The title "European Capital of Culture" was designed to help bring the peoples of Europe closer together. This was the idea underlying its launch in June 1985 by the Council of Ministers of the European Union on the initiative of Melina Mercouri. Owing to the many visitors it has attracted, the title has since gone from strength to strength in Europe, and has a remarkable cultural and socio-economic impact.

Since 1985, more than 35 cities have been designated European Capitals of Culture, from Stockholm to Genoa, Athens to Glasgow, and Cracow to Porto. Over the years, this event has evolved without losing sight of its primary objective: to highlight the richness and diversity of European cultures and the features they share, promote greater mutual acquaintance between European citizens, and encourage a sense of belonging to the same "European" community.

You will find below all the information on the different stages in the process of selecting the European Capitals of Culture. This guide also aims to explain and illustrate the criteria and objectives of the event. A large part of this information is based on previous experience selecting cities for the title of European Capital of Culture (ECOC).

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I. To be nominated European Capital of Culture

 The European Capital of culture initiative is one of the most prestigious and visible European cultural events. It is substantial in scale and scope, and consequently the requirements to get the title are high in artistic and cultural terms. The success of the event depends on the quality of the programme (on the basis of the criteria laid down for the event, see heading III below), the commitment of public authorities, notably in terms of funding, and the involvement of the social and economic stakeholders of the city.

1.1) Benefits and risks

The European Capitals of Culture can bring enormous benefits for a city in cultural, social and economic terms, during the year itself and beyond. It is a unique opportunity to regenerate cities, to change their image and to make it better known at European and international scale, which can help to develop tourism. A study achieved by an independent expert on the 1995-2004 European Capitals of culture shows that 80% of people in charge of the event who replied to the study think it is the most beneficial cultural manifestation for cities and that it boosts their development[1].

Some past successful Capitals evaluated that each euro invested in the event can generate an additional 8 to 10 euros. Consequently, the event can contribute to growth and employment.

In this context, it is useful to mention that the cultural and creative sector plays an important economic and social role in Europe: the sector contributed to 2,6% of the EU (30) GDP in 2003[2].

The European Capitals of Culture can equally make a valuable contribution to social inclusion and intercultural dialogue. For example some of the successful Capitals have included imaginative community outreach programmes, and made effective use of volunteers.

However the benefits are not automatic. After being designated with the title, the city has to implement the event effectively in order to make sure it gets the maximum benefits from the Year. That is why it is essential that the commitments made at selection stage by all players at the national level are fulfilled in the preparation phase and during the event itself.

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[1] "European Cities and Capitals of Culture", Robert Palmer/RAE Associates, August 2004
[2] The Economy of Culture in Europe, KEA European Affairs, 2006

In spite of the potential benefits, it is important to retain a sense of realism; cities may encounter problems with the event, including criticisms, disappointments, political risks, and financial difficulties.

Often, failures are due to weaknesses in the governance of the project or the financing of the event by public authorities. For example, an unstable staffing situation (managing and artistic directors) in the structure in charge of implementing the event can make it difficult to implement the event effectively. Problems can also arise if the political authorities change between the designation and the year itself and the new political configuration does not share the previous commitment. It is therefore important to try to seek political consensus from the outset and to protect against any potentially destabilising changes in terms of staff and finances which could occur due to political changes at either national or municipal level.

The amount of public money actually invested in the event is of course a risk and requires a firm commitment which is then delivered on.

1.2) Designation process

The Council of Ministers of the European Union is the only institution which can award the title of European Capital of Culture. This title is now strictly reserved for cities in the Member States of the European Union and is awarded for a period of one year.

The European Commission, and more precisely its Directorate-General for Education and Culture, monitors the selection of cities for the title. The selection procedure is established by a legal text called a "Decision". As of 1 January 2007, the Decision in force concerning the Capitals of Culture is Decision 1622/2006/EC. [3]

In this guide, reference to the European Capital of Culture "event" relates to all the actions included in the programme of the city holding the title for a given year.

The 27 Member States of the European Union are invited to host the European Capital of Culture event in turn between 2005 and 2019. The chronological order is annexed to Decision 1622/2006/EC and was decided by common agreement with the Member States. Each year, two of the 27 Member States may host the event. As of 2011, two cities may therefore be designated European Capital of Culture in a given year.

The European Capitals of culture have already been designated until 2012. As of the 2013 title, a new designation process applies.

The procedure for designating cities for the titles in 2013 and after can be broken down as follows:

● **Selection is organised in two phases:**

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[3] Official Journal of the European Communities (OJ) L 304 of 3 November 2006. This Decision is available at the following address: http://ec.europa.eu/culture/eac/index_en.html (site under construction).

-> Pre-selection phase:

- Six years before the event, each of the Member States concerned publishes a call for submission of applications addressed to cities which might be interested in the title. The cities have ten months in which to reply with a presentation of the general programme outline for the year in question (cf. 1.3 Preparation of applications).

