

European Capitals of Culture: the road to success

From 1985 to 2010

EUROPEAN CAPITAL OF CULTURE



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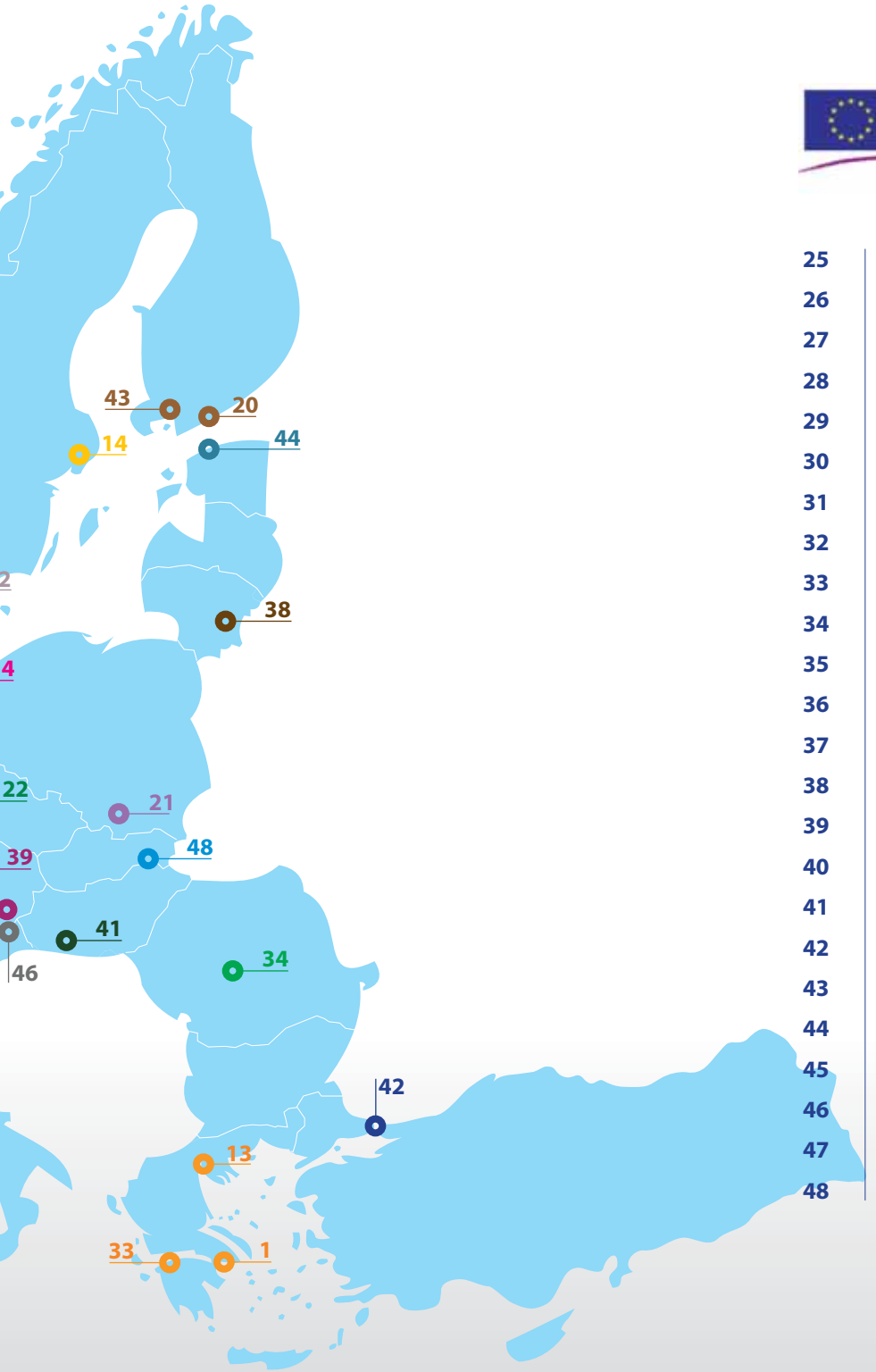
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The European Capitals of Culture

1	1985	Athens (Greece)
2	1986	Florence (Italy)
3	1987	Amsterdam (Netherlands)
4	1988	Berlin (Germany)
5	1989	Paris (France)
6	1990	Glasgow (England)
7	1991	Dublin (Ireland)
8	1992	Madrid (Spain)
9	1993	Antwerp (Belgium)
10	1994	Lisbon (Portugal)
11	1995	Luxembourg (Luxembourg)
12	1996	Copenhagen (Denmark)
13	1997	Thessaloniki (Greece)
14	1998	Stockholm (Sweden)
15	1999	Weimar (Germany)
16	2000	Avignon (France)
17	2000	Bergen (Norway)
18	2000	Bologna (Italy)
19	2000	Brussels (Belgium)
20	2000	Helsinki (Finland)
21	2000	Kraków (Poland)
22	2000	Prague (Czech Republic)
23	2000	Reykjavík (Iceland)
24	2000	Santiago de Compostela (Spain)





EUROPEAN CAPITAL OF CULTURE

25	2001	Rotterdam (Netherlands)
26	2001	Porto (Portugal)
27	2002	Bruges (Belgium)
28	2002	Salamanca (Spain)
29	2003	Graz (Austria)
30	2004	Genoa (Italy)
31	2004	Lille (France)
32	2005	Cork (Ireland)
33	2006	Patras (Greece)
34	2007	Sibiu (Romania)
35	2007	Luxembourg (Luxembourg)
36	2008	Liverpool (England)
37	2008	Stavanger (Norway)
38	2009	Vilnius (Lithuania)
39	2009	Linz (Austria)
40	2010	Essen (Germany)
41	2010	Pécs (Hungary)
42	2010	Istanbul (Turkey)
43	2011	Turku (Finland)
44	2011	Tallinn (Estonia)
45	2012	Guimarães (Portugal)
46	2012	Maribor (Slovenia)
47	2013	Marseille (France)
48	2013	Košice (Slovakia)

EUROPEAN CAPITAL OF CULTURE

Foreword

The European Capitals of Culture are a flagship cultural initiative of the European Union, possibly the best known and most appreciated by European citizens.

They are a clear illustration of the EU's commitment to cultural diversity, but also of how culture can unite people within Europe. Indeed, the Capitals have always been an opportunity for Europeans to meet, to learn about their diversity, but at the same time to enjoy together their common history and values, to cooperate in new initiatives and projects: in other words, to experience the feeling of belonging to the same European community.

I am convinced that the European project is fundamentally a 'cultural' project. Over and above the task of uniting markets, bringing together the different peoples of this continent with their different ways of life, languages and traditions is clearly a cultural endeavour.

In addition to its intrinsic value, culture is also essential for achieving the EU's strategic objectives of prosperity and solidarity, and ensuring a stronger presence on the international scene.

European Capitals of Culture are proof that culture has a major role to play at the heart of our policies of sustainable development, because they are part of the long term development of European cities and their regions, as well as a source of stimulus for dynamism, creativity, but also social inclusion.

I would like to thank all the cities which have put Europe to the fore during their year as European Capital of Culture and I wish the European Capitals of Culture every success for the next 25 years.



José Manuel BARROSO
President of the European Commission

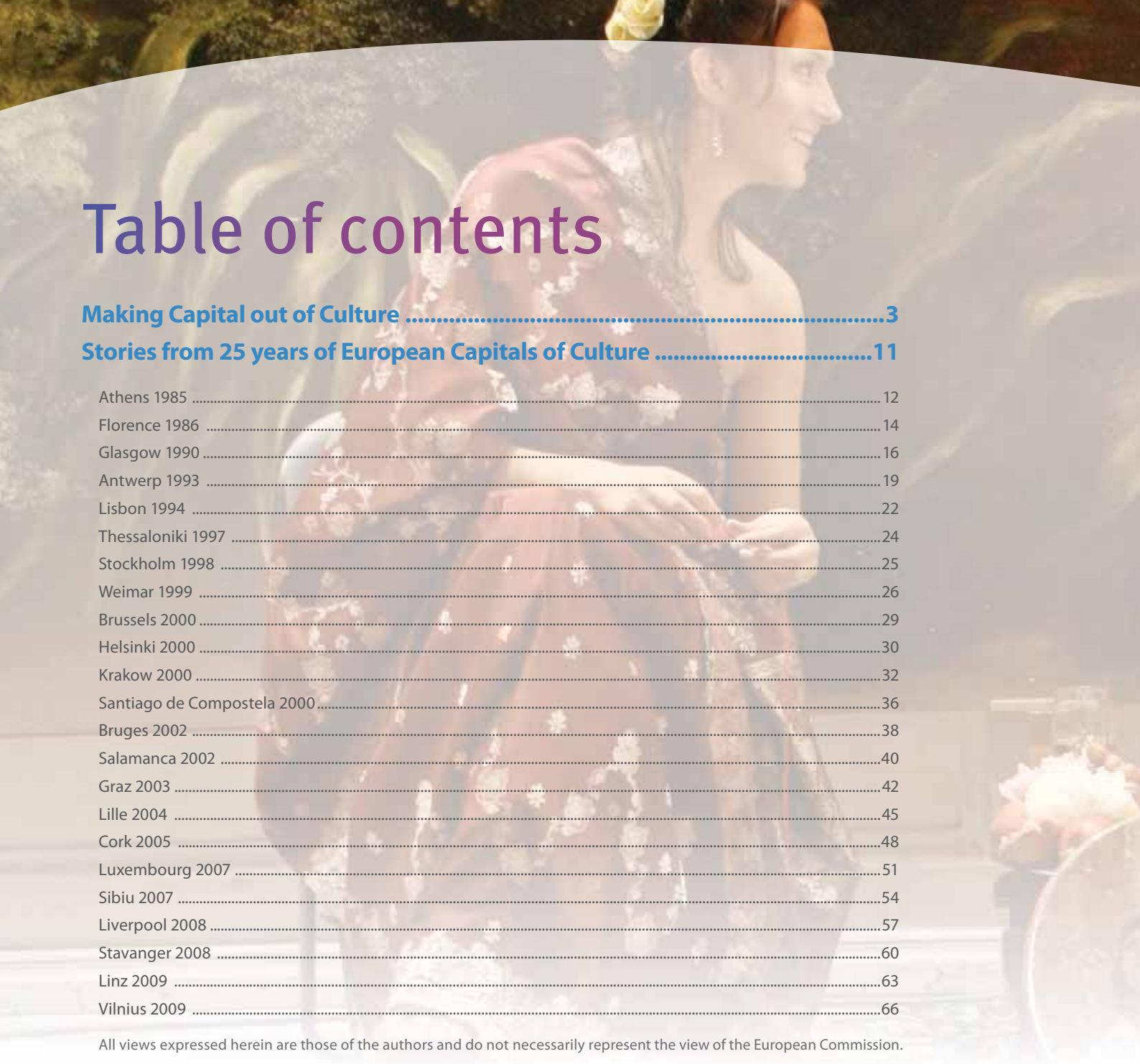


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All views expressed herein are those of the authors and do not necessarily represent the view of the European Commission.

Making Capital out of Culture

European Capitals of Culture, according to latterday legend, were born at Athens airport in January 1985, a day of high winds and delayed flights. Sitting in the lounge waiting for their planes were glamorous former actress Melina Mercouri, then Greece's Minister of Culture, and her French counterpart, the charismatic Jack Lang.

They were fresh from a meeting of Europe's culture ministers, and said it was a shame that there were so few occasions of this kind. They talked about this and that and as they killed time in lively conversation, Mercouri came up with the idea of launching a series of yearly events that would put the spotlight on cities around Europe and their role in the development of European cultures. Lang was keen, and no sooner had they reached their respective destinations than they set the ball rolling.

Twenty-five years later and the European Capitals of Culture are Europe's most ambitious collaborative cultural project both in scope and scale, with budgets far exceeding those of any other cultural event. Among other things, their aim is to make Europeans aware of what they have in common. So far, 39 cities have sported the title and the event has acquired considerable prestige among Europe's citizens.

A study by an independent expert about the 1995-2004 European Capitals of Culture showed that the vast majority of organisers felt the event had been beneficial to the cities both from a cultural point of view and for their long long-term development.

Cities designated so far have included national capitals as well as small but symbolically significant places like Weimar and Santiago de Compostela. In 2000, no less than nine cities celebrated the millennium simultaneously, and since 2007 two cities share the accolade every year with the exception of 2010, when three cities are to host the event.

No two cities are alike and no two cities handle the yearlong jamboree in the same manner. Like a living organism, the event is forever evolving and developing. Even agreeing on what is meant by "culture" can be a programme in itself. Geography, history, a country's size, politics, budgets, the cultural scene, the men and women on the board of • • •



Athens 1985 – Melina Mercouri

the project and those organising its artistic side, all mix up into different cocktails of distinct flavours. Some Capitals of Culture are considered resounding successes and serve as role models, others were felt to be missed opportunities.

To a degree, assessment is in the eye of the beholder. European Capitals of Culture don't compare easily and the after-effects of a cultural year are hard to evaluate. Their most commonly cited positive offshoot is that they have made a radical contribution to a city's revitalisation. Even if some cities didn't take up the challenge of thinking in innovative ways about their own significance and future, there is no denying that the European Capitals of Culture have hit the collective imagination and that their potential as a tool for their own development and the development of a sense of European identity is enormous. Although not all cities were aware of this potential, some took it fully in their stride.



Melina, Genser, Papandreou for the inauguration

The first European City of Culture (as they used to be called)– selected by the European Union's ministers of culture - naturally went to Melina Mercouri's Greece and in 1985 Athens was the first city to take on the mantle. "It is time for our (culture ministers) voice to be heard as loud as that of the technocrats," said the forceful Mercouri. "Culture, art and creativity are no less important than technology, commerce and the economy." Europe's culture ministers could not but agree that culture can be a transformative power for the good, and that neglecting it is to forget to nourish a nation's soul.

Only seven months were spent on planning Athens's year as European City of Culture, and inevitably it was a rushed if buoyant affair. The concept was new and that very first event did not include the experiments in social integration of minorities – foreigners, old people, the disabled – of which later events chose to make a priority. It opened with fireworks on the Acropolis, and vaunted the cultural heritage of Greece mainly through exhibitions.

The process of a yearly designation of European Cities of Culture was launched, and it took no time for a list of 15 cities to be drawn up: Florence in 1986, followed by Amsterdam, Berlin, Paris, Glasgow, Dublin, Madrid,



Cork 2005 © photo.carnival 7 - Arthur Ellis

Antwerp, Lisbon, Luxembourg, Copenhagen, Thessaloniki, Stockholm and Weimar in 1999. As of 1992, a European Cultural Month was to focus mainly on cities of eastern and central Europe, starting with Cracow with expectations that they would link up with the European Cities of Culture.

Until 2004, the designation of European Cities of Culture was an inter-governmental affair in the hands of the Council of Ministers, without the involvement of external experts or any formal assessments. Artistic programmes, organisational structures, funding, what makes or breaks a cultural year, are often radically different. Glasgow 1990 is deemed to have rejuvenated a city suffering from urban decay, heavy unemployment and a reputation for street crime, with many positive after-effects on the creative scene and a radical boost to its international image. Not only do cafés fill its streets on sunny days, but it is now considered a major cultural tourism destination. Antwerp 1993, too, had interesting after-shocks: it helped to challenge some of the extremist political tendencies that were emerging there. Key restoration projects were initiated, cultural projects launched and the city has now become synonymous with creativity.

