/Brussels 2000
- Georg Dolivo, Helsinki 2000
- Boguslav Sonik, Festival krakow 2000
- Michael Prokop, Praha 2000
- Thorunn Sigurdadottir, Reykjavik 2000
- Pablo Martinez, Santiago de Compostela 2000

2.5. the AECC Presidency

The AECC had a rotating Presidency. The members took turns in presiding the AECC activities for 4 months.

Period	Secretary	President	Treasurer
Sept-Dec 1997	Bergen	Avignon	Reykjavik
Jan-April 1998	Krakow	Bergen	Avignon
May-Aug 1998	Santiago	Krakow	Bergen
Sept-Dec 1998	Brussels	Santiago	Krakow
Jan-April 1999	rague	Brussels	Santiago
May-Aug 1999	Helsinki	Prague	Brussels
Sept-Dec 1999	Bologna	Helsinki	Prague
Jan-April 2000	Reykjavik	Bologna	Helsinki
May-Aug 2000	Avignon	Reykjavik	Bologna
Sept-Dec 2000	Brussels	Avignon	Reykjavik

AECC presidency rotation (Decision Krakow 1/7/98)

3. THE SECRETARIAT

3.1. The role of the Secretariat

The role of the secretariat (consisting of a General Secretary and an office Assistant) was to stimulate and support the co-operation in the fields of international cultural projects, information-exchange and promotion. It was also responsible for the communication and dialogue with the European institutions and for writing funding applications in the framework of the European call for proposals.

Special attention given by the AECC Secretariat went to the **AECC** joint projects.

In order to, “*advise the network of the nine cities on appropriate strategies, approaches and contacts, as well as to ensure general coordination relating to the international association*”, the Board appointed in March 1998 Mrs. **Hilde Teuchies** as AECC General Secretary.

In April 1999, **Mrs Giannalia Cogliandro** joined the Association first as AECC co-ordinator and then as General Secretary from June 1999 until March 2001.

3.2. The tasks of the Secretariat

In order to insure the achievement of its role, the main tasks of the Secretariat were defined as follows:

- office management
- organisation of the AECC meetings
- EU lobbying
- EU funding applications
- AECC joint projects
- AECC joint communication

The AECC Secretariat organised about **30 meetings** (Board, Directors and Projects meetings) between 1998 and 2000.

3.3. The AECC total budget and financing

The expenses of the Secretariat were covered by the **membership contributions**³⁴.

YEAR	EURO/PER CITY
1998	12.000
1999	12.000
2000	4000

The rolling costs³⁵ of the Secretariat were the following:

YEAR	EURO
1998 (March/Dec)	72.512
1999 (Jan/Dec)	93.576
2000 (Jan/Dec)	100.000
2001 (Jan/March)	17.574

3.4. The EU support

The Association of the European Cities of Culture for the year 2000 also received a grant support from the **European Commission** directly. This support contributed to the development and implementation of several feasibility studies and AECC joint projects.

YEAR	EURO
1997	200.000
1998	250.000
1999	350.000

3.5. The working language of the Association

In order to not create any discrimination between the eight different languages of the Cities Members of the Association in one hand, and to not waist time and money in translating in the other, the AECC members decided, in 1998, to work in **French and English**.

³⁴ Equal contribution paid by the 9 ECC2000 Office directly to the Association

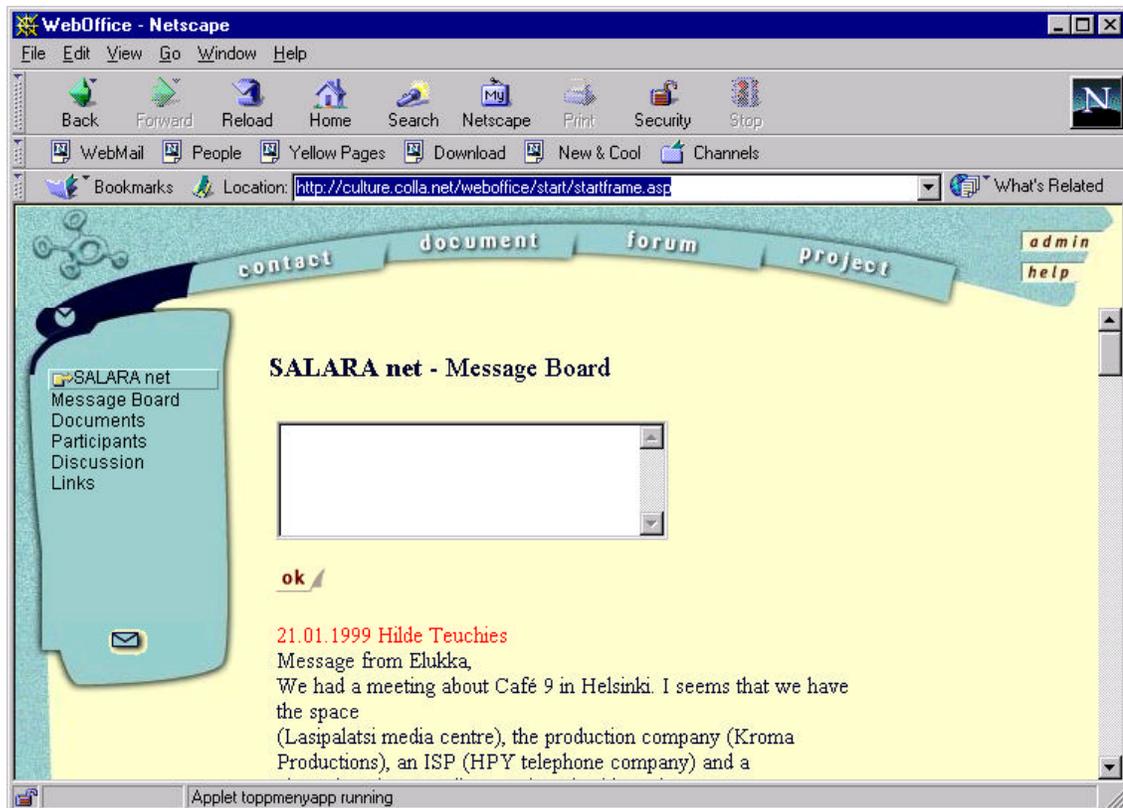
³⁵ Staff (2 people), Office expenses, Travels, Subsistence, Joint Communications, Publications, Projects, joint participation in special events (Fairs).

4. THE WEBOFFICE

In 1998, The Association of the nine ECC2000 proposed the setting up of an **Intranet system for communication between the nine ECC offices.**

The main idea was that a joint communication tool would allow the nine offices (and their staff and those working on the AECC joint projects) to co-operate intensively in an efficient, cost and time effective way. After analysing several proposals the project “**WEBOFFICE**” made by SUBNET was accepted. For covering the implementation and running costs of this system a total budget of **46.146 EURO** was put aside by the Association.³⁶

This intranet system allowed people working in Avignon, Bergen, Bologna, Brussels, Helsinki, Krakow, Prague, Reykjavik and Santiago de Compostela **access** to documents, directories, news, projects, calendars prepared by the nine ECC2000 Offices on the world wide web. The WEBOFFICE was accessible to everyone on the Internet. It was, however, a **closed system**, in which all users had to enter their user names and **passwords** to gain access to ‘*private*’ discussions and documents.



³⁶ Year 1998 and 1999 costs. The WEB Office was not operational in the year 2000.

Chapter II

The joint communication and promotion

1. INTRODUCTION

From the beginning it was apparent to all the offices that a clear distinction was needed between :

- the strategies for common communication and promotion in the field of tourism (strategies developed by the **tourist boards**, sometimes with or sometimes without the close collaboration of the Cultural City Office)
- the strategy for common communication and promotion developed by the **Cultural City Offices** themselves in the framework of the AECC.

In order to promote themselves jointly the nine cities agreed in late 1998 to develop a complex communication and promotional programme including the following elements:

- the creation of a common logo
- the publication and printing out of common promotion material (leaflets, brochure/newsletter)
- the representation of the AECC at important events (travel, Book, cultural fairs..)
- the creation of a common video -tape
- the sharing of national/local press contacts

2. THE AECC LOGO



In July 1996³⁷, the cities of Avignon, Bergen, Brussels, Bologna, Prague, Helsinki and Reykjavik asked Santiago de Compostela and Krakow to **investigate, develop and**

prepare a common logo for the nine cities also to be used as a commercial logo for a potential joint international marketing programme for the nine cities.

Santiago de Compostela cooperated with the Spanish designer Mr. Daniel Nebot who developed a common symbol for the nine cities. To strengthen the identity of the European Cities of Culture of the Year 2000, he also developed the common symbol in a personalised version to function as the symbol for each of the nine cultural cities.

A few months later, Santiago de Compostela on behalf of the European Cities of Culture of the Year 2000, signed a contract with the Spanish designer Mr. Daniel Nebot. The “gold star” was born: *“The Star will be the first joint project between the nine cities. The star is the closest symbol to identify Europe and everything linked to Europe. The star means being a protagonist and the nine cities will be the star, the protagonists of the new millennium”*, commented Daniel Nebot³⁸.

The ECC was exclusively granted all the patrimonial and intellectual property rights and the copyrights world-wide of the «star», including the nine personalised versions for each city.

During 1996 the symbol and trademark were registered as a trademark in 22 classes within the European Union and for certain countries outside the EU. Thereby, they obtained proper legal protection within the framework of the trademark registration system.

The AECC logo was employed to promote all the initiatives and projects carried out jointly by Avignon, Bergen, Bologna, Brussels, Krakow, Praha, Helsinki, Reykjavik and Santiago de Compostela until the end of the year 2000.

Together with this AECC common logo each city built an international and national marketing programme based upon selling the city under an **individual city logo**. In particular, the cities of **Helsinki, Reykjavik and Santiago** decided to adopt a personalised version of the common logo. The remaining cities designed their own logo.

³⁷ Meeting in Avignon, 7-9 July 1996

³⁸ Daniel Nebot proposal, July 1996.

3. THE THUE & SELVAAG REPORT

3.1. Introduction

After the adoption of the common symbol, the nine cities decided to explore the possibility of going forward with an **international sponsorship programme and an international licensing programme for the AECC**. In July 1997,³⁹ the Norwegian company, Thue & Saalvag was engaged to carry out a report on the following:

- Prepare and describe the overall structure for an international sponsorship programme and an international licensing programme for the Association of the European Cities of culture;
- List and describe the consequences the international programmes will have on national sponsorship and licensing programmes for each city;
- Secure that the AECC obtain commercial rights to the final approved logo;
- Develop a sponsorship right package that will be the product AECC will be selling to the sponsors. The study should also pointed out the regulations and limitations which are necessary to draw up and to develop a successful licensing programme;
- Investigate which product categories are available for an international sponsorship programme without interfering with already existing national sponsorship programmes initiated by each city;
- Prepare a draft sponsorship contract and a draft contract between the AECC and each city.

The study⁴⁰ pointed out that one of the main goals for an international marketing programme for the European Cities of Culture of the Year 2000 was to maximise the commercial income for the nine cities by bringing in international sponsors and licensees seeking international exposure, therefore not buying into the national programmes.

Moreover, according to the same study, *“to build up an international marketing concept for the European Cities of Culture of the year 2000 it is necessary to base the concept on the fact that each of the nine cities will have their own marketing programme with sponsors and licensees recruited from the national market. An international marketing programme must, since it has not been developed and implemented so far, in our opinion, be an add on programme to the national programmes. This is also a natural consequence because the rights package which can be offered to the international commercial partners, must be delivered by each of the cities. The international body for the European Cities of Culture will not hold any rights to the events organised by the individual cities. The only right which the ECC will be able to grant, is the right to the international logo. It is necessary to build up a programme which will give the international commercial partners exposure and rights which are less than those offered to the national partners. The international sponsors must therefor*

³⁹ ECC2000 meeting in Avignon, 25-26/07/1997

⁴⁰ Carried out during the summer 1997 and presented in Brussels on 9th of October 1997,

*be positioned as the highest level of sponsors for each city. This means that the rights package offered by each city must be more or less identical to that offered to the top category national sponsors for the same city.*⁴¹.