Cities interested in the title can obtain information at the information meeting organised at this time by their Member State.

- A panel then meets in each of the Member States concerned. This panel – referred to as the selection panel – is composed of thirteen people: six experts appointed by the country in question and seven appointed by the European Institutions. These seven "European" experts are appointed for a period of three years, and renewed by thirds (2 + 2 + 3). They accompany the "national" experts in both Member States concerned to evaluate the applications in light of the objectives and criteria required for the title. These criteria are set out and illustrated in Part III of this guide, entitled "Event objectives and criteria", and also in the annexes. The nationally appointed experts do not necessarily have to be nationals of that Member State.

- The selection panel draws up a short list of cities which are to be considered further, and issues recommendations on progress and developments. The competition rules, including those governing voting and nominations submitted to the panel, will be set out in the call for applications or an official document published by the Member State concerned.

-> Selection phase:

- Pre-selected cities then have a few months in which to further develop their programme. Certain information must be included in this detailed file (cf. part 1.3 below), which is presented at a second meeting of the selection panel in the relevant Member State. This meeting takes place nine months after the pre-selection meeting. The panel recommends a city for each country concerned and gives advice on the next stage in the preparations.

● **Designation:**

On the basis of the reports from the selection panel concerned, each of the two Member States submits a nomination to the European Institutions. The EU Council of Ministers, acting on a recommendation from the Commission drawn up in the light of the panel's report, then officially designates the two cities to hold the title four years later.

After designation, the preparations of the two selected cities are accompanied by a smaller panel of seven people appointed by the European Institutions, referred to as the monitoring and advisory panel. This phase is detailed in paragraph III of this guide.

Below, you will find a chronological summary of the designation stages:

Timeline (in years, *n* being the year of the event starting 1 January)	*Stage in the procedure*	Body responsible
n-6 (for example, end of 2006 for the 2013 title)	Call for applications	Member State (MS)
n-6+10 months	Deadline for responding to the call for applications	Candidate cities
n-5 (for example, end of 2007 for the 2013 title)	Meeting of the panel for a pre-selection in the MS concerned => list of pre-selected cities (13 experts)	MS
n-5 + 9 months	Meeting of the panel for the final selection in the MS concerned (13 experts)	MS
n-4 (for example, end of 2008 for the 2013 title)	Notification of the application from a city to the European Institutions	MS
n-4 + 3 months	Opinion of the European Parliament on this application	European Parliament
	Designation of the European Capital of Culture	EU Council of Ministers

1.3) Submission of applications

In order to provide guidance on how cities should present their application and to facilitate the work of the panel, the Member State concerned asks the cities to complete a bid. This bid is based on an information sheet available on the Website of the Directorate-General for Education and Culture at the following address:
http://ec.europa.eu/culture/our-programmes-and-actions/capitals/submitting-a-proposal-for-european-capital-of-culture_en.htm

The sections on the sheet cover various aspects of the event which the cities will need to have prepared in order to participate in the competition. The bid may be accompanied by appendices in free format as indicated below.

It is essential that all the questions and the related responses appear clearly in the bidding document.

The bid will be written in one or more of the 23 official EU languages, and one of these languages must be English.

For the pre-selection phase, the English version of the bids (excluding the appendices) should not exceed 80 pages, characters Times New Roman 12, A4 format. Bidders may include illustrations, graphics or any other visual elements (such as a logo), but these are included as part of the page limit. Two appendices, one on cultural programme details (limit: 10 pages) and one on finance (limit: 5 pages), are authorized. No CDs, DVDs or other multi-media presentations of the bids are allowed at pre-selection stage.

For the selection phase, the English version of the bids (excluding the appendices) should not exceed 100 pages, characters Times New Roman 12, A4 format. Bidders may include illustrations, graphics or any other visual elements (such as a logo), but these are included as part of the page limit. Two appendices, one on cultural programme details (limit: 10 pages) and one on finance (limit: 5 pages), are authorized.

Bids which do not follow these indications at pre-selection or final selection stage will be considered ineligible and not examined further.

One of the sections on this sheet concerns the structure established to design and run the event. This single structure, as mentioned in the proposed application, and on which guarantees will be required, refers to the organisation liaising with the Commission, in particular during the monitoring phase.

Following the publication of the call for applications by the Member State concerned, cities wishing to take part in the competition must send the documents mentioned above to the authority designated for that purpose by the Member State in question (this authority will be named in the call for applications). For the pre-selection phase, these documents will give an overview of the programme which each candidate city intends to implement in the year in question. The cities selected at the end of the pre-selection phase will have to complete these documents, providing further details.

The rules of the competition, including those on voting and the submission of applications to the panel, will be set out in the call for applications published by the Member State concerned or in an independent document published on-line.

II. Monitoring phase: from designation to the event

For the titles in 2010 and after, a monitoring and guidance phase is the next stage after the EU Council of Ministers has officially designated the city as European Capital of Culture.