At the other side of Europe in 1997, Thessaloniki's ambition was to brand itself as the "metropolis of the Balkans". The planning was stormy: four artistic directors and four ma naging directors resigned in clashes with the board, which didn't help for the smooth running of the event, although a number of building projects were launched, from renovating theatres to turning port warehouses into arts venues. Thessaloniki's cultural infrastructure is now second only to that of Athens.

Not everyone was happy with the EU's Council of Ministers decision to select nine cities as European Cities of Culture for the millennium year - Avignon, Bergen, Bologna, Brussels, Cracow, Helsinki, Prague, Reykjavik and Santiago de Compostela. Some felt that sharing the title diminished the prestige and increased competition for visitors. Nevertheless, it was an interesting attempt at cross-border cultural cooperation.

Why have cities been so keen to invest large sums of money and energy into organising these cultural years? Answers vary from wanting to make a mark on the world map to launching long-term cultural development to attracting visitors from inside the country and abroad. Some see it as a question of building up local pride and self-confidence, others want to stimulate interest in culture, still others want to have a year-long celebration. • • •

Vilnius 2009 © Baltijos fotografijos linija, Šarūnas Mažeika

Brussels 2000 named its top priority as creating social cohesion, while Porto 2001 made it clear that economic development was as important as its cultural programme.

The actual organisation of a cultural year usually takes approximatively four years, although Dublin after a change in government in 1991 had only 14 months to do so. Some cities have big teams working on the cultural programme, others just a handful of organisers, but most of them face the same basic conundrum. How do you establish a good working relationship between the political players in power and the organising committee? Often, several public authorities are involved, including local municipalities, the region or province and the national government.

Indeed, striking the right balance between political support and artistic freedom is one of the main challenges most Capitals face. On the one hand, political commitment is fundamental as most of the funds for the event are public, but this investment inevitably means strong expectations to make political capital out of the year, often to the irritation of the event's management who may feel put under intense pressure. On the other hand, artistic and cultural excellence are also fundamental, which requires a large degree of freedom from politics. Whatever the personality and style of the person running the cultural programme, he or she naturally has a lot of strong characters to contend with – including their own. A number of artistic administrators have slammed the door and walked out, leaving less time for their successors to get the ball rolling. To some extent this is inevitable due to the nature of the event, but future Capitals can certainly learn from the experiences of those who went before them.


Krakow 2000 © photo Mariusz Makowski

The cultural programmes themselves are born of a complicated alchemy between city, organisers, ambitions, vision and so on. But whether the organisers' aim is to think in thoroughly urban terms and to intimately integrate their projects into the city's cultural fabric, or whether they simply plan to put on a series of autonomous projects and events, all have to contend with a number of conflicting pressures, such as creating a balance between "high" and "low" art, traditional and contemporary expressions, high-profile events and local initiatives, big international names and local talent, or simply how many projects to take on.

Different cities define culture differently, although many opt for a wider meaning than the production of art and include sport, gastronomy, and much else besides. In Graz, the Kitchen cooking project involved the making of ethnic meals cooked by local citizens in a central park of the city; Helsinki had a sauna of the month project and in Rotterdam, Preaching in Another Man's Parish involved ministers of different

faiths preaching in each others' places of worship.
In 2001, Rotterdam and Porto shared the title, and Basel and Riga held Cultural Months. Bruges and Salamanca were the cities for 2002, Graz had 2003 all to itself, with the cultural month going to St Petersburg, and 2004 was shared between Genoa and Lille. Sharing helps exchanges and co-operation, although this is sometimes easier said than done and cities often went it alone.

In 1999, the European Parliament and the Council of the European Union decided to call the European Capital of Culture scheme a Community Action, and set up a new designation process that would apply for the - 2005-2012 titles. Member States were listed in chronological order so that they could take turn to host the event. An international panel was set up to assess the suitability of cities proposed by Member States. Among various criteria, each city had to include a project involving cultural cooperation across Europe's borders.

For Ireland's turn in 2005, the Irish government nominated four cities – Cork, Galway, Limerick and Waterford. After hearing all four bids and visiting two of the cities, the selection panel settled its choice on Cork. Their report was then examined by the Parliament and the Commission, before the Council of Ministers gave it the go-ahead. The British were particularly ambitious in their 2008 bid, launching a major country-wide competition with 12 cities battling for the title. An independent panel studied the bids before recommending Liverpool to the British government. Liverpool's theme was "the world in one city', and its stated aim was to become a major tourist destination. This was much more in the spirit of things. Most cities have used the capital year as an occasion to restore, transform or build new cultural and other buildings. Weimar 1999 renovated its train station, Copenhagen 1996 developed its former naval yards to house academies, Thessaloniki 1997 and Porto 2001 undertook major urban remodelling, Luxembourg 1995 had the world-renowned IM Pei design their new museum of modern art and French architect Christian de Portzamparc a magnificent new Philharmonic concert hall. But it isn't just a question of insfrastructure: often the image of the city changes for the better, thus encouraging investment • • •


Lille 2004 - Opening day 6 dec. 03 © photo J.Corbeel



Stavanger 2008 - Opening Day © Kjetil Alsvik

and tourism, and fostering employment and growth. In some cases, the city's cultural players discovered new ways of working together, and some new and enduring collaborations were also born at a European level.

A major contributor to a cultural year's success is media coverage and, increasingly, the creative use of the internet. Since 1995, all European Capitals of Culture have had websites and many have used the internet for debates, broadcasting and e-conferences. Another major plus is the effectiveness of partnerships with local sponsors. For Lille 2004, for instance, the national railway SNCF offered cut-price tickets to Lille from cities in France and Belgium.

More recently, the rule-book was given another shake-up, and the selection procedure has been made more competitive for cities named as of the 2013 title. Indeed, before this change, too many Member States tended to propose no more than one city to the assessment panel, and the programme's European dimension was often weak if not entirely absent. Now the European dimension is a precondition for obtaining the title, as well as citizen participation and the long-term after-effects.

From now on, a selection panel made up of experts chosen by the European institutions (Commission, Parliament, Council of Ministers and Committee of the Regions) and by the Member State concerned assesses the proposals and settles its choice on one city. The EU Council of Ministers then officially designates the city. After that, an advisory panel named by the European institutions accompanies the cities in their preparations. As well as the management of the formal selection and monitoring processes, the Commission has published a guide for candidate cities and fosters the exchange of good practices. The Commission contributes a small subsidy to European Capitals of Culture. Between 1995 and 2004, the average total budget for a European Capital of Culture has been of €8-74 million with money provided by the State, the region and the city itself. Sponsorship usually represents some 13% of the budget. As of 2010, the Commission's contribution will be allocated via the so-called Melina Mercouri prize of €1.5 million. The money won't be allocated automatically but on condition that the city has respected its commitments made at the selection stage.

So far, the European dimension has been expressed in a number of ways. Among other projects, Vilnius 2009 looked at the Baroque movement and its specific imprint on the city, with influences from Italy and central Europe. Musicians, artists, dancers, writers and academics from around

Europe took part. Lille 2004 focussed on Europe's artists and held thematic weekends on other European as well as non European countries.

Graz 2003 chose the figure of the Slovenian architect Joze Plecnik whose influence has arguably been as great as that of Le Corbusier and Walter Gropius. Irish artist Dara McGrath at Cork 2005 turned the spotlight on notions of territoriality and nationality with an exhibition of photographs taken at border checkpoints. Stavanger 2008 chose a more overtly political agenda by launching a conference by the human rights organisation that will now take place every two years. Istanbul 2010, for its part, is planning a film event that tells tales of immigration and highlights the shared plight of the uprooted. Istanbul also plans an ambitious cross-border project involving photographers from across Europe, and young Turkish snappers. Essen for the Ruhr 2010 is promoting regeneration through culture and Pécs 2010 aims to position itself as a gateway to the Balkans.


Luxembourg 2007 © photo B. Berhin

As well as these thematic models, the European dimension of the Capitals of Culture takes place through collaborations and exchanges between artists from different countries, like Genoa 2004's Theatres of Europe with plays in their original language, and Porto and Rotterdam, both in 2001, who shared a Squatters Project in which international artists explored urban space in the two cities, and compared them. Luxembourg, when it held the title for the second time in 2007, involved the whole country and spilled over into Belgium, France and Germany. Other ventures have touched on innovative tourism, approaches of other languages and the development of all kinds of networks.

Citizen participation is another criteria the European Union has decreed a central requisite of any European Capital of Culture, starting with street parades and moving on to anything that makes people feel involved. Patras 2006 put forward a major programme for volunteers who became ambassadors for the event, Liverpool 2008's volunteer programme gave the people of the working-class district of Meyerside the chance to train as city hosts, and in Lille 2004 locals were involved from the start and the participation from schools was very active. In the same spirit, • • •

the traces that are likely to be left by the year as European Capital of Culture are an essential criteria in the selection of a city, whether this applies to buildings, networks, organisations or events born during the year that carry on in the future.

After 25 years of European Capitals of Culture, their urban, touristic and economic potential and the role they play towards promoting social cohesion is undeniable. They offer a unique opportunity for urban regeneration and image-boosting both at a European and an international level.



Linz 2009 – linz Circus Clownerie © photo Kurt Groh

At the same time, the criteria for obtaining the title have become more demanding, with the European dimension and the long-term effects increasingly emphasised. Nor is obtaining the title a guarantee of success: success depends on many factors, including how the city prepares the event, ensures funding, organises governance, involves the various cultural operators and designs its programme. Success is also about accurately gauging a city's identity and creating one for the future. There are three things, however, that a European Capital of Culture cannot do without: the quality of its cultural programme, support from the business community, and support from the political authorities. Indeed a key challenge for European Capitals of Culture is to ensure that the project is embedded as part of a long-term political commitment and strategy by the city to using culture to develop itself into – and to remain - a creative city.

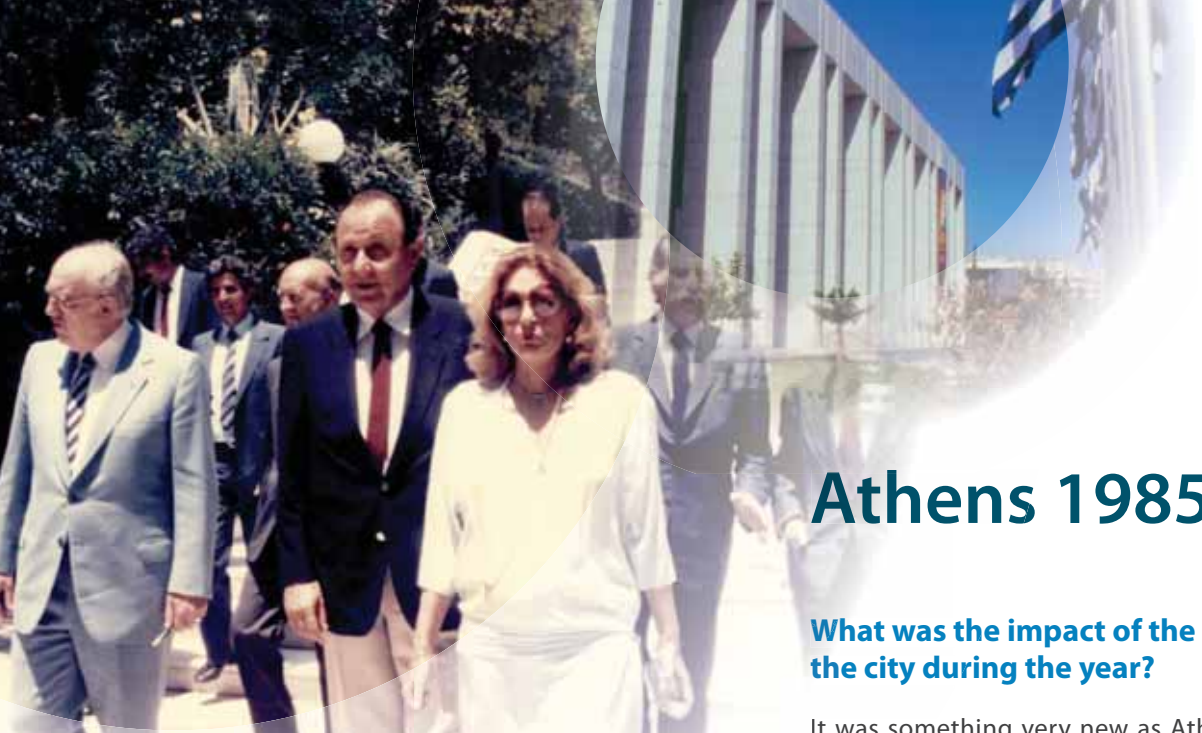
Like Europe itself, the project still has plenty of experiments in urban, artistic and communal living ahead of it. ■



Stories from 25 years of European Capitals of Culture

© Image courtesy of Liverpool City Council

The Commission asked all previous European Capitals of Culture 7 questions about the event they organised.
It received answers from 23 cities, which are published in this brochure.
All views expressed herein are those of the authors and do not necessarily represent the view of the European Commission.



Melina, Genser, Papandreou for the inauguration



Athens 1985

What was the impact of the event on the city during the year?

It was something very new as Athens 1985 was the very first European Capital of Culture. People were very curious and impressed, and a large number of citizens followed all the numerous events throughout the year. There have been many exhibitions, events etc. but also some exceptional documentation has been published in order to remember the events.

Best and worst memories about the organisation of the year?

Generally I have very good memories. Concerning the organisation it has however been difficult as only a small core group of about 10 people in one office within the Ministry of Culture was in charge of the organisation. Often we had to work like crazy. But Melina Mercouri was an exceptional woman and so everybody was very enthusiastic about this new idea.



Melina & Spyros Mercouris at the press conference of the opening

A couple of events with a specifically European slant?

The performances in the streets of Athens, where groups of European dancers and singers were performing. Also, the great exhibition in the National Art Gallery was inaugurated by François Mitterrand, the former French President. And we had many international visitors.

Which part of the programme do you consider to have been the most successful?

The most successful part is always music. Music is a language that can be understood by everybody, even if you do not speak the language. In addition to music, theatre and dance events as well as cinema have also been popular.

Any regrets?

It has been such a long time ago that I only remember the positive things.

EUROPEAN CAPITAL OF CULTURE

What is the legacy of Athens 1985?

In the 25th year of the European Capitals of Culture, this is probably the most well-known and the most popular among all European programmes, across Europe. The European Capitals of Culture even help people to learn about European geography by getting to know the different cities.

What advice would you give to those preparing to host a European Capital of Culture?

I don't like big administrative councils and committees. Foremost, you need a vision and love. Only afterwards comes knowledge. Otherwise things are done for their own sake and not for the good of the people. ■

Interview with Mary Michailidou,
from Athens 1985



Inauguration of the event at Acropolis



Zubin Mehta Concert © photo Tomini Foto Giornalismo

Florence 1986

What was the impact of the event on the city during the year?

We actually launched the event in July 1986. Despite such initial difficulties as delays in funding decisions and allocations, everyone reacted with growing enthusiasm.

Best and worst memories about the organisation of the year?

The entire cultural sector of Florence's Municipality (executives, administrators, technicians and workers of all levels and rank, as well as financial and accounting officers) was geared up for the implementation of the events, which were many and varied.