3.2. The common sponsorship programme

As concerns the sponsorship programme, the Thue & Selvaag report proposes that the structure of the sponsorship programmes was as follows:

- The international sponsorship programme (international exposure)
- The top national sponsorship programme (national exposure)
- Official suppliers
- Project sponsors

With regard to the rights offered to the different level of sponsors, the report recommends that the same rights are offered to international sponsors in the same way that the nine cities do to top national sponsors except that the international sponsors can also use the international logo (the ECC logo) and they have the right to world wide exposure. The national sponsors can only use the marketing rights within its territory, (the country). *"The Project sponsors may be both a national programme and an international programme. These sponsors will get the right to be associated with a specific project. If that project is a joint project between two or more cities, the project sponsor should have the right to use the international logo. If it is a national project, the sponsor should only be allowed to use the city logo. If one city is organising a programme or event in another city, the visiting city's sponsors should be given the right to expose it in the hosting city (country) as long as it is made clear that the sponsors are only the visiting city's sponsors".*

3.3. Product categories for the international sponsorship programme.

After discussions with the cities, the contract between Thue & Selvaag and the AECC was signed at the end of February 1998. The Norwegian company was asked to start a sponsorship campaign towards the following categories: soft drinks, credit cards and rental cars. In particular, the following international companies were contacted during the year 1998:

? Soft Drinks

Pepsico international Limited, London

Coca Cola Norway

Coca Cola Greater Europe, Brus sels

⁴¹ European Cities of Culture of the year 2000, study of a joint marketing programme, September 1997 – Thue & Selvaag AS.

? **Credit cards**

Europay, Norway

Europay International, Brussels

Visa International EU region, London

? **Rental cars**

Lease plan

Budget

Hertz

Europacar

Europacar International

Avis

Avis Europe

? **Fish**

Norwegian salmon industries

After being contacted several times **all these companies** confirmed that they were not interested in sponsoring the ECC2000. The contract with the Norwegian Company ended on late 1998.

3.4. Results

Why didn't the Association of the European Cities of Culture succeed in finding any international sponsors for a joint sponsorship in the year 2000?

According to the evaluation report⁴² published in February 1999 by Thue & Selvaag, the main reasons for which it was impossible to find any sponsors for a joint promotion of the nine cities were:

- **Number of categories available for the programme:** With only three categories to approach - soft drinks, credit cards and rental cars – there was a very limited number of companies to try to sell the international sponsorship programme to.
- **Time available for the sale was too short:** The Thue & Selvaag Company had only a selling period of 6-7 months in altogether. Experience has shown that it is necessary to have more time to finalise sponsor-contracts at this level.

⁴² Thue & Selvaag evaluation report, February 1999

- **Year 2000:** The year 2000 was a special year with a lot of national and international projects taking place. Therefore the competition in the sponsor market was tremendous for this specific year. A lot of companies had already committed their sponsorship budgets in 1998 to other projects taking place in the year 2000.
- **Not a Pan European sponsorship programme:** The ECC2000 was not a real Pan European programme because important countries like the UK and Germany were not represented among the nine cities participating in the European Cities of Culture for the Year 2000.
- **Project-events and sponsor-structure from each city:** The content of the sponsor-packages and structure in each city were not ready when the Norwegian company made the different presentations to the companies. It was difficult to make them understand that they really could take part as a sponsor. This created an unclear situation because the companies did not get the full picture of the sponsorship structure and what events were included in the programme and what events would be suitable to promote the sponsors. Big events in each city should have been selected much earlier in order to generate interest and understanding about the whole project.
- It was also a disadvantage for the sales process that the project had an unclear profile because each of the cities had their own logo and the common logo, the star, was totally new and unknown in the market.
- **Only a one-year programme. No long term effects:** The companies pointed out that the sponsorship programme for the nine European Cities of Culture for the year 2000 was a single year project, that ended in December 2000. Even though the event lasted a whole year, many of the companies were looking for long term sponsorship relations to get more payback on their investment, *"For the coming cities of culture the European Union should try to build a clear and common profile and try to co-ordinate a joint international sponsorship programme including different cultural cities for a period of at least five years. It is our recommendation that they also create ONE common logo for all future European cities of culture. By doing so they can start building a brand which over a time may become an interesting object to be associated with for companies looking for international culture exposure"*⁴³.

Finally, according to Thue & Selvaag, the change in the management of some of the cities also gave an **impression of a project with some risks.**

⁴³ Thue & selvaag evaluation report, February 1999

4. THE JOINT PROMOTION

4.1. Common promotional material

In the beginning of **1998**, the nine Tourist Offices decided to co-operate in a more concrete way. The first results of this cooperation were the following:

- the publishing of a '**common "brochure"** with one page for each city (text + photo) at the beginning 1998. The text in this brochure was about the history of the city, its cultural richness and the theme and emphasis for the year 2000. This document, financed by the ECC2000 Tourism offices directly, was published and about 5000 copies per city were distributed. The target public was the professionals of the tourist sector and brochures were distributed during fairs, BTP, professional fairs and press. This brochure was published in French, English and German;
- the publishing of a **common poster** (A3 format) reproducing the first page of the brochure;
- the publishing of a **common folder** on the basis of the common brochure with 1 page and 4 pages of photos. About 100 copies of the brochure were distributed per city directly.

On the contrary the idea of publishing a common brochure in English, financed directly by the nine ECC didn't succeed. The idea behind this ambitious conception was to present all the different cultural programmes and to publish the ECC2000 contact details. The target public was the following:

- cultural institutions
- embassies
- tourist Offices
- press

Nevertheless, the nine ECCs succeeded in jointly promoting their image 1) By printing out **30.000 postcards** (3.000 per city + 3.000 per AECC). In these promotional postcards the information was very simple: just the AECC logo and the name of the 9 web sites of the nine cities of cultures; 2) By financing a **videotape**⁴⁴ in cooperation with Contact magazine aimed at presenting the nine cities of culture to air travellers and TV watchers.

4.2. Press conferences

The first common press conference was organised in November **1997** in Lancaster. All the nine International Tourist Offices attended and contributed to this conference.

A second common conference was organised in Liege (April 1996, Belgium) during the Mosaica cultural fair. This event (financed by the AECC and the nine Offices directly) offered the nine ECC's the opportunity to hold a joint press conference attended by several European journalists and television companies.

Furthermore, several press conferences were informally organised during the year 1999 and 2000 by the hosting cities during AECC formal and informal meetings.

4.3. International fairs

In July 1998, the nine ECC decided to take part jointly in the following events:

- *International Tourism's Borse*, TIB, (Berlin, March 1999), t
- WTM (London Novembers 1999),
- Frankfurt Book fair (Frankfurt, October 1999),
- Cultural Workshop (Nantes, late 1999)
- *Salon des vacances* (Brussels, April 1999).

In spite of the strong commitment of some cities to reach a common conclusion, the nine cities and Tourist offices didn't reach a common agreement. Consequently, all the nine Tourist offices took part in these international events but on a separate basis.

The main reason for this failure was the lack of common projects being promoted and the variety of images "to sell".

Nevertheless, in June 1999 the nine cities offices agreed to setting up a **common fair stand** in the first European cultural fair (*June 1999, MOSAICA, Liege, Belgium*). This participation was financed directly by the nine cities and the Association of the European Cities of Culture. For this event the nine cities also produced a set of common promotional material such as banners, postcards, posters, stickers and pins with the common logo.

4.4. Web-site

After several discussions about the necessity to develop a common web-site the nine cities concluded in late 1998 that the AECC didn't need its own web-site.

Nevertheless, in order to insure a mutual promotion, the nine ECC's committed themselves to create an easy and visible link from their own web pages to the homepages of the other cities.

⁴⁴ *Contact magazine and Euronews, Wildheartt production company, Brussels*

Conclusions

In November 2000 the Association of the nine cities organised an evaluation meeting on **communication, marketing and sponsorship** in Santiago (INCOLSA).

The main aim of this meeting was, on one hand, to share different experiences and best practices in these three sectors and on the other hand to evaluate the cooperation between the nine offices.

The conclusions of this meeting pointed out that the collaboration on pan-European level is not an easy task. Different cultures, different expectations and goals, and multiplying costs can jeopardise ideas and cancel projects. And so it happen, that the primary goal of realising a common communication, marketing and sponsorship programme for all the nine cities did not happen, *“the life span of the nine European Cities of Culture offices is by definition too short for complex advertising strategies such as common communication on the 9 ECC2000. It would take years to build up the required image and one cultural event doesn't have that purpose. If the event is world –wide there are opportunities for companies to have strong labels and images, if their promotion is in one way or another combined with the image of the event. Europe is more than one marketing area, not always with the same emphasis, and what was even more important, not having one marketing office for the whole Europe “*, confirmed the participants.

Moreover the participants cities pointed out that *“global advertising initiatives would not have been the right approach to European national markets and the cultural products”*⁴⁵.

In all the nine cities the people in charge of communication, marketing and sponsoring cooperate with **generosity** and **lack of jealousy**. Everybody was always open in showing and exchanging different ideas and information, as well as giving advice to the other ECC communication, marketing or sponsor managers”⁴⁶.

The best results in the common promotion were achieved when the nine managers had to promote a common project (i.e. Voices of Europe, Café9.net).

⁴⁵ Evaluation meeting for communication, marketing and sponsoring common strategies (Santiago, November 2000)

⁴⁶ Santiago meeting report, 10-12/11/2000

Chapter III

A Wealth of projects for the turn of the century

1. THE AECC JOINT PROJECTS

In 1996⁴⁷, Avignon, Bergen Bologna, Brussels, Helsinki, Krakow, Prague, Reykjavik and Santiago de Compostela, decided that: “*the core of their co operation would consist of a rich number of international cultural projects covering a wide variety of fields, including music, visual arts, new technologies, urbanism and ecology*”.

As project leader, each city had to propose such an international project to its 8 partner cities. The 9 cities were free to determine their participation in the proposed international projects, depending on their own cultural city emphasis, programmes and budgets.

This unique and rich cultural co-operation between nine different cities resulted in **12 joint AECC projects** big or small, covering different fields: *Technomade, Coasts and Waterways, Café9.net, Walkabout Stalk, Communication, Codex Calixtinus, Citylink, Voices of Europe, The faces of Earth, Kide, The House of the Nine Cities, Bologna Gala Dinner*.

In order to create, develop, implement and monitor these 12 AECC joint projects **more than 35 meetings**⁴⁸ were organised **between 1998 and 2000** in all the nine ECC2000.

TECHNOMADE (Avignon)

Technomade was a project aimed at developing a network of partners from the nine European Cities of Culture. These partners would already be involved in research and experimental activities, which focus on three main areas of interest: “culture, handicaps and technologies”.

Intended to build with them and between them, a cross structure of close collaboration, thus enabling a better understanding of the new conditions of the real cultural expansion being created by the latest technologies as well as certain technological artistic activities in the domain of disability. These new conditions open up new fields of activity in the sphere of perception, motor function and forms of expression, affirming and underlining the central role of communication in all these areas. Technological innovations dedicated to disability held a particular position in the biotechnological progress. Biotechnological advancements redefine and modify the living in its genetic, biological, morphogenetic and behavioural

⁴⁷ ECC2000 meeting, Santiago de Compostela, May 1996

⁴⁸ Meetings involving ECC2000 Directors as well as projects leaders and artists.

developments, in a radical and sometimes worrying way, asking essential questions on ethical, juridical, ethnological, political and economic grounds. Technological innovations dedicated to disability however, play an important role of integration and informal expansion through the links that they establish between man, and between man and his surroundings, using the medium of the machine, thus building different strategies of communication and inventive adaptations. The **Technomade** project wanted to draw attention to the new cultural possibilities at stake, that were growing around disability, through the exploration of many different fields of cognitive, motive and acoustic 'conversational' interactivity. It wanted to try to show the extent to which technologies have the power to make our societies more receptive, more inventive and more attentive to differences and exclusions by the constructive use of these new technological tools. It wanted to bring to light the imaginary dimension of our time. There exists a deep rational, emotional and phantasmagoric link between the immobilising constraints relating to the disability and the immobilising constraints relating to the exploration of new spaces. Technological equipment is as necessary to a disabled person, immobilised in his or her surroundings as it is to an astronaut, a jet pilot, or a modern-day adventurer in a hostile environment. This means that at the two extreme points of any immobilised person in any situation, lie knowledge and expressions that are profound and different, elaborating and combining together to enrich the existential experience of disability and the desire, both technomadic and mobilising, of exploration and discovery. More broadly, **Technomade** aimed to try and bring to light the problems created by the impact of technologies that build new forms of interdependence and independence. It tried to enlarge the usual idea of culture, in which each of the community's components and more specifically, disabled people, have an important place. It intended to show the exceptional effort that researchers make in using technologies to try to make up for disability deficiencies. It also intended to show the important role taken by various means of expression and artistic practise in the disabled world.