During this phase, the progress in the city's preparations is monitored and guided by a committee of international experts (known as the monitoring and advisory panel), composed of seven independent experts appointed by the Commission, the European Parliament, the Council of Ministers and the Committee of the Regions.

The involvement of this committee of experts makes it possible to:

- assess the progress made in the preparations;

- give guidance;
- check compliance with the programme and the commitments on the basis of which the cities were selected (particularly as regards meeting the "European Dimension" and "City and Citizens" criteria).

On this subject, the structures responsible for implementing the programmes and the authorities of the cities concerned will be asked to meet the monitoring and advisory panel on two occasions during the monitoring phase: the first time is two years before the event, and the second time is eight months before it.

To be more specific, the monitoring can be broken down as follows:

-> Mid-term monitoring

Two years before the event, the monitoring and advisory panel meets the structures responsible for implementing the programmes and the authorities of the two designated Capitals of Culture, on the initiative of the Commission.

At the latest three months before this meeting, the structures responsible for implementing the programmes of the two Capitals of Culture will have presented a progress report to the Commission relating to the programmes presented at the selection stage and the commitments made at that time. The report to be submitted by each of the cities will be based on the themes covered on the "Proposed Application" sheet. It will deal with the progress achieved in relation to the answers given on this sheet at the selection stage.

The monitoring panel uses this document and the contacts established with the cities at the time of the meeting in order to draw up a mid-term monitoring report on the preparations for the event and on the arrangements which still need to be made.

-> Final monitoring:

At the latest eight months before the event, the monitoring panel again meets the structures responsible for implementing the programmes and the authorities of the two designated Capitals of Culture in order to evaluate the preparatory work so far and the arrangements which still need to be made.

At the latest three months before this meeting, the structures responsible for implementing the programmes will have submitted a progress report to the Commission, drafted according to the same principles as those outlined above. This report will also deal with the progress achieved in relation to the recommendations made by the panel during the mid-term monitoring phase.

The award of the prize in honour of Melina Mercouri (cf. below) and the allocation of the prize money to the budget of the event's programme will also be discussed.

The monitoring panel uses this document and the contacts it established with the cities at the time of the meeting to draft a final monitoring report on the preparations for the event and on the arrangements which still need to be made.

-> Prize:

On this basis, the Commission awards a prize "in honour of Melina Mercouri" to the designated cities (from 2010), provided that they have honoured the commitments made in the selection phase and acted on the recommendations of the panels during the selection and monitoring phases. This prize, which will be awarded no later than three months before the event, is of symbolic value (media coverage may benefit the cities concerned as much as the title itself) and it comprises a financial element.

For further information concerning the Community co-financing of the event, see Part VI below, entitled "Community co-financing of the event".

The chronological order of the monitoring phase is as follows:

Timeline (in years, *n* being the year of the event starting 1 January)	*Stage in the procedure*	Body responsible
n - 2 - 3 months (three months before the mid-term monitoring meeting)	Submission to the European Commission of the mid-term progress report on the designated cities	European Capital of Culture
n - 2 (for example, end of 2011 for the title in 2014)	Mid-term monitoring meeting of the monitoring and advisory panel (seven European experts) and the cities concerned	European Commission
n - 11 months (three months before the final monitoring meeting)	Submission to the European Commission of the final progress report on the designated cities	European Capital of Culture
n - 8 months	Final monitoring meeting of the monitoring and advisory panel (seven European experts) and the cities concerned	
n - 3 months	Prize	European Commission
n	Year of the event	European Capital of Culture
n + 1	Evaluation of the results of the event	European Commission

III. Event objectives and criteria

The objectives and criteria of the European Capital of Culture event are laid down in the legal text governing the designation of the cities as Capitals of Culture (Decision 1622/2006/EC).

Furthermore, experience from previous designations brings to light a certain number of elements which contribute of making the event a success.

The purpose of this section is to guide cities which wish to apply by:

- explaining these criteria;
- establishing the link which is apparent in previous designations between these criteria and the running of the event.

It should be borne in mind that the programme submitted by the candidate cities must meet high artistic and cultural quality requirements. Applications are evaluated by the panel in the light of the specific objectives and criteria for the title: they must therefore be compared against the points mentioned in Articles 3 and 4 of Decision 1622/2006/EC. For reasons of visibility, these criteria are divided into two categories: "the European Dimension" and "City and Citizens". They are explained in sections 3.2 and 3.3 below.

The examples given in the annexes to illustrate these criteria all offer interpretations intended to steer the discussions on applications in the right direction and should be considered as sources of inspiration. Rather than restricting the programmes to rigid frameworks, they must simply present good practices which will encourage creativity on the part of the organisers. The organisers are left free to use the ideas mentioned as they see fit, in accordance with their own culture. Furthermore, the progressive nature of artistic forms and content which the participants may invent or adopt over the years cannot be ignored. All the examples given are taken from the programmes of cities which have submitted an application for the title. However, they may differ slightly from the projects which have been or will be actually implemented in the year in which these cities were or will be Capitals of Culture.