My worst memory, so to speak, was working on the funding of the various projects: the indecision, the delays at local and ministerial levels, securing contributions from public bodies (region, province) and the private sector. In the end, however, all this work enabled the programme to be fully financed.



A couple of events with a specifically European slant?

I can't just list one or two events. There were ambitious exhibitions, conferences, theatre, music and dance, and our opening event on July 1 with a performance of Verdi's Requiem



Palazzo Vecchio © photo Torrini Fotogiornalismo

conducted by Zubin Mehta in Piazza della Signoria. We also had a large number of theatrical events and concerts, including Orfeo conducted by Luciano Berio, homages to Dallapiccola, Cherubini and Lulli, as well as a festival of American pop music.

Which part of the programme do you consider to have been the most successful?

All the exhibitions whether organised by Florence's Exhibition Centre (Centro Mostre di Firenze), the Municipal Cultural Office, the State Office of National Monuments or by the cities twinned with Florence.

Any regrets?

I don't think we can talk in terms of regrets. All the projects chosen out of the more than 200 submitted prompted their own reaction.

What is the legacy of Florence 1986?

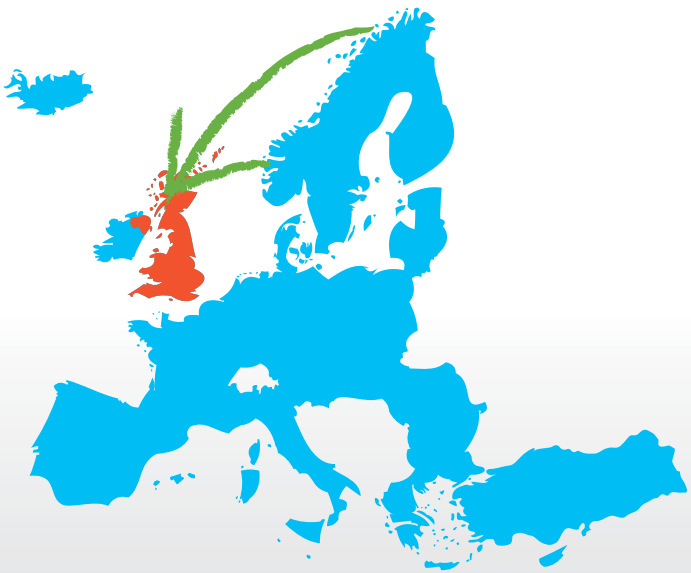
In the context of regular reductions in financing since the event itself, a trend that looks set to continue, various autonomous foundations have been created that operate both with public and private support. There is the Florence Centre for Exhibitions (Centro Mostre Firenze) in Palazzo Strozzi, for instance, the Museo Marino Marini, and more recently Museo Bardini, with its neighbouring garden created with funding from the year as European Capital of Culture.

Moreover, we set up three-year (renewable) conventions, including the Istituto Casa Buonarotti and the Città d'ieri per l'Uomo di Domani (City of Yesterday for the Man of Tomorrow), inspired by the ideas of Giorgio La Pira. We also established youth centres for the production of visual arts, as theatrical and other experiments –the theatre of Virgilio Sieni and Giancarlo Cauteruccio, the experimental films of NICE, the figurative arts of Quarter in the city neighbourhood of Gavinana. The youth centres also led to such experimental initiatives as exhibitions on IT and related technologies, as well as the use of new tools and technologies in the field of cultural production, distribution and consumption.

What advice would you give to those preparing to host a European Capital of Culture?

Start organising events and activities in plenty of time and put together a programme that takes into account the city's characteristics and peculiarities. The programme should include mainstream cultural events as well as more innovative ones. These cultural events should have a long-term impact on the city's cultural, economic and social development, while at the same time encouraging citizen participation. ■

Questions answered by the former Florence's Councillor for Cultural Affairs Mr. Giorgio Morales at the time of Florence's Year as European Culture Capital 1986 and Mrs. Ada Tardelli, Giorgio Morales' former Secretary and member of the Organising Secretary Office for Florence's Year as European Culture Capital 1986.

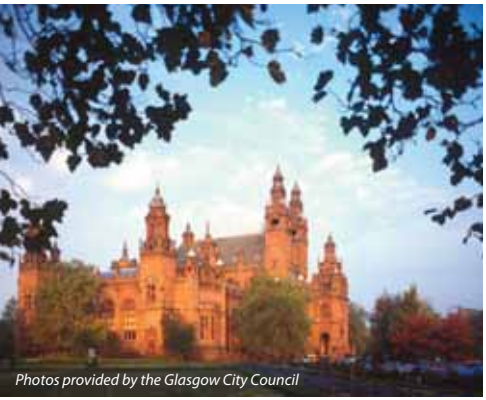


What was the impact of the event on the city during the year?

Glasgow 1990 was only one component of a significant process of city development and transformation. After 20 years, I'm afraid I have lost many of the anecdotal memories, and besides they do not always reflect the more objective findings of independent research. There have been many studies of Glasgow 1990, and they all conclude that the impact was dramatic in terms of building city confidence, of developing a strong strategic and practical base for further development, and of setting future agendas for city change. The year drew importance to the value of a European outlook, and about how to act internationally. Glasgow 1990 substantially changed people's vision of Glasgow in the UK and beyond.

Best and worst memories about the organisation of the year?

European Capitals of Culture are not an event or a series of events. Maybe this focus on 'events' is one of the reasons why cities have run into problems. Glasgow 1990 was part of a longer-term process of urban change with an emphasis on taking courageous decisions and offering vent to people's imaginations. The organisation of such a process is very complex and this inevitably brings its own difficulties. Each challenge that emerged during the year had to be resolved, whether it was about managing finance, communicating



Photos provided by the Glasgow City Council

powerfully, mobilising a larger public, or persuading politicians about what to support and not to support. We had to learn skills of civic and cultural governance with all the mistakes and successes that go with that.

A couple of events with a specifically European slant?

The impact of a European perspective lies in a European approach that reinforces key European themes and that fosters long-term partnerships with other European cities and organisations. The idea in Glasgow was to connect the city with the rest of Europe in terms of a broader understanding of European cultures and history. As for specific activities, there were many that dealt with introducing additional European components to the repertoire of opera, ballet and theatre, major exhibitions with European themes, and massive public events connecting local people to their European roots. But it is not really the individual events but the impact of the collective experience that broadened the connection between Glasgow and Europe. For the first time, Glasgow believed it was a truly European city.

Which part of the programme do you consider to have been the most successful?

The approach to an effective cultural programme of a European Capital of Culture is to create a cohesive whole; there is a need to develop a 'programme ecology' with interrelationships and connections between elements of the programme. I don't know if by "successful" we mean the best attended events, or the ones that were the most engaging and provocative, or those that balanced their budgets, or the most enduring? Evaluation and assessment of each component is an essential task in a city that recognises the value of 'process', and views the year in which it has been designated the title as a phase in its development.

Any regrets?

At the time, now over 20 years ago, I remember having had huge problems with certain activities, only to learn later that some of those had the greatest positive impact. Overall, I regret that there had not been a clear longer-term plan and financing in place to ensure a follow-up after the cultural year had finished. Viewed over time, the immediate sense of frustration experienced during the year that followed the cultural year was put in a longer-term perspective, because Glasgow recognised that it had to continue to build on the year's achievements, and this has continued until today. The process of managing a European Capital of Culture is tricky; it has its highs and lows. I am pleased that because of the impact of Glasgow 1990, Glasgow has continued to be a city that believes in a strategy of staging large events and celebrations over the years: it won the title of UK City of Architecture and Design in 1999, and recently won the bid to stage the Commonwealth Games in 2016.

What is the legacy of Glasgow 1990?

The legacies include the continuation of enhanced cultural and artistic programmes that greatly increased the • • •

confidence of artists and cultural organisations in the city. The positive image transformation of the city has also been very carefully monitored, and that was dramatic following the European Capital of Culture year. Glasgow used to be perceived as a violent post-industrial city and now it is celebrated as a creative and cultural centre of European importance. Legacies also include obvious infrastructural improvements, such as the establishment of new cultural venues and an overall improvement to the quality of public space. Such legacies have been linked to the sustained economic development that contributed to increasing Glasgow's success as a business centre. The city also saw a huge development in tourism, particularly business tourism with the attraction of major conventions and conferences. People have also remarked that Glasgow 1990 helped to kick-start an ongoing process of social and community development, with increased access and participation in the arts among traditionally deprived communities.



Photos provided by the Glasgow City Council

What advice would you give to these preparing to host a European Capital of Culture?

I believe you must start with a vision and a profound belief in the value of the process of becoming a European Capital of Culture. The cultural dimension must be the unifying concept and it mustn't be overshadowed by issues connected to political ambition. A longer-term perspective is essential. A European Capital of Culture can never and never has been a quick fix to repairing a broken political mechanism, or a tarnished city image, or a city that is divided culturally or ethnically, or that has a failing economy. A European Capital of Culture can be one part of a process that may lead to solutions to some of these problems, but it cannot in itself be the solution. Another point is to ensure ownership of the event by local residents. The ideas behind the European Capitals of Culture have to inspire the people of the city, as well as its leaders and decision-makers. In very practical terms, the programme should emphasise quality over quantity; the budget needs to be agreed and fixed at a reasonable level in advance. These are only a few ingredients I have discovered. There are many more. Preparing a European Capital of Culture is a monster and epic task, filled with headaches and delights, and for future cities, I can only say "it is not at all easy, so think twice before you say 'yes'!" ■

Robert Palmer,
Director, Glasgow 1990 European Capital of Culture



Photos provided by the City of Antwerp

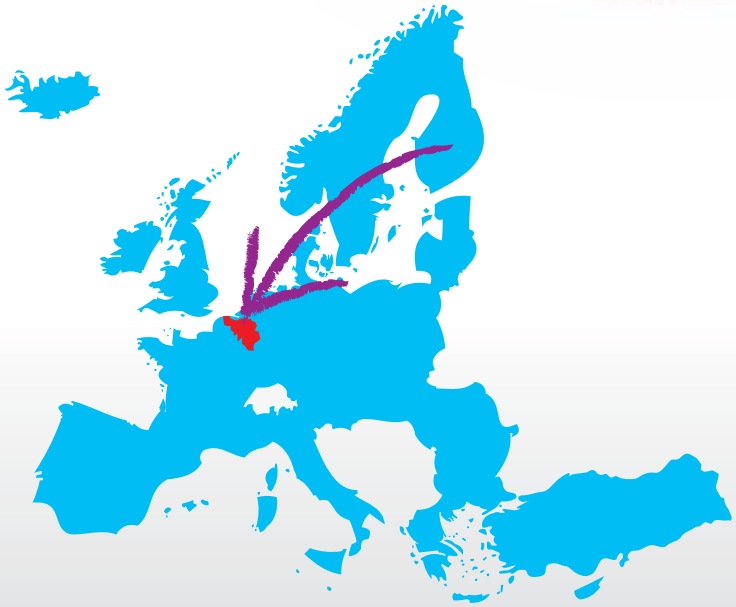
antwerpen 93

What was the impact of the event on the city during the year?

The impact was huge. People talk about a before and after Antwerp 93. It was a difficult project to set up because in the 1990 local elections – while we were preparing the year - the racist Vlaams Blok political party won more than 25 percent of the votes. The question was whether we should carry on with the project or abandon it. It didn't seem right to ask people to come to Antwerp right then. We held debates with artists from Belgium and abroad, and they insisted that we go on, particularly now that the city was in danger of extremist politics. So we decided to go ahead in the spirit of what Melina Mercouri was advocating, and make it a homage to art and artists in Europe and around the world, and not about city marketing and tourism.

Best and worst memories about the organisation of the year?

We created an independent foundation, Antwerp 93, that allowed us to work independently from the city authorities. It's difficult in our country for art and artists to be independent of political decisions, but we managed it. I'd say our worst experience was that after the year as European Capital of Culture the city attempted to regain the power it had lost. Fortunately, the elections of 1994 brought a new party • • •





into local power - Antwerp 94 - and the city council created Antwerp Open as a continuation of Antwerp 93. It's still going strong and holds big events in the city.

A couple of events with a specifically European slant?

We deliberately chose not to focus on Europe. We were intent on having an international focus. Our projects were all international. Among many examples is the boat called the Ark that we built and used as a theatre platform, inviting cities like Los Angeles and Saint Petersburg to show what their young artists were doing. We chose to invite cities from around the world and not just European cities.

Which part of the programme do you consider to have been the most successful?

The summer programme was our most successful. In a city like Antwerp many institutions close down in the summer, but we had wonderful projects that year, from an opera by Zingaro to a performance by Royal De Luxe. Antwerp fell so in love with the project that we now have Antwerp Open that programmes summer events in the city. These are a huge success.

EUROPEAN CAPITAL OF CULTURE

Any regrets?

The daytime opening ceremony was great with half a million people turning up for a street invasion by music ensembles. For the evening we'd programmed a fireworks display but they were far too horizontal over the River Schelde, and with half a million people in the city, only a few people actually got to see them. To this day when I go into an Antwerp pub, I'll hear someone exclaim ironically, "There goes the fireworks man."





Photos provided by the City of Antwerp

What is the legacy of Antwerp '93?

It changed the city completely. Antwerp was becoming more and more provincial with ugly slogans like "Our own people first". With our international projects, we changed the image of the city both internally and in relation to the outside world. Antwerp today is seen as a daring city that is not afraid to be international. Even citizens who did not participate in the events were aware of how beautiful the city looked at the time. People were proud of the city all over again, and that was very important. Among other things, it means that we can find money for artistic projects.

What advice would you give to these preparing to host a European Capital of Culture?

The most important thing is to have a clear policy. There is no blueprint for a European Capital of Culture but you have to know what you want to do, whether you want it to be a marketing or a touristic project, or whether you want it to be about art. Try to create structures that are independent of the political scene so that you can work with total independence. And don't overspend. If you have a little less money, you have to make choices and when you make choices you know where your priorities lie. ■

Eric Antonis,
Director of Antwerp '93



Concert Together - BML © photo Pavel Kaucky



Lisbon 1994

What was the impact of the event on the city during the year?

There were both high expectations from the public and a great deal of reservation from the media. But that's the way it goes in our country. The programme's quality and diversity, and the involvement and participation of people both from the inner city and its periphery, together with some major investments in heritage conservation, silenced even the most critical voices. The Coliseu dos Recreios, for instance, had been a much liked but run-down concert hall and performance space, and its renovation had a positive impact on the whole street; several museums were given new or renovated exhibition spaces and leisure areas; and Sétima Colina is an urban renovation programme that was launched then. The public became progressively involved over the year. They were particularly attracted by the public art projects in the main squares – a first for Lisbon - as well as Encenar a Cidade ("city on stage"), for which young contemporary artists did works in the underground. People liked the city's new, festive atmosphere.

Best and worst memories about the organisation of the year?

The best: the queues in front of the Museu Nacional de Arte Antiga (the Fine Arts Museum) for the opening of the exhibitions As Tentações de Bosch ("Bosch's Temptations") and Eterno Retorno ("Eternal Return"), despite pouring rain on that day in May.

The worst: the problems created by the works in the underground in the central areas of the city. But the disruption was more than made up for by the project itself, Encenar a Cidade, referred to above.