COMMUNICATION (Helsinki)



The rapid spread of communication technology is a phenomenon comparable to the spread of the motor car. It is already affecting the lives of everyone in the industrialised countries, whether they like or not.

The theme of the exhibition was interpersonal communication, the impact of mobile phones and the Internet on our everyday lives now and in the early third millennium. The aims were to give non-experts and non-devotees a clear and entertaining account of recent

revolutionary developments in communications. Although the main theme of the exhibition was to some extent quite technical, the subject was approached via more traditional “hands-on” exhibits. Exciting applications, that visitors could examine and try out for themselves, and (H)eureka! Experiences dispel fear of the unknown. Therefore, in each exhibit the question, “What’s in it for you?” was answered.

Themes of exhibits included: Different alphabets and keyboards in the European languages, how a TV picture is formed, designing a mobile network, the history of the Internet, cycling in a 3-D model city, sounds of the sea, and many others.

Parts of the exhibition or the exhibition in its entirety has been touring museums in all the nine cities of culture 2000 over a 15-months period from 1999 to 2001. The exhibition was accessible in 14 languages: English, French, Finnish, Swedish, Dutch, German, Spanish, Italian, Galician, Czech, Polish, Icelandic, Norwegian and Danish.

VOICES OF EUROPE (Reykjavik & Helsinki)



Voices of Europe will brought together in a choir of **90 young people from the ages of 16-23 from the nine European Cities of Culture in the year 2000** with ten singers from each city. A distinguished choral conductor was appointed from each city. He made an official announcement for the participation in the choir, selected candidates, chose the repertoire from the respective city and prepared the young singers for the choir.

The 90 young people (37 boys and 53 girls) had the unique experience of coming together, rehearsing a repertoire from all the cities, singing together in all the 8 different languages and visiting the European Cities of Culture in the Year 2000 in a concert tour in autumn 2000.

The choir gathered for the first time in Iceland at the end of the year 1999, where they sang in a world wide TV broadcast on December 31st celebrating the new millennium together with the internationally known pop star Björk.

The distinguished Estonian composer, Arvo Pärt, was commissioned to write a piece for the choir. His piece, “*which was the son of*” was part of the choirs summer *repertoire*. The Icelandic composer wrote a *European Rap* for Voices of Europe. A part from that, the *repertoire* consisted of old music, sacred music, contemporary music and some folk music.

On August 26th the first concert was given in Reykjavík and then the tour travelled to the other European Cities of Culture in the Year 2000, Brussels, Helsinki, Krakow, Avignon,

Bologna, Santiago de Compostela and Bergen. An extra visit was paid to the home country of Arvo Pärt with a **concert in Tallinn**.

CODEX CALIXTINUS (Krakow)



The Codex Calixtinus also known as Liber Sancti Jacobi, is connected with the cult of St. Jacob. The manuscript belonging to the Santiago Cathedral was written in mid-twelve 12th century (ca 1150-1170). The Codex takes its name after Pope Calixtus, who is also believed to be the author of some parts of the book. The Codex consists of 5 libri (books). They describe the legend of the life and martyrdom of St. Jacob, miracles of the Saint, the fictitious pilgrimage of Charlemagne and Roland to Santiago as well as several pilgrimage-routes to the sanctuary leading across France and Spain (thus considered the first travel – guide). Moreover it contains a complete and particularly rich repertory of liturgical chants for the illustrious feasts of St. Jacob's (July 24-25). This music noted in the Codex Calixtinus is of exceptional historical and artistic value.

The project's aim was to reconstruct the liturgy of the Cathedral of Santiago de Compostela on the basis of the Codex Calixtinus and to present it to a wide audience. The manuscript provides us with many interesting indications for interpretation and arrangement. They relate to the structure of the liturgy, the interchange of chants and lessons, to the division of "roles"; dialogues between groups cantores – lector, cantores-chorus, "puer hoc dicat", "puer hoc repetat pergens inter duos cantores" etc., as well as to "staging" – processions and seating of performers' groups.

A group of renowned international specialists formed the core-group of the project. The same soloists performed in each city, only the accompanying choir was different in every city.

COAST AND WATERWAYS (Bergen)



The tension between national cultural identity and cultural openness is one of our time most important questions.

Rivers and seas are open arteries for communications. Life along these lines of communication has demanded

and created curiosity and wide mental horizons, as well as forcing populations to develop the art of communication with other cultures -resulting in a cross cultural fertilisation.

The Coasts and Waterways project aimed to highlight cross-cultural meetings along the arteries. Tradition, renewal and understanding are keywords for our modern society and also for the contemporary artists who were invited to participate in this project.

Metaphorically, this project reflects ideas of travel, cultural differences and the mechanics of cross cultural meetings. Artistic and cultural actions are presented in routes, terminals and resources

Life in the North Atlantic

A jointly produced touring exhibition focused on a group of societies in the Atlantic region based on marine resources. The exhibition gave an understanding of a history of cultural meetings and a future based on new demands regarding the management of marine resources. The goal was to create an understanding and a debate about the future. The exhibition was an international collaboration between museums in Bergen, Reykjavik and Santiago de Compostela.

Food art: places and between (artists from all the nine cities)

This was a curate, contemporary, multinational, multidisciplinary performance, fine art project. The artistic content of the project was based on the idea of physical structures of the interfaces between cultures. These structures, 'nusts', are transitionally zones between the sea and land, and have filled or continue to fill roles in trade, cultural contacts and travel. The theme of the work was the meal: the meal is the mutual action and experience, rooted in most cultures as a point where many come together, tell stories, exchange ideas, but in different ways within different cultures.

CITYLINK (Prague)

The purpose of Citylink was to provide comparative cultural information in an electronic form responding to the increasing request for the complex review of the highlights of nine cultural programmes without the necessity of internet surfing. The target public included embassies, journalists, education and general public interested in international culture.

The main objectives of the project were:

- to collect project information;
- to compare the monthly programmes day by day;
- to disseminate received data;
- to provide further information (review of the joint projects, other international cultural partnership, links to the local information services – tickets, accommodation, etc).

In practice, Citylink was the monthly 'e-zine' in English about the actual programme in the 9 cities of culture. Also the archive of the old programmes was available.

CAFÉ9.NET (Bologna & Helsinki)



CaféNine was a co-operation project for arts and new media between the nine cities of culture. In the form of an electronic café the project provided a platform for exchange of Internet projects of all kinds as developed in and amongst the 9 ECC2000.

The conceptual starting point of the project was **the European social and intellectual tradition of café culture, a broadly inclusive social phenomena among young people.**

From September until October 2000, Café9 was created in each of the 9 cities of culture offering an open window to the Café9 of the other cities for a wide range of **world-wide users**: young internet-surfers, internet artists, unaccustomed users and beginners.

All Café9 were normal cafés but with added interactive content and connections. Each of the walls of the café was designed as a screen – a window to another cultural city, to the café of that city. For example, the people sitting at a café table will be able to communicate and interact with people sitting at the table at the other side of the window.

Central feature in the café was a stage and a large screen. In practice, Café 9 comprised both a technical platform of standard and highly sophisticated Internet tools, as well as numerous projects, initiated by young people in co-operation with youth organisations employing these tools.

There were **no geographic limitations** for projects, although those originating from one of the European Cities of Culture or specifically targeting café9.net network participants received special consideration.

The purpose of Café 9 was to provide a network-based social environment, within which young people in Europe between 15 and 25 can creatively collaborate and communicate. The project was implemented by providing network venues to facilitate interactive network-based projects initiated by young people. Café9.net received financial support from the European Commission in the framework of the following programmes: Youth for Europe (200.000 Euro), Netdays/Culture 2000 (40.000 Euro). Café9.net was also presented at Hanover in the European Union stand.

<http://cafe9.net>

WALK ABOUT/ STALK (BRUSSELS)⁴⁹

Walkabout/Stalk (W/S) was multidisciplinary project, created by Dancers, Architects and Musicians with both social and artistic objectives. It consisted of multimedia performances for carefully chosen public spaces in different urban settings. They were specially designed for 'difficult' public areas with the aim to stimulate inhabitants and audiences to re-appropriate and discover their daily environment in an entirely new way. The performances took place in the framework of integrated local events in the partner cities: Artgenda 2000 (Helsinki), Mont des arts Project (Brussels), Wind Festival (Reykjavik) and DanseM Festival (Marseille). The combination of the various disciplines created a unique dialectic process between the artists involved. The interactions within the group were extended to interactions with local partners, local artists and inhabitants of the chosen urban spaces. The performances contained equally important architectural, audio-visual, musical and choreographical elements. The project was produced by 1X2X3 asbl in collaboration with Brussels 2000, in partnership with the Helsinki International Production Office (Helsinki), the Wind Festival Organisation (Reykjavik), Officina (Marseille) and with the strong input of the invited artists in the cities concerned. The performances took place in Helsinki from 18 to 28 May, in Brussels from 15 to 26 August, in Reykjavik from 2 to 9 September and in Marseille from 15 to 30 September.

FACES OF THE EARTH (SANTIAGO DE COMPOSTELA)



Faces of the Earth was an exhibition about the different 'faces' of the earth and their geographic reality in different zones and countries, and places of special ecological or cultural interest. Those faces of the Earth were shown through historic and present cartographic representations. The last one was obtained by multimedia technologies (photos from satellite, computer systems, etc..) and artistic elements (paintings, photos etc..) with the support of the Technologies. These elements allow us to compare the physical image of the earth with the human interpretation, and also to discover the changes caused by men or by nature itself. Applications of new technologies to problems or interests of daily life were also shown. The international dimension of this project was very important. Several

⁴⁹ Le ³Walk-About² est pratiqué par les aborigènes d'Australie pour rendre l'esprit vacant des idées ou des actions qui l'occupent. C'est une promenade dans le ³bush², une déambulation parmi les éléments et les choses; une circulation de l'esprit essentielle à la réalisation poétique du monde.

European scientific institutions were specially invited to collaborate in this project: The National Land Survey of Finland, the Geographic Institute of Iceland, the Jagiellonia University and Museum Foundation Czartoryski of Krakow, etc. At the same time, the project had the collaboration and support of CERCO (European Committee for Official Cartography) in which practically all European countries are represented.

THE HOUSE OF THE 9 CITIES (Brussels)

Exhibition / performances / installation: an invitation to 9 young artists, each coming from one of the 9 Cities of Culture of the year 2000, to present their work at the occasion of the opening week-end of Brussels 2000 on the 25 and 26 February 2000 in the European Parliament in Brussels.

KIDE (Helsinki)



The sound and light sculpture Kide (Crystal), made of glass, symbolised the connection between people and cultures. 'Crystal' is the symbol project of the Helsinki City of Culture programme and a salute to the eight other Cities of Culture for 2000. In September 1999, a Crystal was installed in each of the Cities of Culture, providing a visual connection between them through a monitor near the sculpture itself. The Crystals will be returned to Helsinki before the New Year and assembled into an 18-metre tunnel of light on Senate Square; people may pass through this tunnel into the new millennium. The Crystal resembles an ice cube; it is made of laminated and reinforced glass elements. The middle one of the three glass layers is shattered; the broken glass crystals create reflections that shift as the viewer moves. The light source in the Crystal reacts to the touch of a human hand, and the light grows depending on how many people touch it. In the dark, the Crystal is lit. The colour and sound world of each Crystal reflect the city in which it is placed. The Crystal was designed by architects Kari Leppänen and Peter Ch. Butter. The visual design is by Dusan Jovanovic and the sound design by Jyrki Sandell. The glass construction is a patented Finnish invention.

BOLOGNA GALA DINNER



In December 2000, the *Committee for Bologna 2000*, the ECC and the *Italian Academy of Culinary Art* (“Accademia Italiana della Cucina”), the prestigious Italian institution in the enogastronomical field, organised two gastronomical evenings in Bologna. **The first dinner** comprised a chef coming from one of the 8 European Cultural Cities (who prepared a typical dish of his city) and the chef of a selected Bolognese restaurant. The traditional clientele of each restaurant was offered a gastronomical sample dedicated to the European Cultural City of the guest-chef. **The Second Dinner** (17th December the “Farnese Room”, the most important reception room of the city), included the participation of 16 chefs that came together the day before the event. The menu was a gastronomical sample comprised of a dish or a speciality from each of the guest-cities and a dish prepared by each of the 8 Bolognese restaurants that supported the initiative.