The quality of an application depends above all on a sound understanding of the concept of the European Capital of Culture and of the selection criteria. The following essential elements should therefore be pointed out.

3.1) The concept of the European Capital of Culture event

● The title is awarded to a city for a given year. Cities which apply for the title have the option of associating a regional territory – or even euro-regional in the case of border cities – with their programme. For example, Luxembourg associated the *Grande Région* with its programme for 2007, and Essen has included the Ruhr region for 2010.

● A city is not designated Capital of Culture solely for what it is or what it does. It is awarded the title principally on the strength of the programme of specific cultural events which it proposes organising in the year in question, which is meant to be an exceptional year. In this respect, the concept of Capital of Culture is entirely different from that of, for instance, the UNESCO World Heritage sites. This title is more than just a label – it crowns a seminal year for the city in cultural terms. Any applications in the form of a city tourist brochure would therefore be inappropriate.

The city is asked to draw on its special features and demonstrate creativity. It follows that, although the city's heritage and long-standing cultural life may stand it in good stead, they may only form a basis for the organisation of the event.

● The programme for the European Capital of Culture year must be exceptional: it will be devised especially for the title.

Some candidate cities may have been tempted to bring the various cultural events which they customarily stage together under the banner of European Capital of Culture, or to "simply" highlight their architectural heritage. These applications have not been short-listed.

● The event offers an opportunity to strengthen cooperation in the field of culture and promote lasting dialogue at European level. It must underline the common features and the diversity of European cultures. This diversity also refers to the cultural input from all the resident populations of migrants or new arrivals from European countries and beyond. One of the key objectives of the event is to foster the knowledge which European citizens may have of one another and at the same time to create a feeling of belonging to the same community. In this respect, the overall vision of the event must be European, and the programme must have an appeal at European level.

● Links established between the programmes of the two cities holding the title of European Capital of Culture are appreciated.

● Experience from previous selections shows that cities which have conscientiously prepared their applications can benefit from their work, even if they were not successful in the final selection. The involvement of stakeholders in the field, the discussions on cultural policy and the partnerships envisaged can be used to give a boost to the city's cultural life.

3.2) The "European Dimension" to the event

As regards the "European Dimension", Article 4 of Decision 1622/2006/EC specifies that the programme shall:

      a)   foster cooperation between cultural operators, artists and cities from the relevant Member States and other Member States in any cultural sector;

      b)   highlight the richness of cultural diversity in Europe;

      c)   bring the common aspects of European cultures to the fore.

The annexes (cf. Annexes **A, B** and **C**) provide explanations and examples to illustrate this notion of "European Dimension" in relation to the set criteria.

In other words, candidate cities must present the role they have played in European culture, their links with Europe, their place in it and their sense of belonging. They must also demonstrate their current participation in European artistic and cultural life, alongside their own specific features. This European dimension may also be designed and perceived by the cities through the dialogue and exchange which they establish with other cultures and artists from other continents, so as to foster intercultural dialogue.

The European dimension concept has two main aspects:

1) themes: the nature of the themes used (Annex **A**);
2) the way in which the events in the programme are organised (Annex **B**).

In Annex **C,** you will find examples which, although they do not exactly match either of the above aspects, are relevant to the European dimension of a Capital of Culture.

Furthermore, the European dimension of the event is highlighted by its overall integration into European cultural action and by the appropriate involvement of the European Institutions and their policies. For example, any specific action taking place in a Capital of Culture which is in line with the three priorities of the framework Culture Programme is encouraged.

These three priorities are:

- the promotion of the transnational mobility of people working in the cultural sector;
- support for the transnational circulation of artistic and cultural works and products;
- support for intercultural dialogue.

In addition to this, promoting the programme, organising the award of European prizes and conferences at European level, and supporting encounters between artists and cultural operators likely to foster the type of cooperation supported by the Culture Programme can help to bring the Capitals of Culture event within the context of European cultural action in general.

The measures mentioned above will be orchestrated in such a way as to ensure that the event has a high profile and real appeal on a European scale.

With a view to structuring the information in the Annexes, each of the themes put forward is accompanied by different interpretations, illustrated by a set of examples.

3.3) Criteria relating to "City and Citizens"

The second set of criteria to be met by a candidate for the title of European Capital of Culture is entitled "City and Citizens". In this context, the word "citizens" is a concise way of referring to European citizens and all those living in the European Union on a permanent or temporary basis.

This section specifies (cf. Article 4 of Decision 1622/2006/EC) that the programme shall:

    a)   foster the participation of the citizens living in the city and its surroundings and raise their interest as well as the interest of citizens from abroad;

    b)   be sustainable and be an integral part of the long-term cultural and social development of the city.