© photo Beroni Ennio

A couple of events with a specifically European slant?

We were constantly aware of the need to hold European events. Among other events, I can mention the exhibitions As Tentações de Bosch ("Bosch's Temptations") at the Fine Arts Museum and Depois de Amanhã ("After tomorrow") at the Belém cultural centre. The Spanish company Furia dels Baus was invited to perform in Lisboa 94, and the German choreographer Pina Bausch presented five of her works.

Which part of the programme do you consider to have been the most successful?

If success is to be measured in terms of audiences, I would say the exhibitions. But success was well balanced in terms of events and visitors' preferences, since we opted for a diversified programme of quality. My own preferences were for the innovatory works because audiences in Lisbon hadn't yet had access to this kind of thing – the big exhibitions of international contemporary art, the exhibitions of public art, the renovations in our main museums, the presentation of new collections, the identification of new city itineraries, like the zona ribeirinha (little bank) and the Frente Tejo (the zone in front of the Tagus river).

Any regrets?

The attempt to centralise and digitise box offices.

EUROPEAN CAPITAL OF CULTURE

What is the legacy of Lisbon 1994?

New habits in cultural consumption and a new demand from the public; larger audiences for culture; improved cultural marketing; new spaces for culture and renovated or transformed spaces; collaboration between cultural operators (like the Great Orchestra cycle or a simultaneous art gallery opening); the creation of security measures in the main national museums, thus allowing them to borrow from foreign museums and engage in interesting exchanges; the identification of new cultural itineraries through city; the renovation of private housing and commercial spaces in historical areas with involvement at economic, social and cultural levels.

What advice would you give to those preparing to host a European Capital of Culture?

I would say that they should take advantage of this unique opportunity to invest in their city's cultural sustainability, in the creation of new dynamics and new cultural habits, in the creation of new audiences, in the development of the city's heritage, in helping young creators, in the involvement and participation of citizens in the event itself and in their cultural future, in the promotion of European networks for culture, in the mobility of artists, in the internal and international promotion of a cultural agenda that makes people want to visit the city. ■

Simonetta Luz Afonso, member of the Board of Lisboa 94 in charge of exhibitions.



© Concert Together © photo Pavel Kaucky



Thessaloniki 1997

What was the impact of the event on your city during the year?

1997 was a unique year for our historical city of Thessaloniki, which from its foundation until today has been a cultural crossroads and a bridge between Europe and the East. The Capital of Macedonia, the city of Alexander the Great and Saint Demetrius displayed its dynamism and vision via a huge range of celebrations during that year as European Capital of Culture. The citizens of Thessaloniki were deeply involved and all the events were a huge success.

Best and worst memories about the organisation of the year?

All my recollections are positive. We met with some difficulties but these were resolved and the memories of pleasant moments and important artistic events remain.

A couple of events with a specifically European slant?

The event in honour of Melina Mercouri, who launched the idea of European Capitals of Culture; the exhibition about Nobel Prize Winning Greek poet Odysseus Elytis; and the extraordinary exhibition of treasure from Mount Athos (Agion Oros).

EUROPEAN CAPITAL OF CULTURE

Which part of the programme do you consider to have been the most successful?

Everything related to the evocation of city life and to the very designation of Thessaloniki as a bridge between East and West. However, I consider that many other events left a strong trace, like the exhibition about the Jewish presence in Thessaloniki and another exhibition about its tradition of welcoming emigrants.

Any regrets?

There weren't any major failures. Each event left a special trace.

What is the year's legacy?

An enormous cultural infrastructure, a unique experience and the certainty that Thessaloniki has the strength and dynamism to respond successfully to all sorts of challenges.

What advice would you give to those preparing to host a European Capital of Culture?

Prepare things as thoroughly as you can, think up first-rate ideas and work with passion in order to achieve them. But mainly enjoy, with open mind and heart, this event that links up the citizens of Europe and helps us better understand our history and separate cultures and traditions. ■

Vassilios Papageorgopoulos,
Mayor of Thessaloniki, European Capital of Culture 1997


© photo Damir Tertlevic



Stockholm 1998

What was the impact of Stockholm 1998 on the city?

An increased focus on culture in the media and across society, people realised that the cultural sector is large and complex. International visitors discovered that Stockholm is a cultural city. New figures emerged on the cultural scene and we saw an increase in interdisciplinary cooperation.

Best and worst memory about the organisation of the year?

Some things went wrong that nonetheless generated a lot of public interest. For example, there were some polemics around certain projects such as the Ecco Homo photo exhibition, the graffiti art exhibition The Arrow and the cross-stitch embroidery of a naked man in The Art Vending Machine.

A couple of events with a specifically European slant?

Many of the exhibitions and events included European artists. Landscape X, a theatre production involving actors from all Europe, is one example of artistic cooperation. There were also a number of seminars on European themes, including: Management of cultural pluralism in Europe; Strategies for a changing Europe – theatre in a multicultural context; Forms follows everything – architecture, politics and power and the conference City and Culture.

Which part of the programme do you consider to have been the most successful?

I can mention a stage for international writers with open readings and debates, the project Arranger 2000 – later developed into the children's culture support system Culture for the young ones And also Walk on Strindberg – a one-kilometre line of Strindberg quotes in the asphalt of the busy Drottninggatan and Stallet (the horse stable).

Any regrets?

The year wasn't good enough at producing sustainable events and cultural arenas.

What is the legacy of Stockholm 1998?

A few institutions were launched in 1998 that are still around today. In addition, I would claim that 1998 was the starting point for a new and more vibrant cultural atmosphere in Stockholm marked by new contacts and cooperations made during the year.

What advice would you give to those preparing to host a Capital of Culture?

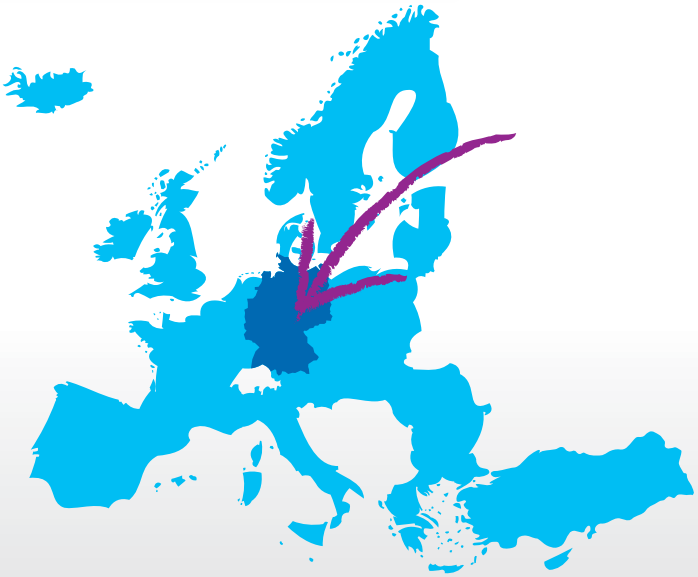
- Set up constructive cooperation with the local cultural scene.
- Make sure you have strong political support.
- Plan for long-term sustainable projects that will survive the year.
- Collaborate closely with other city departments in order to make the best use of the administration. ■

Mats Sylwan,
culture strategist for the City of Stockholm



WEIMAR 1999

kulturstadt europas



What was the general impact of the event on your city during the year?

For a long time Weimar was hidden from the world behind the Iron Curtain. After German reunification, Weimar began the process of reclaiming its position in German culture.

Weimar has a difficult Janus-faced history: on the one hand, Weimar is the heart and soul of the German Classical Period—home to Goethe, Schiller, and a plethora of other writers, musicians, artists, and architecture. On the other hand, Weimar represents the lowest of low points of German history and the assault on civilization by the Nazis.

This particular moment in time, ten years after the end of the Cold War, was the moment where Weimar could show how, after a century of extremes, it symbolized the changes in what was once East Germany.


© photo Hubert Amft

Please mention one or two event(s) of the program of the city as Capital which was "European" (themes, organisation).

1. The "Zeitschneise" program was a path between the Ettersburg Castle and the Buchenwald Concentration Camp. The path connected Weimar's first attempt at a pan-European centre for cultural exchange with a place where 56,000 people died in cruel conditions.

2. The "Moving Points" international dance festival brought 30 companies from across Europe together in Weimar. • • •

What is your best and worst memory about the organisation of the event?

My favourite memory was the sunny day in March when the second accurate copy of the Goethe Garden House was revealed to the public. Thousands of people were in the park to see it, and the instant it was revealed, all the previous doubts about this project vanished. People were wowed. I still ponder the questions it raised to this day: since the second copy the Goethe Garden House was a copy of a copy (the original destroyed during World War II), it raises the question: what is the real value of an original in an era where technically accurate reproduction of all things is readily achievable?

My worst memory: unfortunately Thüringen state elections were held during 1999, and the campaigning ultimately affected aspects of the cultural program.


© photo Maik Schuck



Which part of the program was the most successful one in your view?

We couldn't have predicted it in 1999, but the founding of the "West-Eastern Divan Workshop and Orchestra" with Daniel Barenboim, Yo-Yo Ma, and Edward Said has had a lasting impact. Today it is a worldwide symbol for peace and communication in the Middle East. It also stands for the new and expanded Europe.

Any regrets?

Friction between bureaucracies at the national, state, regional, and city level was frustrating.

What legacy has the event left?

Weimar has benefited greatly from being the European Capital of Culture: it's given us an ability to place our present within our past, thus giving us perspective on the future. We know that the future is impossible to understand without historic perspective. Weimar can think about its future within the framework of its past.

EUROPEAN CAPITAL OF CULTURE

What advice would you give to others currently preparing to host a European Capital of Culture?

It's important to strike a balance in how the program is directed. Once a theme is picked and committees are established, the leadership must avoid stifling the creativity. It's all too easy to cross the line and inadvertently discourage new ideas by, for example, requiring too much paperwork too often. ■

Bernd Kauffmann,
President of "Weimar 1999 - Kulturstadt Europas GmbH"
(Weimar 1999 - Cultural Capital of Europe Ltd.)





Brussels 2000

What was the general impact of the event on your city during the year?

Of course the image of our city is related to Europe and its institutions. Brussels 2000 was the occasion to show another aspect of our millenium capital.

The European Capital of Culture project was a great support for local organisations. It also provided a link between various cultural activities and it definitely brought coherence and visibility vis-à-vis the public.

What is your best and worst memory about the organisation of the event?

My best personal memory is the Zinneke Parade, a large parade through the city and showed our cultural diversity and creativity.

I have no worst memory but due to the success of the event we weren't able to include all the projects.

Please mention one or two event(s) of the programme of the city as Capital which was "European" (themes, organisation).

I would like to mention Trans Danse Europe 2000, obviously a great opportunity to do some common work, to travel and meet other dancers with different experiences.

In this matter, travelling and meeting people with different experiences is fundamental and Brussels 2000 was an important framework for this.

Which part of the programme was the most successful one in your view?

The one that still remains today : the Zinneke Parade!

Any regrets?

Brussels 2000 helped a lot of projects but unfortunately many of them have now disappeared.

What legacy has the event left?

Once again, I have to mention the Zinneke Parade. This event totally matches Brussels' spirit and it keeps a whole team of enthusiasts busy. In other respects Brussels 2000 allowed some important restoration projects to be undertaken, such as the Hall of Justice and many famous buildings around the Royal Museum of Fine Arts.

What advice would you give to others currently preparing to host a European Capital of Culture?

Being European Capital of Culture is a great opportunity to promote your city throughout Europe and also to promote Europe within your city; don't waste the opportunity ! ■

Mr Thielemans,
Mayor of Brussels



© photo Kimmo Syvári

2000.hel.fi

What was the impact of the event on the city during the year?

We saw significant changes in citizen attitude and involvement. People suddenly realised the importance of culture, and they became active audiences as well as participants and creative partners.

Best and worst memories about the organisation of the year?

Among the best memories, I would like to mention effective strategy, strong leadership, a good organisational structure, the intention to produce a significant project, as well as an overall ability to activate and motivate people from very different horizons.

Concerning the worst memories, I cannot forget the organisational pressures during the six months before the launch, a lack of mandate and/or no acting organisation to create a long-term strategy for the year's aftermath.

A couple of events with a specifically European slant?

The Kide ("Crystal") light sculpture, which was Helsinki's greeting to the year's eight other European Capitals of Culture and that were seen around the city over the year, and the Communication exhibition about the effects of mobile phones and the internet on our daily lives which toured that year's other European Capitals of Culture.

Which part of the programme do you consider to have been the most successful?

It is difficult to single out one part of the programme. Success was often due to the overall presence of activities across the city, although several unexpected and unorthodox openings were big hits too.


© photo Next Generation Oy


© photo Arno de la Chapelle

Any regrets?

Five-hundred projects were simply too many. Concentrating our resources on fewer projects would have been more effective.

What is the year's legacy?

Culture in Helsinki is now seen as a key element for quality of life and competitiveness. People understand the notion of culture in much broader terms than they did before. Helsinki is a much more vibrant cultural city than before the year 2000.

What advice would you give to those preparing to host a European Capital of Culture?

Have a good strategy with a long-lasting effect. Don't simply create a festival or a one-year event. Concentrate on key issues and projects. And network as much as possible. ■

Georg Dolivo, director, and
Jorma Bergholm, director of finance and communication,
Helsinki, European Capital of Culture 2000



photo © Bogdan Kręcel

KRAKÓW
2000
EUROPEJSKIE
MIASTO KULTURY



What was the impact of the event on the city during the year?

The turn of the century was a rather difficult period in Poland. The initial momentum of the changes that took place in the country, and the joy of abolishing communism and regaining independence had, in fact, worn out by then. The economic situation was not encouraging, and there was a feeling of being kept waiting in the vestibules of the EU. The positive effects of the accession to the Union were only experienced here a few years later. In this rather grim reality, the festival was like a spark of bright light. It gave the residents of Krakow and the rest of Poland a chance to feel a bit special, and with it, it brought a much needed atmosphere of festivity. In spite of various financial problems, Krakow 2000 was the largest cultural event ever organised in Poland, and I think it remains so. Over 650 events of various kinds took place throughout the year, mostly arranged especially for the festival. It is true that no serious infrastructure investments were made in the city in relation to the festival but, even so, it has certainly affected the cultural atmosphere in Krakow, and attracted more tourists, which is described in more detail in section 6.



photo © Mariusz Makowski

Best and worst memories about the organisation of the year?

My best memories are to do with the huge satisfaction I feel with having been able to realize the largest cultural event in Poland at the time, and until today, I suppose. Although what I really enjoy is to think again of all the places that were full of people who came to see the events, regardless of whether it was a small hall for an audience of 200 or a huge outdoor event for over 100,000.

My worst memories are of the very beginnings of working on the programme. The year started off as a five-year project that had been involved with various events since 1996. Unfortunately, the formula of running the Festival Office failed to work in the first year, and an atmosphere of mistrust surrounded the festival, which we had to fight against for quite some time. The complicated structure of programming and project management also caused a lot of problems. There were too many parties involved, and the actual areas of responsibilities were not properly defined, which caused considerable friction. Not to mention financial difficulties and the fact that the Polish legal system was not adapted for these kinds of large projects realized over a few years. As a consequence, financing decisions were being made only about 2 or 3 months after the festival had begun.

EUROPEAN CAPITAL OF CULTURE

A couple of events with a specifically European slant?