2. OTHER EUROPEAN PROJECTS

1. INTRODUCTION

Apart from the 12 AECC joint projects, this unique cultural co-operation between European Cities also offered:

- the possibility to create **new links** through common projects **between three European cities** of the North (Bergen, Helsinki, Reykjavik), three cities in the centre (Brussels, Praha, Krakow) and three in the South (Bologna, Avignon, Santiago de Compostela)
- the opportunity to develop **new synergies** through international projects **between the cultural organisations** located in these cities
- the chance **to open up to the public and artists** of the nine ECC2000 some already well known European projects (e.g. *Marathon européenne du Théâtre*, *Muro Dipinto*, *Summer evening at the organ*)

Thus resulting in **more than 60 other European projects** big or small, covering a wide variety of fields, including music, visual arts, new technologies, urbanism and ecology.

As it is impossible to mention all the projects in this report we propose here a selection of **the major projects realised between the year 1998 and 2000.**

THE CULTURE OF EUROPE AS SEEN IN ARCHIVAL DOCUMENTS



Following a proposal made by the City Archive of Bergen, the public libraries of Helsinki, Reykjavik, Krakow, Prague, Brussels and Bologna were virtually connected by a joint experimental project. The aim of this project was to draw the attention to the special part played by archives in the cultural heritage and their role in Europe. The method proposed was to make a showcase of selected documents from all the nine city archive collections to demonstrate the common ground and diversities of European cultures.

A common site presented authors that were connected to a programme of library exhibitions, conferences and readings in all the cities.

This joint project that started in 1999 received funding from the European programme Arienne and will continue in the years ahead.

FIND



Find – Finnish Design 2000 was an exhibition produced by Helsinki and presented in each of the nine European Cities of Culture. State-of-the-art Finnish industrial forms were presented: furniture, textiles, works of arts and crafts and designs of objects. More than 30 companies involved in this project invited leading designers to create, for the purpose of the exhibition, modernised versions of actual mass-produced objects. One of the assumptions was the presentation of objects, which were earmarked for series production.

TRANSDANCE EUROPE



Trans Danse Europe 2000 was a contemporary dance festival jointly organised by seven of the Cities of Culture for 2000 and the festivals and dance companies representing them. The festival arrived in Helsinki, **Avignon, Bergen, Prague, Bologna and Brussels, Reykjavik.** The festival provided young choreographers and dance ensembles with the unique opportunity to perform and train, to network and to survey contemporary dance in various countries. In Helsinki, the event formed part of the dance in the November Contemporary Dance Festival, whose themes in 2000 included the Mediterranean in addition to the Cities of Culture.

The diverse and varied festival programme was dominated by strong female choreographers and dancers. Another unifying quality could be found in the forms of expression employed in the works. Whether small-scale solo pieces or group choreographs, they were, for the most part, concerned with blurring and crossing the boundaries between dance, theatre, performance art and other performing and visual arts.

THE GARDEN OF THE NINE DAMOISELLES

An area in the French town, Vaison la Romaine was destroyed in 1992 when the river Ouvèze flooded. But the disaster was turned into a project where friendship and poetry formed the base. In the garden, Neuf Damoiselles (Nine Muses) you can find nine stones, and on each of them you can find poems written by poets from the **nine European Cities of Culture** carved, in both in their original language and in French.

MOVING CITIES

This project consisted of film lasting about 3h (20 minutes per city). In each of the nine cities, artists, dancers, people from the street were invited to perform. This film was a gift for the city. It was a new way to create new links between the cities and their inhabitants.

TRANSPLANT ' HEARTH

Transplant ' Hearth was a common project co-produced by the Association of Finnish sculptor and the city of Avignon. Transplant Hearth proposed the creation of a "working team" composed of one artist from each of the nine ECC2000. The final work was displayed at the Hospice ST. Luis in Avignon.

THEOREM

Theorem was a programme of cooperation, training and production involving about 15 young European theatre troupes. The aim was to familiarise Western European audiences with the theatre of Central and Eastern Europe (Estonia, Lithuania, Latvia, Bulgaria, Hungary, Czech Republic). Coproductions were presented at the Hamburg or Berlin Festivals and at the **Avignon Festival of 2000**

EUROPEAN PORTRAITS

The Norwegian photographer, Kay A. Berg, presented a gallery of portraits of personalities who have been working in the field of culture in the nine European Cities of Culture. This travelling exhibition and book was financed by Bergen 2000 in cooperation with local partners in the other eight cities.

HOTEL EUROPA

A seedy and tragicomic hotel encompassed the themes of loneliness, love, mobility, migration and homelessness. Ten of the most interesting European artists and directors created a room based on an overall story-line conceived by the Macedonian playwright Goran Stefanovski. *Hotel Europa* was an international coproduction organised by **Bologna 2000** in cooperation with some of the greatest European theatres (e.g. Festival d'Avignon, Intercult etc..).

THE MYSTERIES OF ALCHEMY

An interesting walk among the magic world of the mysteries of alchemy was proposed by **Bologna** in cooperation with **Praha** and **Santiago**. This common project resulted in an exhibition aimed at explaining the art of the transmutation of metals.

SUMMER EVENING AT THE ORGAN 2000

The main aim of this project was to provide cultural ties between cities and nations, and link the main church in Iceland (Hallgrímskirkja) to the great churches of the other ECC2000.

This project involved nine artists from the nine European cities of Culture with an organist playing music from his own city or country.

PORTRAIT OF THE CITIES OF CULTURE

The national TV companies of the nine Cities of Culture in 2000 jointly produced a series of documentaries on the life of young people in the nine Cities of Culture. The main idea of this joint project was to show the life of the Cultural Capital through the eyes of the younger generation.

“MURO DIPINTO” BIENNAL CONTEMPORARY ART EXHIBITION

Promoted by the Municipality of Dozza and supported by the Bologna Province, this project involved nine artists from the nine ECC2000 (François Rousset, Karen Rebekka Vasstrand, Michel Kirkham, Kamil Targosz, Asko Sutinen, Michel Strejcek, Gudrun Kristjansdottir, Xurxo Martino and Alfonso Frasnedi). The works of these nine painters enriched the *Dozza outdoor contemporary art gallery*, where a collection of over 90 paintings can be admired all year long. This genuine little treasure was launched in 1960, enhanced by great artists and by a Muro Dipinto Art Gallery, containing the sketches of all the paintings, as well as few valuable “rip-offs” from the walls (www.comune.dozza.bo.it)

MARTIN LUTHER

The project consisted of a theatre performance involving several ECC2000 aiming to represent the life of one of the people who strongly influenced the life of those living in the North of Europe.

FESTIVAL THÉÂTR’ENFANTS

This well-known festival for the young public offered for the first time its creation of a European programme. Artists from Santiago de Compostela, Helsinki and Bergen were

invited by Mission Avignon 2000 to cooperate with local artists in order to produce a rich European programme.

TRAMPLIN JAZZ IN AVIGNON

In order to create new links between the nine ECC2000 the annual Tramplin Jazz event invited artists from the other ECC2000 to play music from their own city or country.

UN PANNEAU POUR L’AFFICHE DE RUE

The project focused on the creation in Avignon of several “Affiches” and works made by local and European artists from the other 8 ECC2000.

ACHANTES 2000, CONTEMPORARY MUSICAL CREATION WORKSHOP

The Centres Acanthes and Ircam (Institute for Research and Coordination of Musical Acoustics - Centre Georges Pompidou) have been working together for several years in order to share their experience of education, training and computer technologies to enable composers to become more familiar with the most significant musical language of our times. In the year 2000 a special and successful training course took place in Helsinki, Krakow and Avignon (<http://www.acanthes.com>)

EURO HEAD

The Euro Head installation was prepared by students from the Academies of Fine Arts in Krakow, Helsinki and Prague. Each city prepared 1/3 of the installation. It was a three-dimensional sculpture symbolising a human head: a head of a contemporary European.

Chapter IV

Nordic Countries: a special partnership in the year 2000



1. THE NORTHERN DIMENSION

The idea of the Northern Dimension proposed by Finland and now enacted by the EU was introduced to bring a new conceptual understanding to the policies pertaining to those regions located in the 'New North of Europe'. This area stretches from the extreme reaches of the North of Norway and Russia bordered by the Arctic Ocean and to the southern shores of the Baltic Sea, including all the Baltic countries and Poland. Along the

West-East axis it starts from Greenland and ends in Russian and Siberia. Some 70 million people live in this region. Two strategically important sea areas are located in the region: those of the Baltic and the Barents Sea.

The Northern region consists all in all of very diverse communities, cultures and economies. Such diversity often presents an obstacle to co-operation, but, at best, it can also be a great asset. The human factor in the Northern Dimension is quite substantial and is clearly a resource in the development of the policies of the Northern Dimension.

Activities linked with culture in this area provide both economic possibilities and possibilities for creating new jobs. Cooperation in training, production and distribution in the fields of cultural industries is entirely consistent with the policies of the Northern dimension.

The ultimate goal of the Northern Dimension was to secure peace and stability in the Northern regions. This required a great deal of trust which, in turn, can be built through an understanding of cultural differences.

2. THE NORTHERN DIMENSION IN THE YEAR 2000

Between the nine cities that were selected in 1996, Bergen, Helsinki and Reykjavik belong to the 'New North of Europe'.

These cities represent a distinct entity among the other European Cities of Culture for the year 2000. In fact, these Nordic cities have a common way of doing things, their organisational culture and priorities are similar, the scale of the city is right, nature is close and cultural services are of top quality.

Nevertheless, these three cities are different: in size (e.g. Helsinki has 500.000 of inhabitants, Reykjavik 150.000, Bergen, 220.000), ambitions (they focused in different directions) and geo-political conditions (only Helsinki belongs to the European Union whereas Bergen and Reykjavik belong to the EEA/EFTA space).

Since the beginning of the nomination, for these cities, it was clear that the year 2000 represented a unique opportunity for putting themselves on the European map *tout cour* (Reykjavik and Bergen,) as well as on the cultural European map. In order to achieve these objectives the three Nordic cities worked together to develop a rich cultural programme that resulted in more than 50 cooperation projects

3. THE NORDIC JOINT PROJECTS

In 1997, the Nordic Cultural Fund and Helsinki, Bergen and Reykjavik established a cooperation in order to create a special Nordic programme 2000 within the common European programme. Four projects were selected to receive a remarkable financial support from this Fund (733.330 EURO): Baldur, Nordic Light Festival, Futurice, and ArtNaust. In addition to these main projects Bergen, Helsinki and Reykjavik implemented several other northern co-operation projects big or small covering a rich variety of fields.

BALDUR

(Ballet/Opera, 266.670 EURO)

Baldur was a unique co-production between the three Nordic Cities of Culture: Bergen, Helsinki and Reykjavík. According to the composer, Jón Leifs (1899-1968) from Iceland, this was music choreography drama without words. Baldur described great events from Nordic mythology, the conflict of good and evil. The Elder Edda, the Second World War and the eruptions of the volcano Hekla were some of the sources of inspiration embodied in the musical drama Baldur. The production was performed for the first time in Reykjavík (August 2000) and then in Bergen and Helsinki. The conductor was Leif Segerstam (Finland), the choreographer and artistic director was Jorma Uotinen (Finland), the light and set designer was Kristin Bredal (Norway), the dramatur and co-director was Kjartan Ragnarsson (Iceland), and the tenor was Loftur Erlingsson (Iceland) the dancers were from the Finnish National Ballet and the Icelandic Dance Company. Baldur was performed by the local orchestras and choirs in the respective cities.

NORDIC LIGHT 2000

(Three Light Festivals in November and December, 200.000 Euro)

Nordic Light was a joint project between three Nordic festivals of light. Following the idea of Helsinki's Forces of Light festival also Bergen and Reykjavik also established their own festival of light. The long and dark season can be seen as a source of strength. The Northern darkness can be turned into a force: it can bring people together. All kinds of art works inspired by light and different lighting techniques were experienced in Reykjavík, Bergen and Helsinki in November and December 2000.