The annexes (cf. Annexes **D** and **E**) give explanations and examples to illustrate these concepts.

Two principles are apparent in the "City and Citizens" criteria:

1) public participation: the aim is to achieve an attractive, participative European Capital of Culture. This is the subject of Annex **D**.

Attractiveness, from local to European level, is one of the main objectives for a Capital of Culture: how can it attract not only the local and national population but also foreign tourists? In the case of a city located in the Baltic countries, for example, the question could be formulated as follows: how could the event be of interest to a Spanish, Greek or Swedish tourist? This is the type of issue with which the candidate cities will be confronted. Any type of strictly local event should therefore be avoided. The promotion of tourism at European level is also one of the challenges of the event.

Besides the visibility of the event, the aim is to foster the effective participation in the event of the inhabitants of the city, the region and beyond. In this context, both the public and the local cultural network should feel involved.

It is the city's responsibility to develop a well-balanced project by promoting the specific features of the city as elements of European cultural diversity while conveying an attractive image at international level and arousing interest and enthusiasm in the local population.

2) the lasting nature of the event, which must be in line with the city's long-term development: the aim is to design a medium- and long-term catalyst event. This is the subject of Annex **E**.

This criterion is intended to encourage cities to devise a programme with lasting effects, a programme which impacts on the long-term development of the city, long after a short-lived display of cultural events. The cities are therefore asked to build on this event with long-term projects and cooperation. The event will therefore be an opportunity which may help to change or to consolidate and develop cultural practices in the city.

IV. Keys to success

In addition to compliance with the criteria specified above, the experience of the previous Capitals of Culture can be used to highlight certain factors which prove to be important for the success of the event.

Although there is no real key to success for an event such as the European Capitals of Culture, the experts who have organised the Capitals of Culture, the panels which have evaluated the applications and the results of a summary report ordered by the Commission (the "Palmer report") underline the following elements:

1. It is essential to thoroughly prepare the concept well in advance on the basis of the objectives and criteria for the event and to have very clear ideas on intended actions. Above all, the application must present a clear, coherent vision of the year in question, established in light of the "philosophy" of the title and the criteria set out in the Decision. A simple compilation of different events or projects cannot constitute the one-year programme for the European Capital of Culture.

2. Public commitment to the programme and the budget must be firm and constant throughout the preparatory phase for the Capital of Culture.

3. The structure created for planning and running the event must be given sufficient financial and administrative capacity. The quality of the contacts and networks which it will establish with civil society is fundamental in this respect.

4. The selection of the partners and projects for the programme is one of the crucial aspects of preparation, particularly in the context of the "European Dimension" of the event.

It is therefore important to:

- carefully select partners at European level: start off with existing links and contacts and initiate the process early so as to establish the contacts and plans well in advance.
- focus on the quality and characteristics of the projects, and not on the political dimension of the contacts. It is important to consider the European dimension to the event from an objective standpoint;
- bear in mind that often ambitious and innovative European projects have the greatest impact. It is therefore important not to hesitate when faced with difficulties.

5. One of the factors of success for the Capitals of Culture in the past has been the city's capacity to *involve* both stakeholders in the cultural and socio-economic world and the local population. The event will have to reconcile artistic standards with public enthusiasm.

6. In order to unite the stakeholders in the cultural and socio-economic world in a common project, it is first of all important to consult the cultural operators in the field, i.e. to design the event using a "bottom-up" approach.

On the subject of partnership with stakeholders in the socio-economic world, we can give the example of Lille, which managed to mobilise socio-economic partners with the active participation of sponsors. It should be borne in mind here that the sponsors contribute on average 13% to the resources budgeted for a Capital of Culture (source: Palmer report). This cooperation is essential, particularly in the transport sector. In 2004, the SNCF provided connections between Lille and many cities in both France and abroad at particularly favourable rates, especially for the Lille 2004 event.

7. The organisers of the event will have everything to gain from highlighting the special features of the city. The previous Capitals of Culture stress that it is useful to start with local culture and then work outwards to include other cultures: in other words, they recommend building the event from the city's own roots.

8. It is important for the programme to be forward-looking, without neglecting the history of the city underpinning its identity. This means that the innovative nature of the event and, in this context, the emphasis laid on contemporary cultural forms and the capacity to foster creativity by involving local and European artists, are of the utmost importance. The

programme will be supported by a cultural dynamism which surpasses the historical assets of the city, namely the richness of its heritage.

9. The sustainable nature of the event is a parameter to be integrated into the project at the time of its design: the follow-up to the Capital of Culture year must be envisaged before the year in question.

The challenge at the heart of the "European Dimension" and "City and Citizens" criteria is therefore to develop a well-balanced project, promoting the special features of the city as elements of European cultural diversity while conveying an attractive image at international level and arousing the interest and enthusiasm of the local population and those further afield.