Within the Krakow 2000 event, I would like to pick out the series of events presenting our common heritage and the beginnings of European culture, mainly from the musical perspective. I am thinking about the reconstruction, by an ensemble of international singers, of mediaeval liturgy from the manuscript Codex Calixtinus, which was presented in concert in the nine European Cities of Culture 2000. The second project of this type was the series called Seven Traditions, presenting the oldest traditions of religious singing from all over Europe. • • •



photo © Radek Rymut


Krzysztof Penderecki Festival © photo Marta Wolska-Smoczyńska

On the other hand, there were also festivals celebrating the achievement of Polish artists, such as Tadeusz Kantor (direc tor and the creator of his own experimental theatre) and Stanisław Wyspiański (painter and playwright). Both artists were very much attached to their birthplaces and recalled them throughout the entire periods of their creativity, although their work is also full of universal themes, operating at the level of the consciousness of every European.

Which part of the programme do you consider to have been the most successful?

There are many ways of measuring success but I mostly think about it in terms of participation and attendance. Initially, the festival was designed as a rather elitist event with a clear dominance of high culture, but thanks to the decisions undertaken by the Office that I managed at the time, we introduced popular events into the programme, and this is how various outdoor spectacles that gathered over 100,000 people came to be organised. But the measure of success is also in such events as The Poets' Meeting, which one would expect to be addressed to a very selected audience, yet each of the meetings was attended by five or six hundred people, and the queues for autographs meandered halfway across the market square.

Our ambition to increase the participation of the general public in the festival events had also another aspect: many of the events which took place in small premises, such as for example concerts of classical music, were broadcast on large screens positioned outdoors. This is how we encouraged Krakowians and tourists to participate in the events otherwise perhaps thought of as elitist.

Any regrets?

The weakest part of the programme was a series of projects under the name "Opończa". The city authorities made some money available, immediately before the festival began, for the projects prepared by local artists. The result was a farrago of events of extremely varying artistic value and radically dissimilar themes.

What is the year's legacy?

When summarizing the achievements of Krakow 2000 one should ask two questions: did the year realize its principal goals, and has it left anything of permanent value behind? It is true to say that practically no infrastructure changes were made in the city in connection with the festival. This is mostly due to the low budget and lack of vision on the part of Krakow's authorities, while state authorities treated the festival as a local event. So the only thing that survived until today was the festival office created from scratch, which still manages most of the largest and significant events in Krakow, even if the people who founded the office are no longer there. The group of managers from the original staff are still in charge of other cultural projects and are in the vanguard of management in this field. The Cultural Information Centre, which provided information about the festival, grew into the City Information

Network, today established in 7 locations in the city.
As far as the year's goals are concerned, its initiators thought in terms of two basic priorities: "making Krakow's artistic life more dynamic and revitalizing the existing cultural institutions" and "modernising Krakow tourist attractions to promote the city in the international arena". Well, Krakow's cultural life is certainly much livelier nowadays, and the city has certainly been made into a very popular tourist destination. Krakow 2000 certainly gave grounds to these changes, and the brand of European City of Culture has obviously helped in the international promotion of the city.

Krakow 2000 was to ensure the continuity and consistency of activities required for the proper organisation and promotion of the Festival. During the year 2000 several dozen festival events took place reinforcing the position of the Office as an important organiser of cultural events in Krakow, in the following years. Its successor organiser, Krakow Festival Office, continues to organise the most prestigious musical festivals in Poland such as: Sacrum Profanum Festival, dedicated to contemporary music, the Misteria Paschalia Festival, closely linked to Holy Week and Easter, considered as the most significant festival in Poland devoted to Early Music. Besides, the Office manages acclaimed events such as: Film Music Festival, International Festival of Independent Cinema Off Camera, Joseph Conrad International Literary Festival, Selector Festival, and huge, open air events gathering thousands of people such as: Wianki (Floating of the Wreaths) and the New Year's Eve Party in the Main Square, which are among the largest events of this kind in Poland and in Europe.

What advice would you give to those preparing to host a European Capital of Culture?

- establish the simplest and most transparent management and decision-making structure possible
- concentrate authority and responsibility in one body and avoid a situation of unclear areas of responsibility
- choose a wide theme for your celebrations but remember to select one motif to connect your projects
- invite various local circles to contribute to the programme but be critical of their ideas; preferably evaluate them in a competition
- do not count only on the creativity of the artistic circles participating in the competition but create your own new projects from the very beginning ■

Bogusław Sonik – Member of the European Parliament, in 1997-2003 Director of the office responsible for the implementation of the project Krakow 2000 – European City of Culture.



photo © Mariusz Makowski



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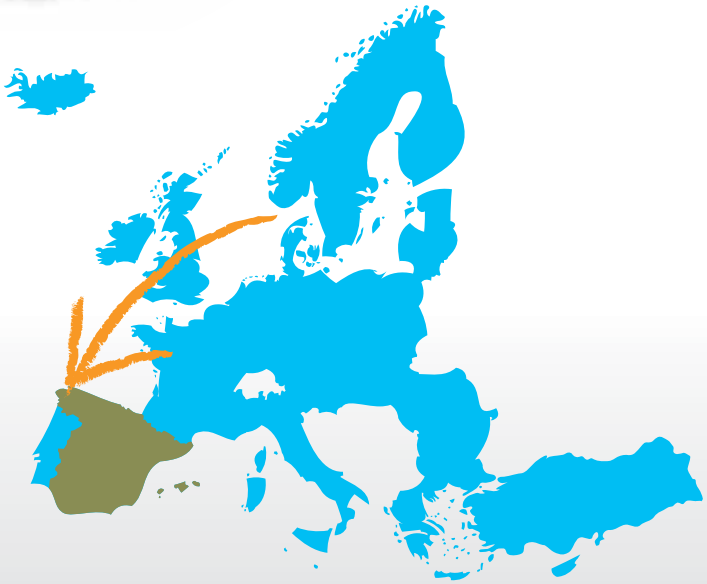
Santiago de Compostela 2000

What was the general impact of the event on your city during the year?

The event in our city, in general terms, meant an increase in visitor numbers to Santiago de Compostela, estimated at 15% more than other years. The cultural programme organized for the event gave an image of quality in Europe of our city.

What is your best and worst memory about the organisation of the event?

My best memory of the event is the success achieved by the activities: the quality and numbers of the participants. The worst as far as I remember was the poor impact that the whole event had at national level in the media.



Please mention one or two event(s) of the programme of the city as Capital which was "European" (themes, organisation).

The general theme of Santiago de Compostela's programme was "Europe and the World". This project tried to connect the reality of European cultures with the rest of the world through reflection, exhibitions, publications, and also through a large



Pictures are owned by the City Council of Santiago de Compostela

variety of cultural activities. In this framework we can highlight the following events: The Millenium Festival and the exhibition "The faces of God". This exhibition was showed in a church, one of the main temples in our city, and the main topic was the different appearances under which the figure of the Creator has been represented through the ages, countries and different religions.

Which part of the programme was the most successful one in your view?

The most successful part of the programme was The Millenium Festival. This Festival started in 1998, but was consolidated in 2000. Different activities were organized as part of the Festival, focused in eight sections: cultural dialogue, theatre, world cultures, opera, classical music, dance, jazz and exhibitions. One of the most important was the Latin Jazz Festival. This meant the premiere in our city of the film Calle 54, Fernando Trueba, Spanish film director who received an Oscar in 1994. Also, the presence of the North American director Robert Wilson with the showing of his spectacles: "The days before. Death, destruction and Detroit III" and "Persephone". And the British Composer, Michael Nyman, who performed for the first time the opera "Facing Goya".

EUROPEAN CAPITAL OF CULTURE

Any regrets?

Probably, the main regret was sharing the title with eight other cities in the same year, which diminished its visibility.

What legacy has the event left?

We have consolidated an orchestra in the city, the Royal Philharmonic of Galicia that offers a stable programme of classical music with well-known interpreters playing in the city; and, the school of High Level Music Studies linked to the orchestra, which provides musical training for young people. It also reinforced the Eugenio Granell Foundation. This Foundation, during the year, in addition to exhibitions, offers chamber music, theatre, workshops for students and groups, guided visits to the exhibitions and a variety of publications and catalogues.

What advice would you give to others currently preparing to host a European Capital of Culture?

The cities currently preparing to host a European Capital of Culture should take special care to propose initiatives that can be consolidated after the event. ■

Text provided by Belén Mendoza,
Cabinet of the Mayor of Santiago de Compostela,
International Relations, Cooperation and Development.
Santiago Capital of Culture 2000

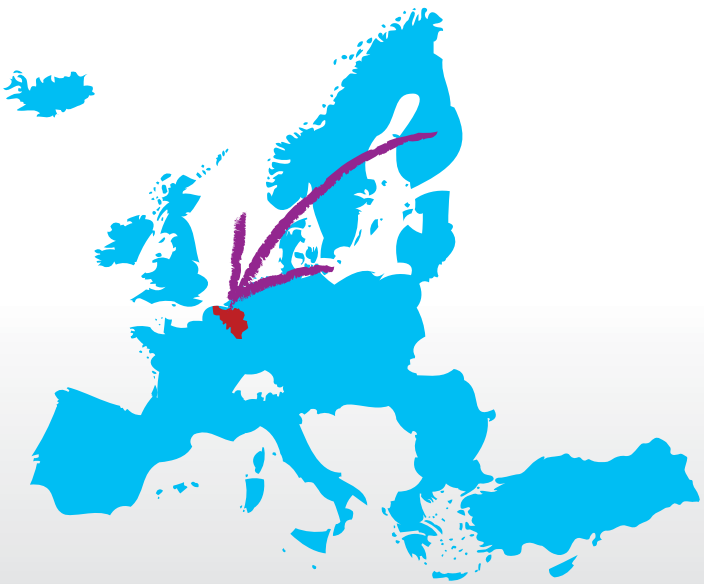


photos provided by the City of Brugge

BRUGGE2002

What was the impact of the event on your city during the year?

The impact was on many levels, but one remarkable thing is how well the cultural sectors of the city and region worked together. Although it took a while, once the year was launched, the public realised that it was important for a city like Bruges to be a European Capital of Culture. Bruges has always had a lot of tourism, but that year we really had an enormous amount of visitors, mostly for the three big exhibitions – Jan Van Eyck, the Hanseatic harbours show and Cloistered Worlds, Open Books about Medieval manuscripts.



Best and worst memories about the organisation of the year?

There were a lot of best memories, but I was particularly happy that we were able to fill the city all year long. The new concert hall by Belgian architects Paul Robbrecht and Hilde Daem was a wonderful experience. One journalist in the international press spoke of the three miracles of Bruges: the concert hall and our two other architectural contributions – Toyo Ito's pavilion the footbridge by Swiss architect Jürg Conzett. My worst memory is that we didn't do enough for the younger generation; we didn't succeed in integrating them into local life.



photos provided by the City of Brugge

A couple of events with a specifically European slant?

We showed the European dimension of Bruges in the three exhibitions, with the Flemish Primitives evoking the south of Europe, the Hanseatic ports evoking links with northern Europe and the Medieval manuscripts evoking European thought. You have to remember that Bruges in the Middles Ages was the Manhattan of Europe, a place where north and south met, visited by all the great artists because their wealthy customers were here.

Which part of the programme do you judge to have been the most successful?

The two big public successes were the Van Eyck exhibition with some 350,000 visitors and the concert hall that was immediately fully booked. At a city level, the architectural projects stretched people's minds. Bruges is a very conservative city, but now people now have a much more open attitude to contemporary architecture. They're not quite as obsessed with keeping things just as they are.

Any regrets?

Inevitably, there are things you feel could have been done better or differently, but I can't think of any total failure. Although there are a lot of collectors of contemporary art in this city – I visited many private homes with wonderful collections – the general public isn't at all open to installations and contemporary works. We had a wonderful exhibition of video art in the Memling Museum, with several participating artists, and hardly anyone turned up.

EUROPEAN CAPITAL OF CULTURE

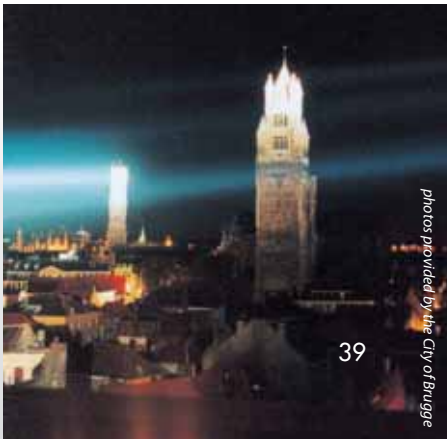
What is the legacy of Bruges02?

At one level, we managed to keep the organisation team of Bruges' year by transforming it into Brugge Plus that now organises cultural events every two years. They put on the excellent Corpus exhibition in 2005, and they're preparing a show organised by the famous painter Luc Tuymans for 2010. The exhibitions always stimulate other cultural activities around them. The very effective collaboration between various cultural partners has left traces, with three theatres now collaborating very tightly on the Winter Dance festival.

What advice would you give those preparing to host a European Capital of Culture?

The first thing I'd say is that you need to be aware that it's the city itself that chose to be a cultural capital, and so you want to collaborate well with the city board. Secondly, the European Capital of Culture project shouldn't see itself as a cultural initiative that stands apart, but it must enter the existing situation and work with it. Thirdly, you have to structure the programme throughout the year. I've been to many European Capitals of Culture for a couple of days and found that nothing is happening. You have to remember that people are visiting the place because it's a European Capital of Culture so you have to make sure there's something happening every day. ■

Hugo De Greef,
General manager,
Bruges 2002



photos provided by the City of Brugge



Photo provided by Consorcio Salamanca 2002



Salamanca 2002
Ciudad Europea
de la Cultura

What was the general impact of the event on your city during the year?

Salamanca experienced the year 2002 like a great festival. More than three million people came to our city and participated in cultural activities.

What is your best and worst memory about the organisation of the event?

My best memory about the organisation is the fantasy of the event, the involvement and excited participation of citizens. It was wonderful. My worst memory is the rush, of course, always the rush (budget, new buildings, programme).



Photo provided by Consorcio Salamanca 2002

Please mention one or two event(s) of the programme of the city as Capital which was "European" (themes, organisation).

Most of the programme was inspired or dedicated to Europe. However, I mention two particular elements: the cycle about the main European dramatists in the twentieth century (Darío Fo, Bernard Marie Koltès, Bertold Brecht, Ramón María del Valle-Inclán, Harold Pinter) and the cycle of Baroque Opera.

Which part of the programme was the most successful one in your view?

It is very difficult indeed to answer this question. Perhaps the exhibitions (most of them on contemporary art), the music and the special activities that took place in squares and in the streets.

Any regrets?

I regret the limited time to organize, obtain financing and publicize the event. It was hard to get everything ready in December 2001. I think the new system is better.

What legacy has the event left?

The most important legacy is undoubtedly the new theatres and art centres and the new way of organizing and enjoying cultural programmes. Salamanca is now a real city of culture and a city of cultural tourism.

What advice would you give to others currently preparing to host a European Capital of Culture?

A European Capital of Culture will only be successful if citizens are involved in the project and in the objectives. ■

Enrique Cabero,
Coordinador General del Consorcio Salamanca 2002



Graz 2003 ©photo Harry Schiffer, Austria



GRAZ ZWEITAUSENDDREI
KULTURHAUPTSTADT EUROPAS

What was the general impact of the event on your city during the year?