FUTURICE

(Nordic Fashion show, 133.330 EURO)

Futurice (in Bergen Cybercouture, in Helsinki Future-Fashion-Contrasts) was a big fashion show with a multimedia extravaganza held in Reykjavík, Helsinki and Bergen. The aim was to create a fashion show taking the Nordic environments into account and adding the three cities to the fashion world map. The show featured internationally acclaimed designers, models, dancers and choreographers as well as the best of the Icelandic, Finnish and Norwegian talent. It was produced in Reykjavík by Eskimo Modells, in Bergen by Vestlandske Kunstmuseum and in Finland by MTO Fashion Designers.

ART NAUST

(Site specific art, 133.330 EURO)

Naust (Boat-Houses) promoted contemporary art, and in Norway included five Nordic artists: Olafur Eliasson, Gitte Villesen, Elin Wilkstrom and Geir Jensen. Each of these worked with the boathouses as buildings, and in relation to the landscape surrounding them. Naust unites the old and the new, international and contemporary art with local tradition and history. The Nordic miracle is the term used to describe the Nordic art of the 1990s, in which all of these artists have played a central role. Nordic artists were seen also in Reykjavik and in Helsinki as a part of Töölö Bay Art Gardens.

KELA 2000: “Virgin of the waters”

Throughout the year a woman dressed in white appeared in lakes around Bergen, as well as in Helsinki and Reykjavik. Kela 2000 was an interdisciplinary outdoor project that crossed the boundary between dance and visual art. It was more of a living image than a performance. The original idea was created by the well-known Finnish choreographer and dancer Reijo Kela.

ART GOES KAPAKKA

A Music Festival in Reykjavik, Bergen and Helsinki.

This project was a multi-cultural city festival, that has been organised four times in Helsinki. The idea of the festival was to bring art closer to the people in clubs, pubs and restaurants, where it is often easier to reach. The artists used all their talent to create a unique performance, which caters to all the senses. The reception of, Art goes Kapakka was very positive in Helsinki and the event has established itself firmly on the calendar of arts and popular culture. During the years 1999-2000 Finnish musicians who made Art Goes Kapakka also visited Reykjavik and Bergen and later Icelandic and Norwegian artists were seen in Helsinki.

PART IV

AFTERTHOUGHTS

AFTERTHOUGHTS



Reykjavik, AECC Board meeting, August 2000

(The nine ECC Mayors planted nine trees in the Reykjavik Municipal garden)

What were the expectations at the beginning of the cooperation between the nine ECC2000? What were the real and concrete results of this unique experience? What were the benefits or the losses of selecting nine cities instead of one? What has and has not been achieved in terms of cooperation? If this programme was repeated by the nine ECC2000 what changes, if any would be made?

Reykjavik, August 2000: the new garden of the nine ECC in the centre of Reykjavik

From the beginning of this extraordinary adventure it was clear that the expectations of each city as well as their specific interests were not shared by all of the other cities. In particular, some wanted to present their culture to the other cities, others wanted to “sell” their cultural projects, some thought working together would enhance communication and sponsorship possibilities, others wanted visibility and recognition between the cities. Also, the financial possibilities were extremely different from one city to another.

All these expectations succeeded partially either through the effort made by each city or through the cooperation with the other cities individually. In fact, at least locally, in the individual cities and countries, the knowledge of there being nine cities of culture was quite strong and positive. Although small in number, some new and long-lasting networks were established (i.e. network of the universities, network of the local libraries, etc). Thanks to this network some good projects were established as well as many useful contacts.

On the other hand, the joint marketing was unrealistic since the fulfilment of the individual interests of each city was inevitable. The sponsorship part was a big failure. The Intranet system didn't work as well as planned and was rarely used by the AECC members. Joint efforts at communication did not really succeed in an important way. In fact, the life span of the nine ECC2000 was by definition too short for complex advertising strategies such as common communication between the nine ECC2000.

With regards to the Association of the European Cities of Culture of the year 2000, discussions focused on the role played by this formal structure in fostering the co-operation between the members. It is unquestionable that the Association offered the ECC2000 organisers and mayors a good instrument for establishing some valuable and long-term contacts in the other "sister" cities, for exchanging experiences and good practices and for implementing some joint projects. In general, the formal meetings were too many and the direct contacts between the real actors - museums, orchestras, and institutions - not enough.

Another issue that was brought to attention was that in the years to come should one city be chosen each year or more than one. All the people interviewed answered that this unprecedented experience should never be repeated again. In fact, it was acceptable only because of the special year 2000. Among the major problems was the financial support that each city received for the year 2000. After almost four years of negotiations the final result from the Council of Ministers was disappointing for all the cities⁵⁰. This created financial difficulties in certain cities and disillusionment in others regarding the role of the EU.

Finally, as regards the EU application procedures for financial support (Action III, Culture 2000), our experience demonstrates that it is important that a structural subsidy (as large as possible) is given to each ECC in the future. Moreover, the city nominated should be informed of the figure from the moment of its designation and the fund should be paid at the start of the cultural year instead of 3 or 4 months after the closing of the cultural year.

⁵⁰ (220.000 Euro per city)

⁵¹ *Focus on Northern Dimension, Interview to Georg Dolivo, Helsinki 2000 Director.*

⁵² *An independent Nordic cooperating body whose mandate is built on a 1967 agreement between the Nordic countries. The purpose of the fund is to broaden and deepen Nordic cultural co-operation by allocating subsidies.*

ANNEXE I

EU LEGISLATION

Conclusions of the Ministers of Culture meeting within the Council of 12 November 1992 on the procedure for designation of European cities of culture
Official journal NO. C 336 , 19/12/1992 P. 0003 – 0003

Text:

CONCLUSIONS OF THE MINISTERS OF CULTURE MEETING WITHIN THE COUNCIL of 12 November 1992 on the procedure for designation of European cities of culture (92/C 336/02)

As a complement to their resolution of 13 June 1985 (1) as well as the conclusions of 18 May 1990 (2) and 18 May 1992 (3) concerning the European City of Culture, the Ministers of Culture meeting within the Council consider it advisable to have a more precise procedure for the designation of cities, bearing in mind that the event is open not only to Community cities but also to cities in other European countries basing themselves on the principles of democracy, pluralism, the rule of law and respect for human rights. They accordingly approve the procedure for the designation of European cities of culture appearing in the Annex to this conclusion.

(1) OJ No C 153, 22. 6. 1985.

(2) (2) OJ No C 162, 3. 7. 1990.

(3) (3) OJ No C 151, 16. 6. 1992.

ANNEX

PROCEDURE FOR THE DESIGNATION OF EUROPEAN CITIES OF CULTURE 1. Timing of designations

The Council intends to designate cities for 1998 and 1999 in 1993. Designations for 2000 and 2001 will be made in 1995. The same procedure will apply in 1997 and thereafter, every two years.

2. Deadlines for submission

Applications by national governments on behalf of candidate cities for 1998 and/or 1999 should be made not later than 30 June 1993 to enable the designations to be made by 31 December 1993. The same procedure will apply in 1995 and thereafter.

3. Accompanying dossier

Applications should specify the preferred year(s) of designation. The Council will welcome, and take into account, dossiers submitted in support of applications, insofar as these give greater information about the state of preparedness, and plans, of the city concerned.

4. Criteria for sélection

The following criteria, which are not exclusive of other considerations, have already been agreed by the Ministers:

- (a) the city should be in a European State basing itself on the principles of democracy, pluralism, the rule of law and respect for human rights;

- (b) (b) they propose to alternate between Community cities and cities from other European countries, without this being a hard and fast rule;
- (c) the cities should not be from the same geographical zone in consecutive years;
- (d) a balance should be found between capital cities and provincial cities;
- (e) for a specific year a pair of cities may be designated jointly.

5. European Cultural Month

- (f) The designation procedure for the European Cultural Month could be examined at the time of the review of that event planned for the second half of 1993.

Decision 1419/1999/EC of the European Parliament and of the Council of 25 May 1999 establishing a Community action for the European Capital of Culture event for the years 2005 to 2019

Official Journal L 166 , 01/07/1999 p. 0001 – 0005

Text:

DECISION 1419/1999/EC OF THE EUROPEAN PARLIAMENT AND OF THE COUNCIL

of 25 May 1999 establishing a Community action for the European Capital of Culture event for the years 2005 to 2019 THE EUROPEAN PARLIAMENT AND THE COUNCIL OF THE EUROPEAN UNION, Having regard to the Treaty establishing the European Community, and in particular Article 151 thereof, Having regard to the proposal from the Commission(1),

Having regard to the opinion of the Committee of the Regions(2),

Acting in accordance with the procedure laid down in Article 251 of the Treaty(3),

- (1) Whereas, throughout its history, Europe has been the site of exceptionally prolific and varied artistic activity; whereas urban life has played a major role in the growth and influence of the European cultures;
- (2) Whereas Article 151 of the Treaty grants powers to the Community in the cultural field; whereas all Community activity designed to promote cultural activities should therefore be undertaken on this legal basis, in accordance with the objectives and means assigned to the Community by the Treaty;
- (3) Whereas, on 13 June 1985, the Ministers responsible for Cultural Affairs meeting within the Council, adopted a resolution concerning the annual event "European City of Culture"(4), the main aim of which was to open up to the European public particular aspects of the culture of the city, region or country concerned, an event for which the Community has provided financial support;
- (4) Whereas a study which has been carried out into the results achieved by European Cities of Culture shows that the event has a positive impact in terms of media resonance, the development of culture and tourism and the recognition by inhabitants of the importance of their city having been chosen;
- (5) Whereas the positive impact has none the less not always produced results lasting beyond the duration of the project itself and whereas, while recognising their competence to decide about the content of their project, the attention of public decision-makers in the cities chosen should be drawn to the need to integrate the cultural project into a dynamic medium-term process;
- (6) Whereas this initiative is important both for strengthening local and regional identity and for fostering European integration;
- (7) Whereas, in the discussions leading up to its opinion of 7 April 1995(5) on the Kaleidoscope programme established by Decision No 719/96/EC(6), the European Parliament asked the Commission to present a specific programme on the European City of Culture after the year 2000 on the basis of Article 151 of the Treaty;
- (8) Whereas the importance and impact of the City of Culture event calls for the creation of a rotational system of designation which will ensure that each Member State will have one of its

cities chosen at regular intervals; whereas a predictable, consistent and transparent rotational system is best achieved through a single decision whereby the order in which Member States will hold the event is decided;

- (9) Whereas it is appropriate for the Council to designate the Capitals of Culture in view of the great symbolic importance in the Member States of such a designation;
- (10) Whereas any Community initiative to promote the European City of Culture must satisfy predefined objectives and use the resources provided for by the Treaty;
- (11) Whereas the Community has in the past made a contribution to the European City of Culture and the European Cultural Month events under the Kaleidoscope Programme, which is due to expire in 1999;
- (12) Whereas on 22 September 1997 the Council adopted a Decision regarding the future of European cultural action(7) in which it called on the Commission, in accordance with Article 208 of the Treaty, to table proposals for a single programme for culture by May 1998, into which an action European Capital of Culture will be incorporated, including funding arrangements;
- (13) Whereas the Commission has submitted to the European Parliament and the Council a communication on the first European Community framework programme in support of culture, including a proposal for a decision establishing a single financing and programming instrument for cultural cooperation,

HAVE DECIDED AS FOLLOWS:

Article 1

A Community action entitled "European Capital of Culture" shall be established. Its objective shall be to highlight the richness and diversity of European cultures and the features they share, as well as to promote greater mutual acquaintance between European citizens.

Article 2

1. One city of a Member State shall be designated as European Capital of Culture, in turn, as set out in Annex I. The chronological order set out in Annex I may be altered by mutual agreement between the Member States concerned. The nomination or nominations shall be notified to the European Parliament, the Council, the Commission and the Committee of the Regions by the Member State concerned, possibly accompanied by a recommendation from the latter, no later than four years before the event in question is due to begin.
2. The Commission shall each year form a selection panel which shall issue a report on the nomination or nominations judged against the objectives and characteristics of this action. The selection panel shall be composed of seven leading independent figures who are experts on the cultural sector, of whom two shall be appointed by the European Parliament, two by the Council, two by the Commission and one by the Committee of the Regions. The selection panel shall submit its report to the Commission, the European Parliament and the Council.

3. The European Parliament may forward an opinion to the Commission on the nomination or nominations not later than three months after receipt of the report. The Council, acting on a recommendation from the Commission drawn up in the light of the opinion of the European Parliament and of the selection panel's report, shall officially designate the city in question as a European Capital of Culture for the year for which it has been nominated.