10. The communication campaign directed at the city, the region and beyond is a key factor in the programming of a Capital of Culture and is planned far in advance.

11. Independence from the political authorities of the artistic director and the structure responsible for implementing the programme can prove crucial in a Capital of Culture's preparations. Some previous Capitals of Culture suffered considerably from the direct involvement and omnipresence of political authorities in the structure responsible for implementing the programme. It must be borne in mind that a city's preparations for the title take at least six years and that policymakers may change over this period.

The "Palmer report", a study mandated by the Commission on the cities which were ECOCs between 1995 and 2004, provides some information concerning the factors of success for a Capital of Culture. It reveals that the people surveyed who had been involved in the organisation of an ECOC underline the importance of the context of the event, local involvement, partnership, the need for clear objectives, sufficient resources and strong leadership coupled with political will. The study recommends that the operational structure has political independence and artistic autonomy.

All the comments on this subject can be found on pages 152 to 157 of this study.

This study also looks at the importance of the monitoring and evaluation of the systems in place for organising a Capital of Culture (on this subject, cf. pp. 129 to 131 of the Palmer report).

V. Communication about the title : Visibility Charter.

Communication about the European Capital of Culture title shall be strong and clear. In the past the link to the European Union has often been completely missing and the European dimension more generally has not been very strong. It is important to remember, however, that the title is a formal European Union initiative, the European dimension is one of the key selection criteria, the designation is actually made by the Council of the European Union, and the European Commission gives financial support if the necessary conditions are met.

It is therefore crucial to ensure clear communication on the title. In this context, two elements are important, namely the ECOC branding and the European dimension of the event.

5.1. ECOC branding

Cities shall declare themselves European Capital of Culture and hold that title only once they have actually been formally designated as such by the Council of the European Union. Before that, they should mention the term "candidate city" in any communication material. It is important to retain use of the term "European" in all references to the title to avoid losing sight of the European dimension.

Designated cities should employ the <u>correct</u> title on any communication material, in the official graphic form attached in annex F. Adaptations of the title, for example, by neighbouring towns or the surrounding region for their own purposes are not permitted.

In parallel, the cities may develop their own logo for the event (using the correct title and specifying "candidate city" prior to designation) provided that it ensures the visibility of the official graphic form of the ECOC brand.

5.2. The European dimension of the event

Maximum efforts should be made to stress the European dimension of the event. In addition to the European cultural activities which are part of the programme for the year, there are a number of other ways of making the European dimension – including the European Union - more visible. The following list includes some examples.

Opening and closing ceremonies: Many of the Capitals have handover moments during their opening and closing ceremonies with the cities from the previous/coming year.

- Debates on European issues: The cities could plan meetings to discuss cultural issues relating to Europe or other topical EU-related issues involving senior EU leaders. Such meetings should be organised well in advance and preferably involving the European Commission early on. One good occasion for such events would be on 9 May, which is European Day, and they could be accompanied by exhibitions and performances.

- The media: The Capitals should foster coverage of the event in the local, national and European media, for example, TV broadcasting of the event, also outside the Member State.

- Schools: schools of the city could be involved in works on European themes (with schools of the other Capital for the year, for example), possibly with the support of European programmes (Comenius).

- Universities: universities of the Capitals could invite Erasmus students to share their experiences with other students and young people.

VI. Community co-financing of the event

The European Union makes a financial contribution to the European Capitals of Culture through the Culture Programme. As of the 2010 title, the co-financing of the EU is awarded through a prize "in honour of Melina Mercouri", but it needs to be noted that the award of this prize is not automatic.

This prize shall be awarded to the Capitals of Culture no later than three months before the start of the event, provided that they have met the commitments made during the selection phase and followed the recommendations of the panel, particularly as regards the European dimension to the event. The allocation for this prize will constitute the Community co-financing of the event and will, in principle, amount to 1.5 million euro.

The financial allocation associated with the prize will be paid to the structure responsible for running the programme. It will have to be used to finance projects which are part of the year's programme or which follow on from it.

Other Community policies, such as the Structural Funds, in particular the European Regional Development Fund (ERDF) and the European Social Fund (ESF) can contribute to urban development. These Funds can also be used to improve local infrastructures, strengthen social cohesion and support local policies for innovation, growth and employment. Some cities may therefore receive appropriations under the Community Structural Funds.

An allocation from the Structural Funds is made to each Member State according to different structural parameters. This allocation is then shared in the Member State between the priority regions by the "management authorities" responsible for managing this allocation. The distribution of the funds is programmed several years in advance; it is up to the city designated Capital of Culture to find out about the programming of these appropriations from the "management authorities" of its region.

You will find more information on this subject on the website of the Directorate-General for Education and Culture of the European Commission at the following address: http://ec.europa.eu/culture/our-programmes-and-actions/doc433_en.htm.
It is also possible for cultural operators participating in the event to have their projects subsidised under the Community's Culture Programme, provided that they meet the requirements for this, particularly in terms of European partnership. The Capital of Culture year is an ideal time for building projects around European partnerships which are relevant to the Culture Programme and, in addition, to other Community programmes under the responsibility of the Directorate-General for Education and Culture of the European Commission.