Graz is not a big city – it has a population of some 210,000 to 220,000 –and there was no escaping from the European Capital of Culture year. Everyone was involved and very proud of the whole event. We also had a tremendous number of visitors, from nearby as well as from outside Austria. We'd choreographed the year so that there was always something interesting going on, starting with the three-day opening event onwards. Another reason for the event's success was that so many things took place in public spaces. Whether you came to Graz by car, train or plane you knew something very special was going on; there were art installations everywhere.

Best and worst memories about the organisation of the year?

The three opening days were an excellent start and laid the foundation for the rest of the year. Many residents took part and were very positive about it. I am also particularly proud of one of the programme's core project, The Mountain of Memories. We'd asked people to lend us a very personal


Graz 2003 © photo Harry Schiffer, Austria

memento, anything like a puppet, a newspaper or a postcard, and we exhibited these items in the system of tunnels in the hill in the city centre that was used as a shelter during the Second World War. Another good memory, of course, was the island American artist Vito Acconci built of steel and glass in the middle of the river Mur, which is still there today. You reach it via ramps.

We had a less good experience with a striking project that involved the famous Austrian writer Wolf Haas, who was meant to sit in the city's empty stadium reading extracts from his latest crime novel that were to be transmitted on radio and the internet. But we weren't able to fix a number of technical problems and it didn't happen in the way it had been planned.

Everything worked out pretty well on the management side, since right from the start artistic director Wolfgang Lorenz had come to an agreement with the city of Graz, the region and the national government that they wouldn't get involved in his decisions. There were in fact two attempts to block projects – the artificial island in the river Mur and a beautiful idea by a young Graz-based artist to create a life-size black shadow of our landmark 14th-century clock tower. Some members of the city council had concerns in particular about evoking the "black past" of the city during the Nazi era. Lorenz threatened to leave, and both times the objections were finally withdrawn and that was the end of that.

EUROPEAN CAPITAL OF CULTURE

One or two events in the programme that had a specifically "European" slant?

We held a number of these, including a week-long inter-religious conference that brought together all the religious communities represented in Graz, and the Graz Kitchen, when over one summer weekend anyone who wanted to could cook a meal in the city centre park, with the focus on ethnic and foreign food. Lots of residents came to cook and thousands of people turned up. Graz03 paid for part of the project; the meals themselves cost a symbolic euro. A third project I'd like to mention was the Balkan Consulate, in which a small private art gallery organised exhibitions, concerts and other events from the Balkans, our close neighbours across the border.

Which part of the programme do you judge the most successful?

The Mountain of Memories because it looked at recent local and Austrian history and was really well accepted by the population. We had 120,000 visitors. Our other big hits were the large installations in public spaces, like the clock tower shadow, or the lift that went up to the top of a statue of the Virgin Mary. We have this 22-metre statue of the Virgin Mary in a pedestrian zone in the middle of Graz, and an artist installed a lift alongside her that allowed you to go up to the top and share her view of the city. Hundreds of thousands of people did it; there were queues winding down the street. Another wonderful project was the transformation of • • •



a beautiful square into a mirrored city, with 30 or 40 tall, broad mirrors installed on the square and on the buildings around it. The people walking around were reflected in the mirrors, and could view themselves and the city from a different perspective. The most successful events were definitely those that took place in public spaces.

Any regrets?

When we started out, we asked everyone who wanted to submit projects and that wasn't a very intelligent idea because we had a lot more proposals than we could fund and quite a few people were disappointed. We got angry letters and phone calls. We tried to explain the problem but it nonetheless created some negative feeling.

What is the legacy of Graz03?

There's the physical legacy to start with. A number of buildings were built specially for the occasion, like the Kunsthaus (the modern art centre) that had been under discussion for 25 years. A House of Literature, a Children's Museum, a new concert hall for contemporary music were built and are being fully exploited today, as is the artificial island.

EUROPEAN CAPITAL OF CULTURE

Then there are the non-physical legacies. Although the city didn't put enough emphasis on sustainability, the creation of cultural links that would last into the future, it could be said that a number of non-physical legacies have been a success. 2003 was the first time we really invited people to contemporary music concerts. Until then, music in Graz had ended with the 19th century, except for pop music, of course. In 2003, the Muslim, Jewish and Christian Easters all took place almost at the same time and one of our cultural institutions put on a festival of music and literature called Psalm. The festival is still going strong. And just a few weeks ago I met a guy who was a project partner in the jazz area, and he told me that the jazz scene in Graz is much more vivid that in the past.

What advice would you give those preparing to host a European Capital of Culture?

My first tip would be, don't be too democratic in the conception of the programme because you'll disappoint people from the onset. Then I'd say, make sure long before the year has started that the city administration is fully committed to the sustainability of the project, and that they see it as a starting point for the future development of culture. It won't be a 100 percent guarantee, but try to make them provide a written commitment. My third tip is make sure that a number of projects take place in public spaces so that you can reach as many people as possible. And lastly, in order to have a deeply committed population, make sure you have projects that offer the opportunity of direct participation, like The Mountains of Memory exhibition. ■

Dr. Manfred Gaulhofer,
Managing director for organisation and finance, Graz 2003



Opening 6 dec 03 © photo Michel Spingler

lille2004
CAPITALE EUROPÉENNE
DE LA CULTURE
www.lille2004.com

What was the impact of the event on the city during the year?

There was a profusion of projects that spread well beyond the city into northern France – Valenciennes and Arras – and Belgium with the participation of Kortrijk, for instance. Local residents were truly mobilised by the event and Lille demonstrated that it could welcome people from the world over.

Best and worst memories about the organisation of the year?

There may have been a little shiver of nerves before the start, but everything went very well, including our relationship with the city and other official players. As time goes by, one tends to keep all the good memories, like the opening in December 2003 when we were expecting 5,000 visitors, 10,000 at most, and in fact 700,000 turned up. It was an incredible bash. At first, people were crammed together like sardines, but it turned into a tremendous party and a great launch for the rest of the year. We used the opening fête as the point of departure for all the exhibitions, performances and debates that came afterwards. • • •





Tri Postal / Droog Design, Open Borders © photo Lightmotiv

A couple of events with a specifically European slant?

One of our big projects was to invite young European artists working on their first or second shows. We helped them put on a performance, and this lasted over several days. They were very different artists, everyone from a Portuguese choreographer to a Berlin playwright to Flemish and Italian artists. Our Polish focus was another strong moment. The area of Lille has a big Polish diaspora, people who came here as mine-workers and settled. Our post-Lille 2004 organisation called Lille 3000 put on something inspired by that event in May this year – we invited artists from central and eastern Europe to think about Europe today, 20 years after the fall of the Berlin wall, and within that event that was called Lille XXL we included another special Polish focus. Lille wasn't just about the European Capital of Culture Year itself but also about what has been happening afterwards.

Which part of the programme do you consider to have been the most successful?

Beyond a doubt, the depth of commitment of Lille's citizens. Everybody was talking about it. We asked people to become ambassadors, everyone could participate, a school pupil, a woman working in a boutique. All they needed to do was to register on our site and they were the first to get information about what various events. We involved every neighbourhood of the city, and that sense of participation is still very alive today. We demonstrated via local fêtes - including a rural fête borrowed from Valances in southern France - that popular culture doesn't have to be distinct from more elitist culture. When we found out that we were going to be a European Capital of Culture we decided that we didn't want to build yet another cultural temple, and instead we took over various abandoned industrial spaces and called them Maison Folies. We used these very open spaces for artistic projects, as slightly crazy places where people could meet and share ideas. We had 12 of these in cities across the region, and seven are still active today.

Any regrets?

You always wish you had done better. Perhaps we could have involved the city's residents even more. Before we started, we met with a certain amount of scepticism, but then



Géants © photo Bajou



Ste Marie Madelene / Erwin Redl © Bojou

people realised that this was a worthwhile project. When the year was over, some people said, 'that's done, now it's time to move on'. That was a disappointing attitude. We wanted everyone to realise that this was a long-term project and not a one-off event.

EUROPEAN CAPITAL OF CULTURE

What is the legacy of Lille 2004?

The real legacy is the rediscovered pride in the city, the region, and local culture. Not so long ago, when we invited friends or family to Lille, we started by showing them Ghent or Bruges across the border in Belgium. Now we're proud to show them around the area. The Maisons Folies are a good legacy too, and with Lille 3000, the city is equipped to put on festive events. The official cultural structures are much more dynamic than before. The former postal sorting house is now an exhibition space, Saint Sauveur station has been turned into a cultural centre, the covered market is a now a cultural space you can visit anytime, a place where something is always happening. We could not have done this sort of thing 10 years ago. People are much less passive. They want to participate.

What advice would you give to these preparing to host a European Capital of Culture?

Remain true to yourself and at the same time keep several objectives in mind. Culture must be at the heart of the agenda but you also need to think of things in the long term, and you have to make sure that the people who live in the city feel involved. You need to work at all levels, and help people to participate actively in neighbourhood celebrations and so on. The city has to be in movement with the sort of energy that visitors from outside can perceive. ■

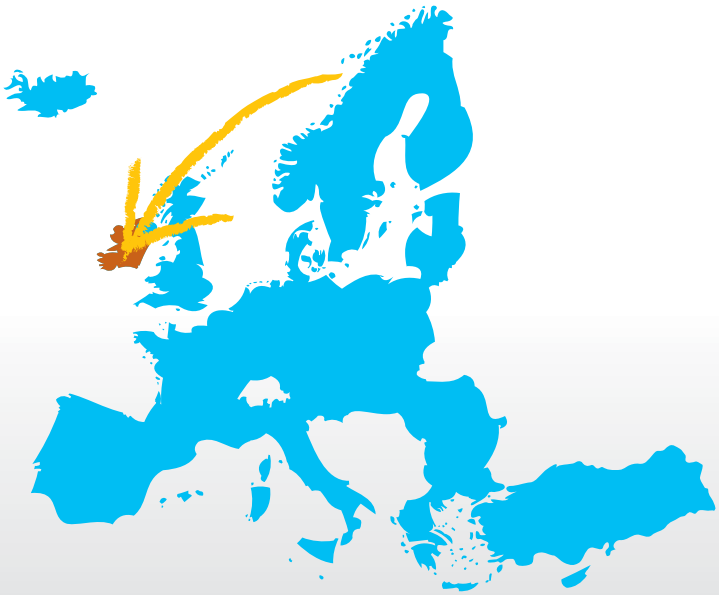
Laurent Dréano,
General Manager, Lille 2004



photos provided by Recreation, Amenity & Culture, Cork City Council © Forty Shades of Green

Cork 2005

European Capital of Culture



What was the general impact of the event on your city during the year?

The designation focused the city's public attention on its cultural assets and its offerings. It acted as a catalyst for certain decisions and infrastructure investments to be made. It enabled those working in the non-cultural sector to become aware of and familiar with the importance of the arts and culture sector to the economy and the well being of a city. It highlighted the city's position nationally and internationally as a destination and it made people think and reflect on the city's strengths and weaknesses. It opened up the perceived ownership of culture in the city to new operators. It provided the cultural sector operating in the city with an opportunity to collaborate with other partners and organisations in the city and beyond.

What is your best and worst memory about the organisation of the event?

Best memory…hearing that Cork had been successful in achieving the designation. The opening event was a huge civic celebration and was very successful in engaging people.



photos provided by Recreation, Amenity & Culture, Cork City Council © pv240405 row

The witnessing of so many great projects in Cork.
The possibility of working on and with a great team and with so many great cultural partners.

Worst memory… the constant management of the expectation that there needed to be more large events. A too early press launch of some initial projects that left the press looking for more. The constant pressure to balance expectations and budget lines. The inability to fund more ideas.

Please mention one or two event(s) of the programme of the city as Capital, which was "European" (themes, organisation).

Cork 2005 Translation Series :
This series centred on the values of collaboration and creativity in literature. It involved 13 countries 13 translators and 13 cork poets. In 2004 the Munster Literature Centre based in Cork sent 13 Cork poets travelling in Europe to translate and publish 13 poets of the new Europe, the books were published in 2005 and readings were scheduled throughout the year.

Relocation :
Conceived by award winning Cork based company Corcodorca. The company forged an alliance with three other European companies to produce a series of off site performances in unusual and history sites in the heart of Cork city. Streets and quays were transformed by Corcodorcas performance of the Merchant of Venice, Compagnie Jo Bithume from France combined circus and symphony in Victor Frankenstein, Grid Iron of Scotland inspired by Corks culinary culture performed he Devils larder while Teatr Biuro Podrozy performed What Bloodied man is that? in an Elizabethan fort. All projects were free to the public.

Which part of the programme was the most successful one in your view?

In my opinion the projects that were most successful fall broadly into three categories:

Those that intelligently explored the European dimension, e.g. the European literature project Translations, the music project Music Migrations and Relocation a large site specific project organised by Corcodorca.

These were large transnational projects, which explored creativity and brought new and wonderful works, individuals and companies to Cork. They have all left profound legacies in that books of translated poetry exist, new friendships were made and new networks created.

The Community and Arts and Health strand was progressive and allowed for the distribution of projects across many communities. The communities were involved in the generation and selection of ideas and were allowed genuine and real opportunities for creative partnership and full participation. These programmes allowed for real citizen participation.

Thirdly, the discursive programme which included many talks and debates from the World Literature Reading series, to debates on the city and Architecture New Trends in Architecture, the Corona Cork Film Festival symposium to the National Sculpture Factory's and the studios Cork Caucus.

This discursive strand enables a process of debate and refection to occur within a very event driven agenda. The benefits of this approach are still evident and are still providing the city with issues to debate and ponder on. • • •



photos provided by Recreation, Amenity & Culture, Cork City Council © prov041004 barrell

Any regrets?

The management of expectations. The year was never clearly defined in terms of what it was or what it would/could be for Cork. Therefore objectives were unclear and focus shifted. The project sometimes became reactive to external pressures rather than having a clear sense of purpose. This was in part due to a short planning time frame and perhaps an insufficient planning stage at the outset.

What legacy has the event left?

The city is now a more culturally confident place.
Many policy makers and influencers are more aware and comfortable with cultural operators. There is a skilled and professional cultural sector working in the city who now have network of contacts and a portfolio of certain experiences achieved through their projects in 2005. Large projects and serious discursive projects occurred here in 2005 therefore expectations are higher. The city has had a conversation with itself and is more aware of its character and temperament.

Furthermore, Cork has just been announced by the Lonely Planet, as one of the top 10 cities in the world to visit in 2010. It credits Corks year as European Capital of Culture for giving the city some of its forward momentum and really recogised Corks arts and cultural scene as contributing to the city's distinct character.

EUROPEAN CAPITAL OF CULTURE

What advice would you give to others currently preparing to host a European Capital of Culture?