Article 3: The nomination shall include a cultural project of European dimension, based principally on cultural cooperation, in accordance with the objectives and action provided for by Article 151 of the Treaty.

The submission shall specify how the nominated city intends:

- to highlight artistic movements and styles shared by Europeans which it has inspired or to which it has made a significant contribution,
- to promote events involving people active in culture from other cities in Member States and leading to lasting cultural cooperation, and to foster their movement within the European Union,
- to support and develop creative work, which is an essential element in any cultural policy,
- to ensure the mobilisation and participation of large sections of the population and, as a consequence, the social impact of the action and its continuity beyond the year of the events,
- to encourage the reception of citizens of the Union and the widest possible dissemination of the various events by employing all forms of multimedia,
- to promote dialogue between European cultures and those from other parts of the world and, in that spirit, to optimise the opening up to, and understanding of others, which are fundamental cultural values,
- to exploit the historic heritage, urban architecture and quality of life in the city.

Article 4

- European non-member countries may participate in this action. Any such country may nominate one city as a European Capital of Culture and should notify its nomination to the European Parliament, the Council, the Commission and the Committee of the Regions. The Council, acting unanimously on a recommendation from the Commission, shall officially designate one of these nominated cities as a European Capital of Culture for each year, bearing in mind the desirability of four years' preparation time.

-

Article 5

Each city shall organise a programme of cultural events highlighting the city's own culture and cultural heritage as well as its place in the common cultural heritage, and involving people concerned with cultural activities from other European countries with a view to establishing lasting cooperation. In addition to the foregoing, the list indicating planning and evaluation criteria set out in Annex II should be taken into account to the greatest possible extent by the designated city in planning its programme. In principle this programme should last one year but as an exception designated cities may opt for a

shorter period of time. Cities may choose to involve their surrounding region in their programme. A linkage between the programmes of the designated cities of the same year should be made.

Article 6

Each year the Commission shall produce a report evaluating the results of the previous year's event, including an analysis by the organisers of the latter. This report shall be presented to the European Parliament, the Council and the Committee of the Regions. The Commission may also make any proposals for revision of this Decision which it judges necessary for the smooth operation of this action and, in particular, with a view to the future enlargement of the Union.

Done at Brussels, 25 May 1999.

For the European Parliament

The President

. M. GIL-ROBLES

For the Council

The President

H. EICHEL

(1) OJ C 362, 28.11.1997, p. 12.

(2) OJ C 180, 11.6.1998, p. 70.

(3) Opinion of the European Parliament of 30 April 1998 (OJ C 152, 18.5.1998, p. 55), Council Common Position of 24 July 1998 (OJ C 285, 14.9.1998, p. 5) and Decision of the European Parliament of 11 March 1999 (OJ C 175, 21. 6. 1999). Council Decision of 10 May 1999.

(4) OJ C 153, 22.6.1985, p. 2.

(5) OJ C 109, 1.5.1995, p. 281.

(6) Decision No 719/96/EC of the European Parliament and of the Council of 29 March 1996 establishing a programme to support artistic and cultural activities having a European dimension (Kaleidoscope) (OJ L 99, 20.4.1996, p. 20).

(7) OJ C 305, 7.10.1997, p. 1.

ANNEX I

ORDER OF ENTITLEMENT TO NOMINATE A EUROPEAN CAPITAL OF CULTURE

ANNEX II

LIST INDICATING PLANNING AND EVALUATION CRITERIA

Possible elements of designated cities' programmes:

- promotion of shared artistic movements and styles in the development of which the city has played a particular role,
- organisation of artistic events (music, dance, theatre, visual arts, cinema, etc.) and improvement of the promotion and management of the arts,
- promotion of European public awareness of the figures and events which have marked the history and culture of the city,

- organisation of specific activities designed to encourage artistic innovation and to generate new forms of cultural action and dialogue,
- organisation of measures to increase access to and awareness of fixed and movable artistic assets and artistic productions specific to the city,
- organisation of specific cultural projects designed to bring young people to the arts,
- organisation of specific cultural projects designed to increase social cohesion,
- taking the planned activities to a wider public, particularly through the use of multimedia and audiovisual means and a multilingual approach,
- - contribution to the development of economic activity, particularly in terms of employment and tourism,
- - need to develop high-quality and innovative cultural tourism with due allowance being made for the importance in this connection of managing the cultural heritage on a sustainable basis and reconciling the wishes of visitors with those of the local population,
- - organisation of projects designed to encourage the development of links between the architectural heritage and strategies for new urban development,
- - joint organisation of initiatives designed to promote dialogue between the cultures of Europe and the cultures of other parts of the world.

ANNEXE II
AECC STATUTE

INTERNATIONAL ASSOCIATION

Law of 25.10.1919

The undersigned:

1. The city of AVIGNON
2. The city of BERGEN
3. The city of BOLOGNA
4. The city of BRUSSELS
5. The city of CRACOW
6. The city of HELSINKI
7. The city of PRAGUE
8. The city of REYKJAVIK
9. The city of SAINT-JACQUES-DE-COMPOSTELLA

have hereby agreed to establish between themselves, according to the Law of 25.10.1919, modified by the Law of 06.12.1954, the International Association "THE ASSOCIATION OF THE EUROPEAN CITIES OF CULTURE OF THE YEAR 2000" for which they have concluded the Articles of the Association as follows:

I. NAME, REGISTERED OFFICE, OBJECT

ARTICLE 1 - NAME

An International Association has been established with artistic and cultural aims.

The Association shall be known as THE ASSOCIATION OF EUROPEAN CITIES OF CULTURE OF THE YEAR 2000.

This Association is governed by the Belgian Law which grants legal status to the International Association pursuing Philanthropic, Religious, Scientific, Artistic or Pedagogical aims of the Law of 25.10.1919, modified by the Law of 06.12.1954.

ARTICLE 2 - REGISTERED OFFICE

The registered office of the Association is established at BRUSSELS.

By simple decision of the Board, the registered office can be changed to other place within Belgium which must be published in the month of its date in the Enclosures of the *Moniteur Belge* (Belgian Statute Book).

ARTICLE 3 - OBJECT

The Association is a non-profit making association whose object is to help, promote, organise and develop in common projects as well as activities which its members will realise in their capacity of European Cities of Culture of the Year 2000, as well as the best and most extended international diffusion of these projects and activities.

The cities will work to make the culture of every city and contry known to each other and to all other peoples of Europe the whole world.

They will be able to act together in the organisation of an european cu ltural space for the year 2000.

The cities will work to make the inhabitants of the cities and the citizens of each country moare aware of the culture of the other cities. Furthemore, active measures through which the citizens can learn to know the people and the culture of the other cities by themselves and without prejudices will be made possible and gain permanent forms that continue after the cultural Capital year. This cooperation will activate the citizens and support civic democracy. This is a questiion of processes of development that will start immediately and continue in the new millenium.

The activities of the cultural cities are aimed at bringing the peoples of Europe closer to each other by means culture.

II. MEMBERS

ARTICLE 4 - MEMBERS

The founders are members of the Association.

ARTICLE 5 - ADMISSION-RESIGNATION-EXCLUSION

The admission of the new members is subject to written request, addressed to the Board which is entitled to impose specific admission conditions. The General Meeting decides autonomously whether the candidate member will be admitted or not.

The members are allowed to resign as from 01.06.2001 by means of a registered letter, addressed to the Chairman of the Board subject to a three months'notice. If the resignation concerned causes a decrease in the number of members to less than three, the question of liquidation will be submitted to the General Meeting.

After having listened to interested party, the Board can suggest the exclusion of members of the Association. The General Meeting, convened according to Article 8 by a majority of two thirds of the votes by present or represented members, will decide upon the exclusion of members of the Association who have proceeded contrary to its objects.

The excluded or resigned members as well as the rightful claimants can not exercise any rights to claim the paid membership fees, nor their contributions to the patrimony, nor the remainder of the association's patrimony.

ARTICLE 6 - MEMBERSHIP FEE

The members will pay a membership fee which be annually unanimously decided by the General Meeting at the suggestion of the Board.

III. GENERAL MEETING

ARTICLE 7 - JURISDICTION - COMPOSITION

The General Meeting is made up of all members which have voting right according to the principle of one vote per member. Each member can be represented by one natural person, following to a locally taken decision.

It possesses all the powers which allow the realisation of the Association's object.

The following matters are especially reserved to the exclusive jurisdiction of the General Meeting:

- (1) passing budgets and accounts;
- (2)⁵³ election of the members of the Board of Directors and its Chairman as well as their dismissal;
- (3) modification of the Articles of the Association;
- (4) dissolution of the Association;
- (5) drafting and modification of the Internal Rules;
- (6) exclusion of the members.

ARTICLE 8 - ASSEMBLIES

The General Meeting assembles annually within the end of may under the chairmanship of the Chairman of the Board at the registered office or at another place which has been indicated on the notice for the meeting. The summons are made by the Chairman of the Board. The notice for the meeting is sent at least eight days before the assembly and contains the agenda.

Moreover, the Chairman of the Board is entitled to convene an extraordinary General Meeting following the circumstances and conditions mentioned below:

- (1) by decision of the Board each time the interests of the Association demand it; or
- (2) by written request on the part of at least ten percent of the members, addressed to the Chairman, and mentioning the agenda which has to be discussed.

⁵³ If definition of the Chairmen in turns during the General Meeting - turns to be published in the *Moniteur Belge*.

ARTICLE 9 - DELIBERATIONS

The General Meeting will only deliberate legitimately if at least two thirds of the founding members who have voting right, are present or being represented.

At the General Meeting, each member is allowed to send his or her representative; the latter has to be another member who holds a special power of attorney. Each member will, however, not be entitled to hold more than one power of attorney.

With the exception of extraordinary cases provided by for the current Articles of the Association, the resolution are made by simple majority of the active present or represented members. All members are notified of the decisions taken during the assembly.

No decree can be made concerning an object which did not appear on the agenda.

The resolution of the General Meeting are entered into a register signed by at least two members of the Board, of which the Chairman, and it is kept by the Secretary who will put the register at the disposal of the members.

IV. ADMINISTRATION

ARTICLE 10 - COMPOSITION

The Association is managed by a Board of Directors. the Board of Directors is made up of all the members which have voting right according to the principle of one vote per member. Each member can be represented by one natural person according to a locally taken decision.

At least one member must have Belgian nationality.

The Board includes the Chairman, and will elect a Secretary as well as a Treasurer.

The term of the mandate is five years.

ARTICLE 11 - JURISDICTION

The Board holds all powers of administration, with the exception of those belonging to the jurisdiction of the General Meeting.

Furthermore, the Board of Directors is entitled to engage personnel and to delegate the daily administration, by using its accruing signature, to one administrator, to more administrators being incorporated in the Bureau, or to one of its officers.

In the case of the incorporation of a Bureau, the signature of one of its composers is sufficient.

ARTICLE 12 - MEETINGS

The Board meets at least once a year or else on special summons by the Chairman.

ARTICLE 13 - DELIBERATIONS

The Board will only deliberate legitimately if at least two thirds of the members are present or being represented.

A member can be represented by another member who, however, is not entitled to hold two powers of attorney.

Each member of the Board can be represented by another natural person holding a written power coming from the corresponding member.

The resolutions of the Board are taken by a majority of the members who are being represented. In case of equality of votes, the Chairman has the casting vote.

The resolutions are entered into a register which is signed by at least two members, of which the Chairman, and kept by the Secretary who will keep this register at the disposal of the members of the Association.

ARTICLE 14 - REPRESENTATION

With the exception of other actions than those related to daily management, all acts binding upon the Association shall, except where the task is delegated (ref. Article 11), be signed by the Chairman and one other member of the Board, who will not have to justify towards the third parties of the powers granted for this purpose.

The Board intervenes lawfully in the name of the Association in the capacity of plaintiff or defendant, and it will be represented by its Chairman or one of its members appointed by the Board with a view to this.

V. BUDGETS AND ACCOUNTS

ARTICLE 15 - FINANCIAL YEAR - BUDGETS - ACCOUNTS

The financial year will be closed on 31 December.

The Board is bound to submit the accounts of the past financial year and the budget of the following financial year to the approval of the General Meeting.