You will find more information on the subject of the arrangements for participation in the Culture Programme at the following address: http://ec.europa.eu/culture/eac/index_en.html.

Information concerning the policies and programmes proposed by the Directorate-General for Education and Culture of the European Commission is available as indicated below:

- Lifelong learning: http://ec.europa.eu/education/index_en.html,
- Youth: http://ec.europa.eu/youth/index_en.html,
- Citizenship: http://ec.europa.eu/dgs/education_culture/activecitizenship/index_en.htm,
- Multilingualism: http://ec.europa.eu/education/policies/lang/languages_en.html.

Furthermore, linkages with relevant European Years are welcome, and may sometimes create opportunities for Community financing in connection with the European Capital of Culture event.

VII. Evaluation of the event

It is advisable for the city to design from the very beginning a mechanism to evaluate the implementation of the event. In particular, the city must be able to evaluate how it has achieved its objectives for the year and how it has impacted on its development. The reflection and intellectual rigour required by evaluation can also have the benefit of helping the city to improve the practical implementation of the event.

Some past Capitals have undertaken evaluations (for example, Brugge 2002, Graz 2003, Lille 2004, Cork 2005, Luxembourg 2007, Stavanger 2008, Liverpool 2008). They are available on Internet and/or in our premises.

In the context of Liverpool 2008, Liverpool City Council has launched Impacts 08 – The Liverpool Model. It is a joint research initiative of the University of Liverpool and Liverpool John Moores University, which evaluates the social, cultural, economic and environmental effects of Liverpool's hosting the European Capital of Culture title in 2008. This research programme examines the progress and impact of this experience on the city and its people. The aim of Impacts 08 is to develop a research model for evaluating the multiple impacts of culture-led regeneration programmes that can be applied to such events across Europe. More information can be found at the following address : http://www.liv.ac.uk/impacts08/

The European Commission is also required to ensure the external and independent evaluation of the results of the European Capital of Culture event of the previous year in accordance with the objectives and criteria of the action (cf article 12 of the Decision establishing the Capitals) on the basis of data and evaluation studies available in the cities.

The purpose of this evaluation is to highlight the way the city implemented the event on the basis of its objectives and of the criteria of the event and the extent to which it fulfilled its commitments made at selection phase, with particular attention to the European added value. The evaluation – carried out by an independent contractor for the Commission – will provide a synthetic description of the implementation of the event, including a statistical analysis and general conclusions. It studies the effectiveness, efficiency and sustainability of the event. It considers also the communication and promotion strategy, and the possible impacts of the event on the long term cultural, social and urban development of the city.

On the basis of this independent study, the Commission shall provide the other European institutions with a report, to be also published on the internet.

VIII. Sharing good practices

The experience gained by previous European Capitals of Culture is a valuable source of information for cities entering the competition for the title. For the title to continue to evolve, it is therefore crucial that good practices be shared and that awareness be raised of the difficulties encountered by previous Capitals of Culture.

Cities interested in the event are therefore advised to:

- obtain a copy of the "Palmer report", the exact references of which are given in the "Sources of information" section below;
-attend the Information days on the Capitals organised by the Commission in Brussels,

- contact those responsible for previous Capitals of Culture,
- get in touch with the networks of Capitals of Culture;

- consult the documentation from previous European Capitals of Culture, which is stored at the Directorate-General for Education and Culture of the European Commission in Brussels (1, place Madou, Brussels). A request must first be sent to the following address: Eac-Culture@ec.europa.eu.

IX. Sources of information

1. Website of the Directorate-General for Education and Culture of the European Commission at the following address: http://ec.europa.eu/culture/eac/index_en.html (website under construction).

2. Decision 1622/2006/EC of the European Parliament and of the Council of 24 October 2006 establishing a Community action for the European Capital of Culture event for the years 2007 to 2019 (OJ L 304 of 3.11.2006, p. 1).

3. Decision 1419/1999/EC of the European Parliament and of the Council of 25 May 1999 establishing a Community action for the European Capital of Culture event for the years 2005 to 2019 (OJ L 166 of 1.7.1999, p. 1). Decision amended by Decision 649/2005/EC (OJ L 117 of 4.5.2005, p. 20).

4. "Palmer report": Study on the European Cities and Capitals of Culture and the European Cultural Months (1995-2004), carried out by Palmer/RAE Associates. Available on the website of the Directorate-General for Education and Culture of the European Commission at the following address: http://ec.europa.eu/culture/eac/index_en.html and in paper format on request from the European Commission (e-mail address: Eac-Culture@ec.europa.eu).