Have a clear set of objectives that you aim to achieve through the designation and communicate these clearly and regularly.
Engage the decision makers and the media.
It is not just about the arts and culture sector… to be successful the city needs to have an overall vision and have a clear sense for where culture fits within that.
Ensure good leadership at a civic and project level.
Be realistic about expectations and manage expectations, communicate regularly and often. As a project team member keep some objectivity. ■

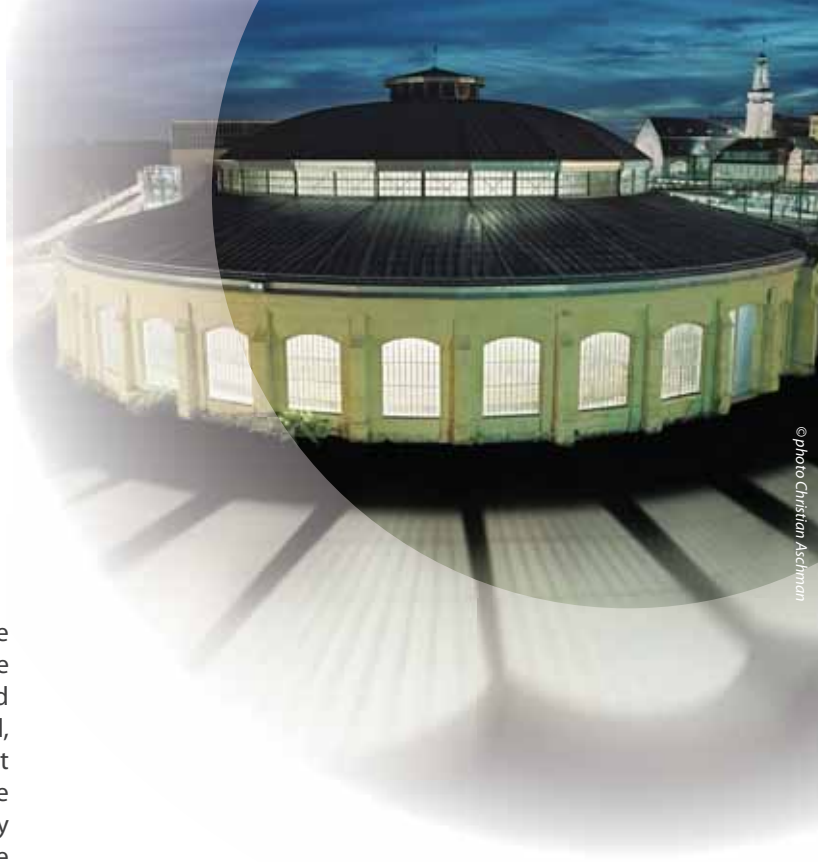
Mary Mc Carthy,
Director of the National Sculpture Factory Cork
www.nationalsculpturefactory.com
Note all these opinions are personal ones now given in 2009.



photos provided by Recreation, Amenity & Culture, Cork City Council © PV 220305 Vanbrugh

LUXEMBOURG
EUROPEAN CAPITAL OF CULTURE
AND GREATER REGION

2007



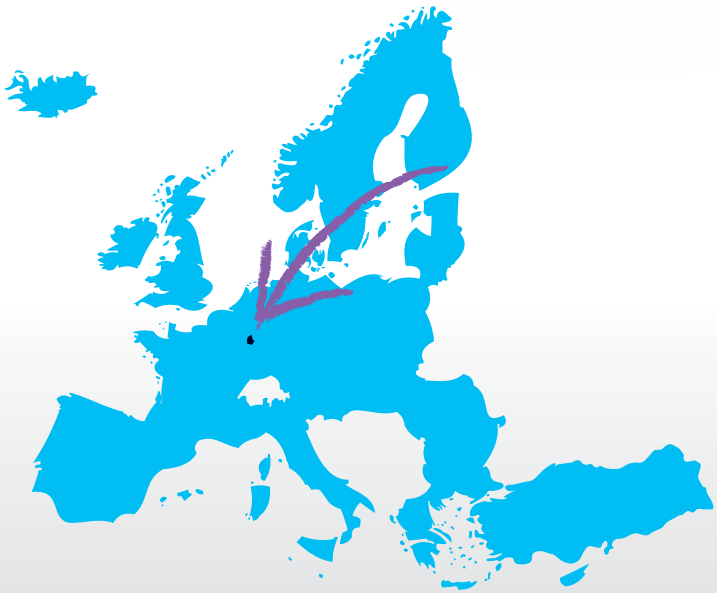
© photo Christian Aschman

What was the impact of the event on your city during the year?

Luxembourg had already been a European Capital of Culture in 1995, and the first effect we saw in 2007 was that all the efforts initiated then were rewarded. Luxembourg City had always suffered from a lack of cultural infrastructure and, in 1995, the government launched a serious investment programme of some €600 million. Among other things, we built the Philharmonie, the Mudam Museum of contemporary art, the Rockhal and the Centre Culturel de Rencontre Neumünster. In 2007, we showed that the money had been well spent by investing all these spaces. As well as in these new venues, we held exhibitions and dance performances in former industrial spaces, like the two rotundas that had been locomotive repair workshops and two former steelmills just outside the city. Until then, people hadn't realised we had an industrial heritage that could be used for cultural purposes.

Best and worst memories about the organisation of the year?

I'll start with the worst, which was that two years before the event I still had no fixed budget. That was a pretty hard time. I had to put pressure on the authorities and threaten to resign, but finally got a budget on my 50th birthday in 2005. The best memory was of course the year's opening night when all the tension and stress flowed away in the general exhilaration. • • •





A couple of events with a specifically "European" slant?

Luxembourg is a very small country in the middle of Europe so all the events inevitably had a European character. We're a country of immigration – 63 percent of the population in Luxembourg City is foreign, 45 percent in the rest of the country. I like to say that we're the most multi-cultural country in the world besides Toronto. Most of the immigration was for the steelmills and construction sector, with some 20 percent originally from Portugal. At least two or three countries were involved in all the events we held, from the Border-crossing projects to the exhibition Retour de Babel that focussed on the importance of migration for Europe, using Luxembourg as an example.

Which part of the programme do you judge to have been the most successful?

Anything that involved young artists. We launched a lot of new initiatives and we tried to make sure they would continue after 2007. Many did, including the structure where I now work, the Carré Rotondes. We're waiting for the refurbishment and decontamination of the former locomotive repair shop, the rotundas, to be finished, and for the time being we're in the former Paul Wurth hall, which we've been using since 2007. Our programme is for young people, including theatre for kids and electronic music for older kids, the 25 to 40 age range.

Any regrets?

Trying to convince the city and state authorities that Luxembourg lacked big open-air festivals. The 2007 programme was divided into four seasons, and at the start of each season we held a big fiesta in the city centre. Of those, only the world music event still takes place. The others were dropped. People here are quite conventional and they like to keep their city quiet. We also held an exhibition called Transient City with lots of contemporary art in the streets and squares, but people didn't get into the spirit. Luxembourg City isn't London or Paris. Apart from the younger generation, most people didn't like the art or initiatives or things like the "pétanque" games in the squares.

What is the legacy of Luxembourg07?

Our border-crossing project that involved four regions around Luxembourg – Saarland and Rhineland-Palatinate in Germany, Lorraine in France and the French and German-speaking communities of Belgium - still exists. It was quite a difficult thing to set up, especially with Belgium's and France's complicated political structures, but we now have an Espace Culturel Grande Région that is being funded by the European community for the next three years and that coordinates a common agenda, bringing partners together for cross-border projects.


© photo André Morin

What advice would you give those currently preparing to host a European Capital of Culture?

The most important thing is to have an interesting motto, aimed both at the local people and at the European public. Most European culture capitals have quite similar programmes, with performances by international names like Bob Wilson and Akram Khan. The challenge is to have something European that also has a local flavour. That's quite difficult. Communication is another big challenge. You don't want to communicate only about the avant-garde art that interests 3 percent of people, but you don't want to alienate the art-oriented people with an overly mainstream programme. You have to constantly maintain two levels of communication, one aimed at an audience keen on culture, the other more mainstream. We made a mess of that by being a little too highbrow. When I visit cities preparing their candidature, I stress the importance of a solid budget, a good communication strategy and an original programme. ■

Robert Garcia,
Coordinator general, Luxembourg 2007


Studio ABC © photo MDL



© photo Scott Eastman

SIBIU EUROPEAN CAPITAL OF CULTURE 2007

What was the general impact of the event on your city during the year?

There would be 3 main categories of effects that the event had on Sibiu:

1. City marketing and economic (including infrastructure), mainly referring to public and private investments in the regeneration of public spaces and the modernising of cultural facilities; attraction of new investors; improvement of the city's image and the establishing of a long-term image of the city and its culture; promoting sustainable local creative products and facilities as well as cultural participation; overall long-term development of the cultural infrastructure; the stimulation and transformation of urban development.

2. Tourism, in the sense of the development of a more rational tourism policy: inclusion of the city in successful tourist destinations; attraction of more visitors (over 1,000,000 in 2008 and 2009).

3. Social and institutional issues referring to enhancing feelings of local pride and self-confidence; more pronounced, integrated cultural management led to the development of a more varied supply of cultural events in Sibiu, while paths for cooperation between professionals from different cultural disciplines led to the emergence of new cultural providers which had not been previously recognised; improved social cohesion.



What is your best and worst memory about the organisation of the event?

An unpleasant memory was the lack of time we had to get this massive project off the ground. The preparation started not directly after the European Council's decision in May 2004 but in the beginning of 2005, which left only 2 years to get everything in place.

The best memory is linked to January 1st 2007, when, after a short preparation of only 2 years, more than 60,000,000 EUR had been invested in new infrastructure, in heritage restoration and in cultural facilities and 60,000 people attended the opening of the European Capital of Culture year with a programme covering more than 3,000 events and a budget well over 17,000,000 EUR.


© photo Scott Eastman


© photo Russell Young 2007 – wedding

Please mention one or two event(s) of the programme of the city as Capital which was "European" (themes, organisation).
I would like to mention the show "Faust", by Silviu Purcarete, the Sibiu International Theatre Festival and "Don't Look Back", a co-production with DreamThinkSpeak company. They were "European" because they highlighted European themes and issues as well as cooperation on a European level.

Which part of the programme was the most successful one in your view?

The Public Space programme was probably a key feature of Sibiu 2007. Due to its unique architectural heritage, Sibiu is a perfect platform for projects taking place in the public space. This perspective was also part of our strategy to increase participation in culture. Both the opening and the closing event involved forms of outdoor celebrations, and they were very successful in attracting great public attention (more than 100,000 people attended the events). • • •

Any regrets?

The first call for projects (late 2004) was not well-developed and we found out that its design caused confusion among cultural operators which resulted in only a handful of projects being selected for the official programme. We corrected this of course, with 2 more rounds of selections resulting in a rich and valuable programme, but we did loose precious time.

What legacy has the event left?

There is a clear distinction between legacy and long term impact. Beside the "measurable" and "non-measurable impact" inside the city, there is a more profound hinterland. In Sibiu's case, this was represented by the intimate reconnection of the city with the European values and spirituality, with which it had been intimate for almost 800 years and from which it was brutally and artificially cut after 1945. On an additional line, it also meant the firm decision of the city to put culture at the heart of city life and seek inspiration to drive it forward.

What advice would you give to others currently preparing to host a European Capital of Culture?

The development and management of a European Capital of Culture is one of the most complex areas of modern government, and is basically a kind of a balancing act, not so much between competing priorities - as in other areas of policy - but far more between competing visions on the role of culture in society.

This event does not fit into traditional patterns of cultural consumption, and so it is impossible to evaluate the event purely in terms of ticket sales and attendance. Although the production-distribution-consumption model is perceived by some to be the basis of performances or exhibitions, the Capitals do not adapt easily to such a model, since they are often as much about commitment to excellence, accessibility of events, broad participation and audience development as they are about 'audience' in general. ■



© photo Scott Eastman



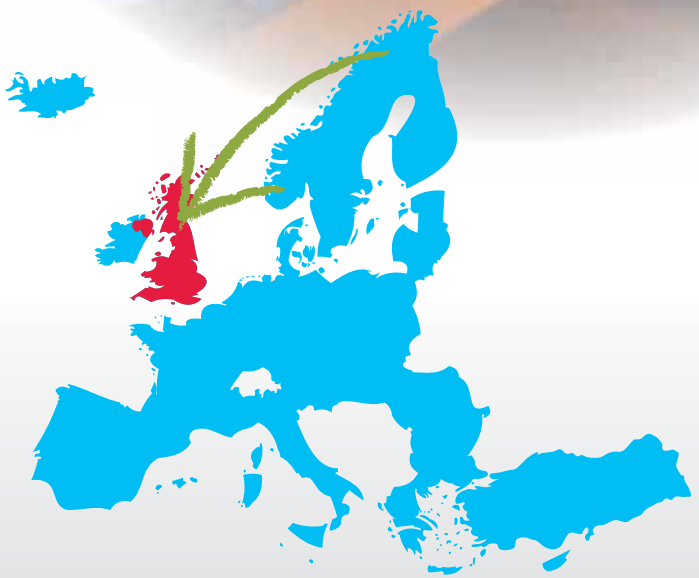
© Image courtesy of Liverpool City Council

What was the impact of the event on the city during the year?

People felt that at last Liverpool was delivering something it could be proud of. The impact was felt throughout all the communities in the city. Liverpool has gone through very dark days over the last 30 years with the decline of industries and an extremist left-leaning political leadership that locked horns with the national government over the most trivial things. We hadn't seen any major investments here for many years. The year as European Capital of Culture gave citizens a feeling of great pride and confidence.

Best and worst memories about the organisation of the year?

The favourite memories were at the end of each event because everything went off so well. We'd set the bar very high so the build-up to the year – like the build-up to the Olympics or the World Cup – was quite tense. The media played a part in increasing that tension by trying to pick holes in the preparations. The event was also politicised in a local election campaign. • • •





© Image courtesy of Liverpool City Council

A couple of events with a specifically European slant?

The French street art company La Machine worked closely with the city council. Over four days a 72 ton spider that was all hydraulics and wood with 12 operatives sitting on top of it moved through the city telling a story. It was a phenomenally successful event. People came from all over the UK and from mainland Europe to see it. All generations engaged and embraced it. Then we held a major Klimt exhibition at Tate Liverpool, which had never undertaken something on this scale before. Questions were asked about whether this shouldn't have been done in London rather than Liverpool. It was one of the festival's few events that people actually had to pay for, and we weren't sure whether they would like it or shun it. In the event, 200,000 people attended, which is double what we expected, and Tate Liverpool is looking into putting on a Picasso exhibition next year.

Which part of the programme do you consider to have been the most successful?

A lot of the big events we put on, like the MTV awards, were hugely successful. The successes that most counted for me were those that involved bringing the city together via our creative communities programme. This programme was

EUROPEAN CAPITAL OF CULTURE

undertaken over four years with the purpose of engaging communities and bringing them back to the heart of the city. More than 100,000 people took part; they told stories about their own community, about their area of the city. For instance, the city's Jewish elders got together with young people to break down the misconceptions the elders had of young people and young people of elders. That was just a fraction of what we did. We also dealt with social issues concerning young people, such as their relationship to alcohol and drug abuse, knives and guns. All this was done through film, dance, theatre and music. It was phenomenal to see all these young people engaging proactively. Parents engaged too.

This programme, together with our terrific 08 Volunteer programme, also formed a key part of Liverpool's response to the EU's 2008 theme of Intercultural Dialogue. We used our Creative Communities and Volunteering programmes to provide practical examples of how to use culture to support community engagement, and to encourage understanding and dialogue about key social issues.


© Image courtesy of Liverpool City Council



© Image courtesy of Liverpool City Council

Any regrets?