VII. MODIFICATIONS TO THE ARTICLES OF THE ASSOCIATION - DISSOLUTION - LIQUIDATION

ARTICLE 16 - MODIFICATION OF THE ARTICLES OF THE ASSOCIATION - DISSOLUTION - LIQUIDATION

Subject to Article 5 of the Law of 25.10.1919, all proposals with a view to the dissolution of the Association, as well as all proposals with a view to the modifications of the Articles of the Association must come from the Board or from at least three members of the Association who are submitting this proposal to the Board.

The Board has to notify the date of the General Meeting which will pronounce a judgement concerning the said proposal and will inform the members of the Association of the decision at least three months in advance.

The General Meeting will only deliberate legitimately if two thirds of the members with voting right are present or being represented.

Nevertheless, if this General Meeting does not gather the quorum of two thirds of the active members of the Association, there will be summons for the new General Meeting in the same conditions as the first one. The latter General Meeting will pronounce a definite and legitimate judgement on the proposal concerned, whatever the amount of the percent or represented members might be.

No decision will be reached unless it gathers a majority of two thirds of the votes.

The General Meeting will determine the way of the dissolution and liquidation of the Association

VII. GENERAL PROVISIONS

ARTICLE 17 - LAW OF 25.10.1919

Everything which is not provided for by the current Articles of the Association, as well as, for instance, everything which concerns the publications in the Enclosures of the *Moniteur Belge* (Belgian Statute Book) will be regulated according to the provisions concerned of the Law of 25.10.1919.

The founding members are represented by:

1. The city of AVIGNON: Mrs. Marie-José Roig,
Mayor of Avignon, French nationality
19, rue Thiers
84000 Avignon- France

2. The city of BERGEN: Mr. Ole Jorgen Johanessen,
Deputy-Mayor, Norwegian nationality
Sondri, Bellevei 2
5019 Bergen - Norway

3. The city of BOLOGNA: Mr. Monsieur Giordano Gasparini,
Director of departement of cultural affairs of the Municipality of
Bologna, Italian nationality
Via Ferrari 69
Reggio Emilie - Italy

4. The city of BRUSSELS: Mrs. Marion Lemesre,
Deputy Mayor for the Arts, Youth and Tourism, Belgian nationality
Rue de la Royauté 26
1020 Brussels- Belgium

5. The city of CRACOW: Mr. Sonik Boguslaw
Director of Krakow 2000 Festival
Polish nationality
Grodzka 27/5
31001 Krakow - Poland

6. The city of HELSINKI: Mr. Georg Dolivo,
Director of Helsinki 2000, Finnish nationality
Korjeavuorenkato 10 A 13
00120 Helsinki - Finland

ANNEXE III

LIST OF THE AECC MEETINGS

List of AECC meetings 1998-2001

1998

? 26-28/02/1998: Bergen

AECC General Assembly

President of the meeting: Mr Ole-Jørgen Johannessen, Vice-Mayor of Bergen

Participants:

Avignon 2000	Mr. Claude Mollard, Mr. Luis Armengol
Bologna 2000	Mr. Giordano Gasparini
Brussels 2000	Mr. Robert Palmer, Mr. Jean-Pierre Smyers
Helsinki 2000	Mr. Georg Dolivo, Mr. Antti Viinikka, Mrs. Paiju Tyrväinen
Krakow 2000	Mr. Joseph Ruszar, Mr. Zibigniew Machej, Mrs. Iwona Gorczyca
Prague 2000	Mr. Vladimir Drábek, Mr. Radomir Sofr, Mrs. Erika Pokova
Reykjavik 2000	Mrs. Thorunn Sigurdottir, Mrs. Maria Ingvadottir
Santiago 2000	Mr. José M. Villanueva, Mr. Pablo Martinez
Bergen 2000	Mr. Ole-Jørgen Johannessen, Mr. Morten Walderhaug
AECC	Mrs. Hilde Teuchies

Parallel meetings:

Marketing and Information seminar

9 cities staff meeting

Library meeting

Main topics:

- Signature Contract between Thue & Selvaag and AECC on joint marketing strategy for the 9 cultural cities
- Appointment of General Secretary for AECC office in Brussels
- Definition of 9 Joint AECC projects: Autoportraits (Avignon); Coast and Waterways (Bergen); Arceunet (Bologna); Public Spaces, Cultural Spaces (Brussels); Heureka (Helsinki); Faces of God / Codex Calixtinus (Krakow); Telelink (Prague); Voices of Europe (Reykjavik); Faces of the Earth (Santiago de Compostela)
- Final decision of the payment of the logo to Santiago de Compostela by the AECC
- approval of 1998 working budget

? 22-23/05/1998: Prague

AECC directors meeting

President of the meeting: R adomir Sofr, director Prague 2000

Participants:

Avignon 2000	Mr. Claude Mollard, Mr. Luis Armengol
Bergen 2000	Mr. Morten Walderhaug
Bologna 2000	Ms. Virna Gioiellieri, Mr. Vincenzo Tizzani
Brussels 2000	Mr. Robert Palmer, Mr. Marcel de Munnynck
Helsinki 2000	Mr. Georg Dolivo, Mrs. Paiju Tyrväinen
Krakow 2000	Mr. Zibigniew Machej, Mrs. Iwona Gorczyca
Prague 2000	Mr. Radomir Sofr, Mrs. Erika Pokova
Reykjavik 2000	Mr. Páll Skúlason, Mr. Birgir Sigurdsson, Mrs. Maria Ingvadottir
Santiago 2000	Mr. Pablo Martinez

AECC
Thue & Selvaag

Mrs. Hilde Teuchies
Mr. Runar Østmo, Mr. Sigmund Thue

Main topics

- planning AECC application to DGX of the European Commission
- progress reports on 9 AECC joint projects
- planning AECC Intranet system

? 10-11/06/1998: Krakow

AECC General Assembly

President of the meeting: Boguslaw Sonik

Participants:

Avignon 2000	Mr. Claude Mollard, Mrs. Marie-Josée Mollard, Mr. Pierre Franqueville, Mr. Luis Armengol, Mr. Bernard Tournois, Mr. Jacques Dercourt
Bergen 2000	Mr. Morten Walderhaug, Mr. William Hazel
Bologna 2000	Mr. Roberto Grandi
Brussels 2000	Mr. Robert Palmer, Mr. Marcel de Munnynck, Mrs. Véronique Patteeuw
Helsinki 2000	Mr. Georg Dolivo, Mrs. Paiju Tyrväinen
Prague 2000	Mr. Radomir Sofr, Mrs. Jolana Sobova
Reykjavik 2000	Mrs. Thorunn Sigurdadottir, Mrs. Thorgerdur Ingolfsdottir, Mrs. Thorunn Bjornsdottir
Santiago 2000	Mr. Pablo Martinez
Krakow 2000	Mr. Boguslaw Sonik, Mr. Zbigniew Machej, Mrs. Malgorzata Jezutek
AECC	Mrs. Hilde Teuchies

Main topics:

- progress reports on AECC joint projects
- presentation of other co operation proposals
- EU funding for the 9 cultural cities of the year 2000
- Progress report on Thue & Selvaag contract
- Common communication strategies
- Decision on development of AECC Intranet system

Parallel Meetings:

Marketing and Communication Meeting

? 4-5/09/1998: Helsinki

AECC directors meeting

Meeting president: Georg Dolivo

Participants:

Avignon 2000	Mr. Claude Mollard,
Bergen 2000	Mr. Morten Walderhaug
Bologna 2000	Mr Giordani Gasparini
Brussels 2000	Mr. Marcel de Munnynck
Helsinki 2000	Mr. Georg Dolivo, Mrs. Paiju Tyrväinen
Prague 2000	Mr. Michal Prokop, Mrs Erika Pokova
Reykjavik 2000	Mrs. Thorunn Sigurdadottir
Santiago 2000	Mr. Pablo Martinez
Krakow 2000	Mrs. Iwona Gorczyca, Mrs. Danuta Glondys
AECC	Mrs. Hilde Teuchies

Main topics:

- working sessions on AECC joint projects

- progress reports on other co-operation proposals
- update on EU funding
- progress report on Thue & Selvaag contract

? 11/09/1998: Brussels

AECC communication staff meeting

Meeting president: Hilde Teuchies

Participants:

Avignon 2000	Louis Bec
Bergen 2000	Gina Winje and Kristian Jorgensen
Bologna 2000	Mauro Felicori
Brussels 2000	Lut Behiels, Jef Van de Sijpe
Helsinki 2000	Marjaana Sorakunnas
Krakow 2000	Joszeif Ruszar
Praha 2000	Erika Pokovà
Reykjavik 2000	Svanhildur Konradsdottir
Santiago 2000	Margarita Rama
AECC	Hilde Teuchies

Main topics:

- agreements concerning international press contacts
- exchanges of information on communication strategies in the 9 cities
- proposals for common AECC communication: AECC folder / AECC web site

? 30/10-01/11/1998: Santiago de Compostela

AECC General Assembly and Directors' meeting

Meeting president: Mr Villanueva, vice-mayor of Santiago de Compostela

Participants:

Avignon 2000	Mr. Claude Mollard, Mme Roig, Mr. Armengol
Bergen 2000	Mr. Morten Walderhaug, Mr. Dagfinn Ovrebotten
Bologna 2000	Mr Dante Raspa
Brussels 2000	Mme M. Lesmesre, Mme B. Franz-Milders, M. R. Palmer
Helsinki 2000	Mr. Georg Dolivo, Mrs. Pajju Tyrväinen
Prague 2000	Mr. Michal Prokop, Mrs Erika Pokova
Reykjavik 2000	Mrs. Thorunn Sigurdadottir, Mrs. M. Ingvadottir, Ms. Gudrun Augustsdottir
Santiago 2000	Mr. Pablo Martinez, Mr. Villanueva Prieto, Mr. Angel Curras Fernandez
Krakow 2000	Mrs. Andrzej Giza
AECC	Mrs. Hilde Teuchies, Mrs. Ines Roseta

Main Topics:

- presentation of AECC joint projects
- other AECC co-operation
- EU funding for the 9 cities

Parallel meetings

AECC Directors meeting: working sessions on AECC joint project and other co-operation.

? 19/12/1998: Stockholm

AECC informal meeting for directors

Meeting moderator: Hilde Teuchies

Participants

Bergen 2000	Mr. Morten Walderhaug
Brussels 2000	Mme B. Franz-Milders

Helsinki 2000	Mr. Georg Dolivo
Prague 2000	Mr. Tomas Kybal
Reykjavik 2000	Mrs. Thorunn Sigurdadottir
Krakow 2000	Mrs. Iwona Gorczyca, Boguslaw Sonik
AECC	Mrs. Hilde Teuchies

Main Topics

- job description secretary general
- preliminary report 1998 finances
- draft proposal 1999 budget
- the contract with Thue and Selvaag
- AECC joint communication strategies
- AECC joint projects

1999

? 17-18/02/1999: Brussels

Directors' meeting

Meeting president: Robert Palmer

Participants:

Avignon 2000	Mr. Jean de Loisy
Bergen 2000	Mr William Hazel, Mr. Dagfinn Ovrebotten
Bologna 2000	Mr Dante Raspa
Brussels 2000	Mr. R. Palmer
Helsinki 2000	Mr. Georg Dolivo
Prague 2000	Mr. Michal Prokop, Mrs Erika Pokova
Reykjavik 2000	Mrs. Thorunn Sigurdadottir, Mrs. M. Ingvadottir, Mrs. Sigrun Valbergsdottir
Santiago 2000	Mr. Pablo Martinez
Krakow 2000	Mr. Boguslaw Sonik, Mrs. Iwona Gorczyca
AECC	Mrs. Hilde Teuchies, Mrs. Cornelia Schmitt

Main topics

- AECC internal matters
- Financial accounts 1998
- Draft budget 1999
- Thue and Selvaag invoice
- Weboffice
- EU funding
- Joint communication strategy
- AECC joint projects
- Other co-operation projects between the 9 cities of culture

? 19-20/03/1999: Brussels

AECC Board meeting

Meeting president: Mrs. Marion Lemesre

Participants:

Avignon 2000	-
Bergen 2000	Mr. Dagfinn Ovrebotten, Mr. William Hazel
Bologna2000	Mr. Dante Raspa
Brussels2000	Mr. Robert Palmer
Krakow 2000	Mr. Boguslaw Sonik, Mrs. Iwona Gorczyca
Helsinki 2000	
Praha 2000	Mrs. Erika Pokova