Now that the event is over I can hold my hand on my heart and say I don't believe we failed on anything. We had some edgy events and more mainstream events like the Paul McCartney concert, and all of them worked. Some people say the year didn't do anything for us but that's not true; it did something for everyone. People now know of Liverpool outside the city and that perception has markedly changed for the better.

What is the legacy of Liverpool 2008?

The city is confident again. People feel that their city did something special and extraordinary. Investors from outside are more ready to invest here; they see Liverpool in a different light. Over the last six or seven years there's been an investment of some 10 billion pounds in the city, and the city council has been driving the economy towards new opportunities. Of course the recession has come at the worst time but Liverpool is still buoyant.

What advice would you give to those preparing to host a European Capital of Culture?

Be ambitious and quite edgy. Liverpool has always been known as an edgy city, although things could have backfired. Luckily, the team was committed to deliver. The other things to remember are always to include locals and always to remember that culture is not just about high art and classical concerts but also about everyday living. You need both. ■

Warren Bradley,
Leader of the City Council, Liverpool 2008



© Image courtesy of Liverpool City Council



Project Bandaloop ©photo Autumn Hansen Studio Alsvik



STAVANGER 2008

EUROPEAN CAPITAL OF CULTURE

What was the impact of the event on the city during the year?

Almost one year on, the impact is expressing itself strongly, but in different ways. Stavanger2008 embraced the cities of Stavanger and Sandnes and a huge region - and each of these is building on their achievements. From the start - our opening ceremony embraced all 26 of the region's municipalities, world premieres and European artists - we put down a marker that the year would be about participation across regional, national and international borders. That sense of boundary-crossing has really taken root, with all kinds of projects and initiatives going forward. There's a new openness and curiosity.

Best and worst memories about the organisation of the year?

My best memory was that we formed a superb team of people that is still incredibly close - so much so that we still fly in and meet up with each other every couple of months simply to hang out together. So one achievement is that we established an excellent team with a great deal of mutual trust. My worst memory is that we had a very short time to establish order and process within the organisation, which was hard with the sense that the press was scrutinising our every move. I arrived what I consider to have been a year too late in august 2005 with a very tight delivery time for the project, so 2006 and 2007 were full of unrelenting pressure for us all.

A couple of events with a specifically European slant?

Our whole programme was enormously international. We felt it was vital to open up Norway to culture in Europe and the rest of the world. Norway is not only outside the European Union, but the Scandinavian countries are very independent and self-sufficient. We had a completely open book. Our overall logo – "Open Port" - couldn't have been more appropriate. The entire programme combined international artists with Norwegian and Scandinavian artists. I'd like to make the point that the year was essentially project-driven. It wasn't about putting on a three-night stand event, or inviting some big star for a one-off performance, but about building a programme based on collaborations, co-operations and partnerships, primarily between European, international and Norwegian/local companies, organisations, and artists and communities.

Which part of the programme do you consider to have been the most successful?

We were phenomenally successful in building partnerships between Europe and international and local artists. We opened up a whole new world of ideas and idea sharing, of collaborations for the future, a new wave of thinking and functioning and producing. The other thing is that Norway has a unique landscape. Nature and landscape are fundamental to the Norwegian soul; you can't imagine a Norwegian person who is not profoundly attached to the sea, sky and coast. You'll find that the notion of landscape underpins all Norwegian literature, theatre and music. We had a number of large-scale projects in landscapes created by international companies in residence. Some brought whole communities together, like an event we held in the north of the region with international dance, avant-garde music and film, and with extreme skiers snowboarding. The participation was massive. • • •



Oskaras Korsunovas Theatre Company © photo Dmitrij Matvejev



Closing ceremony © Photo Jan Nilsen

Any regrets?

Our relationship with the local press was difficult initially. They drove a mood of suspicion about "all these new things". They suspected – perhaps reasonably so - that our whole programme was about things that had never happened in Norway before. Early on our communication was not as good as it should have been; we didn't hold a wide enough consultation. We were going out on the road to village halls and town halls often and taking the event out far beyond Stavanger, but within the city, there were still pockets that we didn't reach. An early open call for projects opened a can of worms. It set us up to look like a funding organisation, and some local artists felt "where's my money?" They didn't want to recognise that this was going to be something completely new with very clear criteria, but instead they felt they were entitled to some of the money just because they were based here.

What is the legacy of Stavanger08?

Stavanger2008's legacy is powerful - the year presented so many unprecedented experiences, and brought together those who had never before thought of collaborating with each other, whether Norwegian or from Europe and beyond. Countless new initiatives and partnerships are now forging forward. Stavanger2008 propelled the message that openness, curiosity and participation can throw open a whole new world of experiences and adventures. But it also showed that if you don't take that step of joining in, of physically taking part, then you risk limiting your future world.

What advice would you give to those preparing to host a European Capital of Culture?

The first thing is to be true to your city and region, to recognise your unique identity, to celebrate its strengths, face up to its issues and build a programme that simply could not happen anywhere else. You are not creating a festival but a programme which should form a big arc into the future. Concentrate widely on people and their development because you have a responsibility to grow their experiences, and that means including all ages, talents and skills. Try to make the year an empowering project for as many people as possible; build sustainability into the programme planning, and think of it as a process for the long term. You are building something that you hope will change the state of mind of the population, and your priority is not necessarily to obey economic or social imperatives. You should remember that the journey, and that the process towards a project may actually be more important than its final outcome. The key thing is participation. Your city or your region won't own the European Capital of Culture unless they really participate. You must bring people together in as many ways as possible. In all of this, excellence and quality are paramount. My last piece of advice is: communicate, communicate, communicate, keep your organisation transparent and your profile highly visible. ■

Mary Miller,
Director, Stavanger2008

LINZ 2009
KULTURHAUPTSTADT
EUROPAS



© photo Reinhard Winkler

What was the impact of the event on your city during the year itself?

Although Linz's year as 2009 European Capital of Culture is far from being over at the time of writing, we can confidently make some preliminary conclusions. Both during the run-up (2006-2008) and during the year itself, the programme of Linz09 (www.linz09.at) has brought about significant changes to the city's traditional structure, and not just in the cultural field. We have had a considerable impact on the city's infrastructure - the New Ars Electronica Centre, the new south wing of the Castle Museum, to name but two - we have forged new alliances, discovered new cultural players and, above all, the city has been stimulated by the programme's artistic context and its impact at an international level.



Best and worst memories about the organisation of the year?

Our best and somewhat unexpected experience was how open the local population was to new programme formats and venues. The general enthusiasm was extraordinary. Our most difficult times were during the run-up when we had to assert our autonomy vis-à-vis the members of Linz's political and cultural establishment. • • •



Linz Europa Hafenfest © photo Alex Davies

A couple of events that had a specifically "European" slant?

Linz09 included a great number of international projects, many with an explicit or implicit European dimension. The two projects that particularly stood out were the Linz Europa Tour and the Extra Europa festival. The Linz Europa Tour took the popular Austrian musician Hubert von Goisern on tour - in 2007, he travelled down the Danube to the Black Sea, and in 2008 he followed the Rhine Main Danube Canal and the Rhine to the North Sea. Musicians from 12 European countries took part in the venture, which culminated in July 2009 in the three-day Linz Europa Hafenfestival, featuring a selection of the participating music groups. Extra Europa - a two-day political symposium and a six-week festival – was about European politics, art and culture seen from the viewpoint of the three non-EU countries - Norway, Switzerland and Turkey.Linz09 has also concentrated on recent history. Hitler's former "Patenstadt" (favourite city) is inevitably being measured up by how it addresses and confronts its past against the wider backdrop of European history. We believe that Linz has acquitted itself well by putting on a significant number of well-informed projects, many of them staged in public spaces.

EUROPEAN CAPITAL OF CULTURE

Which part of the programme do you judge the most successful?

As we see it, our big success is that Linz09 offered a tightly-woven, artistically-strong programme all year long. It was reasonably independent of the tourist season and thus attractive both to the local population and to visitors from outside Austria. Our biggest hit in terms of attendance figures was Höhenrausch (Thrill of the Hights), the third part of the Kunst in die Stadt! (Art in the city!) trilogy (2007 Schaurausch, 2008 Tiefenrausch) by the OK Contemporary Art Museum which runs from the end of May until the end of October 2009. Höhenrausch is about art between heaven and earth, inviting visitors to explore the rooftops of Linz and affording a unique view and experience of the city. The exhibition course leads the visitor up steps and over bridges - from building to building, from roof to roof.

Any regrets?

Looking back we think that it was too early that we announced first elements of our cultural programme for the year 2009 already in October 2007.

What is the legacy of Linz09?

At this stage, we obviously can offer only provisional conclusions. One thing, however, is beyond doubt: the renewal and expansion of the city's cultural infrastructure, which involved public investment totalling € 280 million. These buildings are here to stay, of course, but we also want to give a permanent status to several innovative projects such as Kinderpunkt09, a place devoted to children and families in the Old City Hall, where you go for info and advice about Linz's cultural



Febre © photo Dominik Fricker

offerings for youngsters. Hörstadt (acoustic city) (www.hoerstadt.at) is an initiative intended to continue well beyond 2009 that promotes a conscious awareness of our audible environment. The Kepler Salon (www.kepler-salon.at), a venue for an imaginative transfer of creative knowledge, has already become a key player in the city's cultural life. In addition, other less obviously sustainable effects include the respect that characterised the collaboration between the culture and tourist industries; the removal of a few blind spots in the city's self-perception; increased mobility and flexibility within the city's administration and public structure; and the internationalisation of civil society and cultural life in general. The development of the European Capital of Culture programme also improved the level of professionalism within the city's cultural institutions, among freelance artists and the Linz09 team itself. New international partnerships should also help ensure long-term perspectives. And last but not least: the pride Linzers are taking in the success of the Year has enhanced their identification with the city.

What advice would you give those currently preparing to host a European Capital of Culture?

Two aspects in particular must be borne in mind during the preparatory stages. First, one has to develop a unique and unmistakable profile for the city, one that sets it apart from other European cities. What makes a city attractive is what makes it different - in the eyes of its population, from a European perspective and for visitors who are going to engage with the place.
Secondly: applying for the title of European Capital of Culture is a challenge that requires not only the development of a cultural programme for the year in question, but also the awareness that this is a massive project of urban development that involves considering almost every aspect of urban life and that may require tough development measures. ■

Martin Heller, artistic director, and
Ulrich Fuchs, deputy artistic director



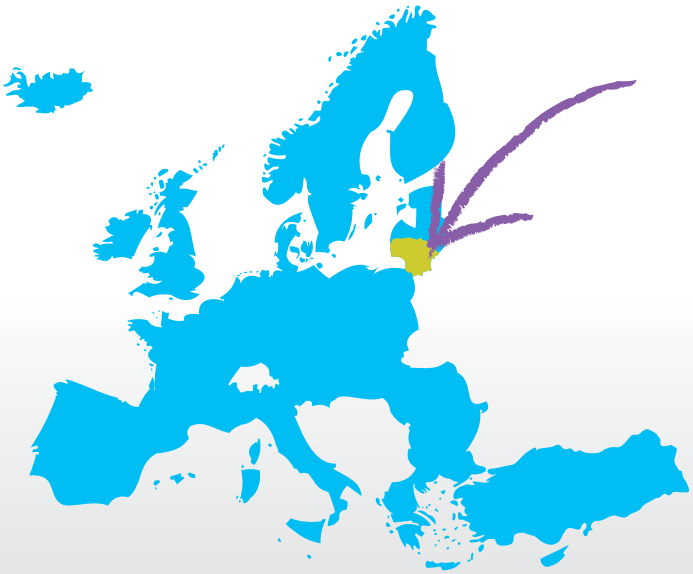
silk freeze © photo Walter Hontsch



fireworks © Valdas Kopustas (ELTA)

live VILNIUS'09

EUROPEAN CAPITAL OF CULTURE



What was the general impact of the event on your city during the year?

During 2009 Culture Live was both the goal of the programme and its name.
Vilnius experienced largest ever cultural program. Artists were provided with a possibility to implement more ambitious projects with international partners. New spaces for culture emerged, larger audience of cultural events developed, new traditional events were introduced. Citizens were invited to take part in large scale volunteers program. Vilnius became more internationally known destination that helped to keep tourist flow from different countries.

What is your best and worst memory about the organisation of the event?

The best memory is a large audience of the events and very active participation by young people. The worst memory, of course, is the economic crisis.

Please mention one or two event(s) of the programme of the city as Capital which was "European" (themes, organisation).

The title of the most "European" project could be given to the program European School of Arts. That is the cycle of 13 projects of cinema, theatre, visual and applied arts, music, literature, translations. More than 800 young artists from EU countries as well as from Byelorussia, Russia, Australia, South Korea, Singapore and others after workshops, residencies present their collaboration results in Vilnius. The main goal of all projects is to establish long lasting cooperation between Lithuanian and foreign artists, between professors and students of art schools and to present variety of Lithuanian culture to participants from abroad.



children creativity festival © Baltijos fotografijos linija, Andrius Ufartas

Which part of the programme was the most successful one in your view?

Among the most successful of the program the Special Events project could be mentioned.

Special Events suggested a number of new activities, some of them became a new tradition of city cultural life. Exceptional public interest, local and foreign media attention was shown to such events like impressive Opening program, Street Music Day, or Culture Night: Let There Be Night!

Any regrets?

The ownership of the program among different interest groups was not achieved at maximum level.

What legacy has the event left?

We already have some events which intended to stay in the future: Street musicians' day, Culture night, Klezmer Festival, as well as sculptures in public spaces, new or renovated culture infrastructure objects.

What advice would you give to others currently preparing to host a European Capital of Culture?

Talking about "tip" for our colleagues that based on our experience, I would refer to our program concept - Culture live. The status of European Capital of Culture stimulates new ideas and phenomenon, new creative concepts in Vilnius. • • •

And sometimes one needs courage to accept those innovations, and programme could and should promote such kind of initiatives. Another idea that is helpful implementing such mega-project is inclusion and community building. Such program is quite unique opportunity to gather all the society to one purpose – living with culture. Coming back to Culture live concept I would say it also applicable to management as well. That rapidly changing environment where we operate, sometimes hostile to arts and culture, makes us to find most effective solutions and remain flexible. ■

Rolandas Kvietkauskas,
Director of Vilnius 2009



candles © Baltijos fotografijos linija, Kęstutis Vanagas

Ice scaters © Irmantas Sidarevičius (ELTA)

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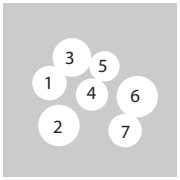
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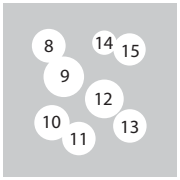
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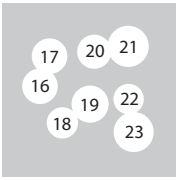
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European Capitals of Culture at a glance




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WEIMAR 1999
kulturstadt europas
Salamanca 2002
Ciudad Europea de la Cultura
KRAKÓW 2000
EUROPEJSKIE MIASTO KULTURY
GRAZ ZWEITAUSENDDREI
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LUXEMBOURG
EUROPEAN CAPITAL OF CULTURE
AND GREATER REGION
2007
STAVANGER
2008
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OF CULTURE
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LINZ 2009
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