Reykjavik 2000

Mrs Thorunn Sigurdadottir, Mrs. Maria E. Ingvadottir, Mr. Sigrun Valbergdottir
Mr. Pablo Martinez
Mrs. Hilde Teuchies, Mrs. Cornelia Schmitt

Santiago 2000
AECC

Main topics

- Thue & Seelvaag report
- Web office
- Funding 1999
- Funding 2000
- Projects funding
- AECC joint projects proposals
- Other international projects

? 31/05/1999: MOSAICA Fair, Palais des Congrès, Liège

AECC communication staff meeting

Meeting president:

Participants:

Avignon 2000	Luis Armengol
Bergen 2000	Gina Winje and Kristian Jorgensen
Bologna 2000	
Brussels 2000	Anne Baugnée
Helsinki 2000	Marjaana Sorakunnas
Krakow 2000	Jozsef Ruszar
Praha 2000	Martin Botunek
Reykjavik 2000	Svanhildur Konradsdottir
Santiago 2000	Maria Xosé Porteiro and Carita Dubrovin Sandstrom
AECC	Giannalia Cogliandro

Main topics/recommendations

- relationship between the ECC communication staff and the nine directors concerning common communication matters.
- concrete proposals for a common communication strategy

? 03-06/06/1999: Prague

AECC directors meeting

President of the meeting: Mr. Michael Prokop, Prague2000 Director

Participants:

Bergen 2000	Mr. Terje Gloppen, Mr. Dagfinn Ovrebotten, Mrs. Ingebjorg E. Astrup and Mr. William Hazel
Bologna2000	Mr. Roberto Grandi
Brussels 2000	Mr. Robert Palmer
Krakow 2000	Mr. Boguslaw Sonik and Mrs. Iwona Gorczyca
Helsinki 2000	Mr. Georg Dolivo
Prague 2000	Mr. Michal Prokop and Mrs. Erika Pokova
Reykjavik 2000	Ms. Thórunn Sigurdadóttir and Ms. Sigrun Valbergsdóttir
Compostela 2000	Mr. Pablo Martínez Sais
AECC	Ms. Hilde Teuchies and Ms. GiannaLia Cogliandro

Parallel meetings:

AECC board meeting.

Main topics:

- Approval of 1999 working budget.
- EU funding for the nine cities.
- progress reports on the AECC joint projects.

- results of the Mosaica Joint Action.
- Proposals for a common communication strategies
- Proposals for the launch of the KIDE project in each of the 9 cities

? 07-09/10/1999: Helsinki

AECC directors meeting

President of the meeting: Georg Dolivo

Participants:

Avignon 2000	Mr. Fabien Strack
Bergen 2000	Mr. Terje Gloppen
Brussels 2000	Mr. Hilde Teuchies
Krakow 2000	Mr. Boguslav Sonik and Mrs. Elzbieta Gut-Kornik
Helsinki 2000	Mr. Georg Dolivo, Mrs. Kirsi Haru, Mrs. Marjaana Sorakunnas, Mrs. Rita Ekelund and Mrs. Paiju Tyrväinen
Prague 2000	Mr. Michal Prokop and Mrs. Erika Starecka
Reykjavik 2000	Ms. Thórunn Sigurdadóttir and Ms. Sigrun Valbergadóttir
Compostela 2000	Mr. Pablo Martínez Saiz
AECC	Ms. GiannaLia Cogliandro

Main topics

- Termination of the contract between the AECC and Eidskrem Consultant company (Web Office, Intranet system).
- EU funding for the 9 ECC: progress report
- Financial accounts 1999 (January-September 1999).
- Draft budget 2000: AECC proposal.
- Common communication strategy: new proposals.
- AECC joint projects: progress reports.
- Presentation of the final programme of each of the 9 ECC2000

? 13/12/1999: Prague

AECC Board Meeting

Meeting President: Georg Dolivo

Participants:

Brussels 2000	Ms. Hilde Teuchies
Bergen 2000	Mr. William Hazel
Bologna 2000	Mr. Gilberto Avezzi
Helsinki 2000	Mr. Georg Dolivo
Krakow2000	Mr. Andrzej Giza
Praha 2000	Mr. Jan Kasl and Mr. Michal Prokop
Reykjavik 2000	Mr. Thorunn Sigurdadottir
Santiago 2000	Ms. Tereza Garcia Sabell Tormo and Mr. Pablo Martinez Saiz
AECC	Ms. GiannaLia Cogliandro

The city of Avignon has given the mandate to the representative of Brussels

Main Topics

- AECC internal matters.
- Proposals for AECC activities in the year 2000.
- AECC membership fees 2000.
- EU funding year 2000.
- Approval of year 2000 working budget.
- Updated presentation of AECC joint projects.

? 18/12/1999: Brussels

AECC Communication Staff Meeting

Meeting President: Giannalia Cogliandro

Participants:	
Bergen 2000	Mr. Kristian Jorgensen
Brussels 2000	Ms. Lut Behiels
Krakow 2000	Ms. Agnieszka Dyga
Santiago 2000	Ms. Marie-Xosé Porteiro and Ms. Maria Concepcion Martinez
AECC	Ms. GiannaLia Cogliandro and Mr. David Field
Weimar 1999	Ullrich Berger and Ms. Manuela Siebert from Weimarcitymarketing Ltd

Main topic

- AECC proposals for common communication initiatives.
- ECC2000 proposals for common communication initiatives.
- Exchange of information on communication strategies in the 9 cities (updated information).
- Exchanges of proposals on logistics.
- Weimar 99 presentation.

2000

? 31/03/2000: Bologna

AECC Board and Directors Meeting

Meeting President: Georg Dolivo

Participants:

Avignon2000	Mr. Louis Armengol, Mr. Luis Bec
Bergen2000	Mr. Terje Gloppen, Mr. Tolden Harm Christian
Bologna2000	Mr. Giordano Gasparini, M. Martorella, Mrs. Laura Tagliaferri, Mr. Marco Trevisan, Mr. Claudio Borgatti,
Helsinki2000	Mr. Georg Dolivo
Krakow2000	Mr. Boguslav Sonic,
Praha2000	Mr. Michael Prokop, Mrs. Erika Pokova, Mr. Miler Stanislav,
Reykjavik2000	Mrs. Thorunn Sigurdadottir, Mrs. Maria Ingvadottir
Santiago2000	Mr. Pablo Martinez
AECC	Ms. Giannalia Cogliandro

The city of Brussels has given a mandate to the representative of Helsinki

Main topics

- Approval of 2000 working budget.
- Approval of year 2000 membership fee.
- Proposals for Board and Directors meetings year 2000.
- Proposals for a common closing event in autumn 2000.
- Proposals for the final evaluation Report on Co-operation.
- Update on EU funding.
- Exchange of information on AECC Joint Projects.
- Discussions on future of the co-operation between the 9 ECC2000.

? 08/08/ 2000: Reykjavik

AECC Board and Directors meeting

Meeting President: Ingibjorg Solrun Gisladottir, Mayor of Reykjavik

Participants:

Bergen 2000	Terje Gloppen, Per Thue
Bologna 2000	Michelangelo Martorello, Giuseppe Mioni,
Brussels 2000	Robert Palmer
Helsinki 2000	Georg Dolivo, Pajju Tyrväinen, Manager
Krakow 2000	Boguslaw Sonik, Agnieszka Dyga,
Prague 2000	Michal Prokop, Erica Starecka
Reykjavik 2000	Ingibjörg Sólrún Gísladóttir, Þórunn Sigurðardóttir,
S. de Compostela 2000	Mr. José A. Sánchez Bugallo, Mrs. Teresa García-Sabell
	Tormo, Pablo Martinez,
AECC:	GiannaLia Cogliandro,

Main topics

- How to stay a creative cultural city
- Proposal for activities after the year 2000
- Financial accounts 2000
- AECC and EU funding
- AECC Evaluation report, first proposal
- AECC joint project updated

? 10-12/11/2000: Santiago de Compostela

AECC Communication meeting

Participants

Avignon 2000	Louis Armengol
Bergen 2000	Kristian Jorgensen
Bologna 2000	Paola Zaccheroni, Francesca Puglisi, Giorgio Orlandi
Krakow	Jozsef Ruszar
Helsinki	Kirsi Haru, Marianna Sorakunnas
Reykjavik	Svanhildur Konradsdottir, Maria Ingvadottir
Santiago:	Marie-Xosé Porteiro, Luis Bello
AECC:	GiannaLia Cogliandro

Main topics

- Exchange of information on communication strategies in the 9 EC: "images and branding"
- Media response
- Experiences and results with the press: what has been achieved locally, internationally and in particular in the other ECC 2000
- Foreign coverage and local media: comments about their response to this cultural year
- Comments on the AECC common communication
- Sponsorship
- It is possible to get any sponsors for cultural projects at European level? Some key studies in the 9 cities
- Results with sponsors in each of the 9 ECC2000
- Presentation of the 9 EC2000 promotional budgets
- Experience and results with the marketing actions (Locally/Internationally)
- Mosaica fair: it is possible to "sell" a group of cities in a "common offer"? Some concrete remarks and proposals for the future ECC

? 15-17/12/2000: Bologna

AECC Board and Director meeting

President: Ingibjorg Solrun Gisladottir

Participants:

Avignon 2000:	Luis Armengol
Bergen2000:	Mrs. Anne-Grete Strøm-Erichsen, Harald Schelderup, Terje Gloppen
Bologna 2000	Michelangelo Martorello, Giorgio Trevisan, Giorgio Orlandi
Brussels 2000	Robert Palmer
Krakow 2000	Jerzy Jedlinski, Boguslav Sonik
Helsinki2000	Georg Dolivo
Prague 2000:	Michael Prokop, Erika Starecka
Reykjavik 2000	Mrs. Ingibjörg Solrun Gísladóttir, Mrs. Thórunn Sigurdadóttir
Santiago de Compostela:	D. Antonio Sánchez Bugallo, Teresa García Sabell, Pablo Martínez Saiz
Rotterdam2001	Monica van Steen
AECC	Giannalia Cogliandro

Main topics

- Proposed activities 2001
- Financial accounts 2000
- AECC and EU funding
- AECC Evaluation report
- The future of the Association

2001

? 25/03/2001 : Krakow

AECC Board and Director meeting

President: Boguslav Sonik

Participants	
Bergen 2000	Mrs. Anne-Grete Strøm-Erichsen, Thue Per Eystein, Terje Gloppen
Bologna 2000	Michelangelo Martorello
Krakow 2000	Jerzy Jedlinski , Boguslav Sonik
Helsinki 2000:	Georg Dolivo
Praga 2000	Michael Prokop, Erika Starecka
Reykjavik 2000	Mrs. Helga Jónsdóttir, Mrs. Signý Pálsdóttir
Santiago de Compostela	Teresa García Sabell
AECC	Mrs. Giannalia Cogliandro

Main topics:

- Accounts Report 2000
- Comments to the Accounts Report
- AECC draft budget 2001
- AECC and EU funding
- AECC Liquidation procedure
- The future of the ECC2000 co-operation
- The House of the HECC project proposal

ANNEXE IV

USEFUL CONTACTS AND ADDRESS

**CONTACTS IN THE NINE EUROPEAN CITIES OF
CULTURE AFTER THE YEAR 2000**

AVIGNON

Mr. Jacques Montignac

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Hotel de Ville
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BERGEN

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Director of Culture Department
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Norway
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fax: +47 55 56 91 30

BOLOGNA

Dott. Pasquale Petrucci

Director of Culture Department
Via Oberdan, 24
40126 Bologna
Italy
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fax :+39.051.268636

BRUSSELS

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Premier Echevin,
Culture, Urbanisme, Protection du Patrimoine
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KRAKOW

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Director of Culture and Education Department of the
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Mrs. Teresa Starmach

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Mr. Igor Nemeč

councillor in charge of culture
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City Cultural Office
Cultural Director
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Finland
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REYKJAVIK

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SANTIAGO DE COMPOSTELA

Mrs. Teresa Garcia Sabell

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BRUSSELS

Deputy Mayor for the Arts, Youth and Tourism
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CRACOW

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HELSINKI

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PRAGUE

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Mariánské náměstí 4
11000 Praha 1
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REPRESENTATIVES OF ECC (2001-2004)

2001 ROTTERDAM

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2004 Lille

Didier FUSILLIER
General Director
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