Annex A: THE EUROPEAN DIMENSION REFLECTED IN THE THEMES PROMOTED

The themes in question lay emphasis on the city's contribution to a common European cultural heritage and underline the city's current participation in European cultural life. The city uses these themes to demonstrate its European aspects.

On this subject, we can cite the following examples:

a) Artistic/cultural movements and styles widely shared and known at European level inspired by the city or to which the city has made a significant contribution.

Project Title: *European Baroque Dialogues*
Capital of Culture: *Vilnius 2009*
Dates of Project: *Launch date 16 February 2009*

Concept of Project: A special Baroque arts programme (architecture, music, theatre, painting, literature and dance) involving the media and conducted throughout 2009 at various public locations. It strives to make an up-to-date presentation and modern interpretation of the European Baroque artistic heritage that shaped Vilnius. Vilnius developed as a Baroque city in terms of cultural identity, on the one hand facing outwards to the Baroque forms of Italy and Central Europe, and on the other facing inwards to the "Vilnius-style" of Baroque expressions, a so-called European Baroque dialect. It is this dialogue between Western European Baroque and the northern Baroque of the city of Vilnius which creates this unique platform and extends new bridges to a future yet to be created. The project will spark intense and lively dialogue between twentieth-century European countries and nations through numerous cultural events. Baroque performers, cultural historians and other artists from 27 European countries will be involved in the European Baroque Dialogues programme.[4]

b) Recent developments in artistic and cultural movements and styles.

The European Capital of Culture event is a platform suitable for promoting new artistic and cultural trends and movements which are not yet widely known and which deserve some of the limelight at European level.

The organisers will be able to focus on the European aspects of these new trends, so as to ensure that these exhibitions are in keeping with the necessary European dimension.

Project Title: "The Phantom of Lust".
Capital of Culture: *Graz 2003*
Dates of Project: *2003*

Concept of Project: One of the key factors for the success of Graz as the European Capital of Culture in 2003 was the focus on new, contemporary movements in the arts which sometimes

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[4] Page 9 Vilnius CV, Creativity and Vitality

treated subjects taken from the past. "The Phantom of Lust" exhibition showed how contemporary art reflects and mirrors the influence of the writings of Leopold von Sacher-Masoch (who spent a large part of his life in Graz) on the arts.

It may be a good idea to underline in this connection the innovativeness of artists open to new technologies and to technical or social experiments and developments.

> Project Titles "*Les Cinémas du Futur*" and "*Microfolies*"
> Capital of Culture: *Lille 2004*
> Dates of Projects: *2004*

Concept of Project : The first of these two events stood out through its use of artists working with "new images"; the second was based on small installations entrusted to designers and spread over the city and in exhibition venues. It raised undeniable interest among the public.

c) Artistic/cultural leading figures from the city who became "European" artists by their fame and/or their mobility and role on a European scale.

> Project Title: *Rubens exhibition*
> Capital of Culture: *Lille 2004*
> Dates of Project: *2004*

Concept of Project: Lille 2004 organised a large Rubens exhibition to celebrate the work of this painter, which is deeply rooted in the history of Flanders. This artist created many pictures for churches and also for European royal families while taking up diplomatic responsibilities all over Europe. He trained with Flemish masters in Antwerp before moving to Italy for eight years. Rubens' art therefore represented a pan-European identity. This initiative was symbolic of the desire to offer excellence and universalism. The Lille exhibition laid emphasis on both his painting style and his humanist dimension. Links with Antwerp (through the "*Rubens collectionneur*" exhibition), Arras (the "*Rubens contre Poussin*" exhibition, which explored the great debate taking place in the 17th century in Europe between drawing and colour) and contemporary art (the "*On a choisi Rubens*" exhibition displays the work of 28 artists on twelve themes inspired by the Flemish master and proposes a fascinating parallel with Rubens' era in contemporary works) illustrate the influences of this artist through space and time. The exhibition also served as a foundation for the development of tourism.

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d) Figures which were/are European but have not become as famous as their colleagues.

> Project Title: *Joze Plecnik and Ljubljana*
> Capital of Culture: *Graz 2003*
> Dates of Project: *2003*

Concept of Project: Graz 2003 organised an exhibition of the work of Joze Plecnik, a Ljubljana-based Slovenian architect of the late 19th/early 20th century who influenced the

work of a number of architects in various European countries considerably without reaching the fame of, e.g., Le Corbusier or Walter Gropius.

e) Identifying and celebrating aspects of European history, identity and heritage which are already present in the designated city/promotion of European public awareness of the figures and events which have marked the history and culture of the city.

The purpose of these themes is to highlight the current implications of historical events or factors which took place at European level.

> Project Title: *Great European Personalities*
> Capital of Culture: *Luxembourg 2007*
> Dates of Project: *Throughout 2007*

Concept of Project: This project involves introducing citizens of the European Union and the Greater Luxembourg Region to personalities who have influenced the past or, in recent times, have encouraged the idea of developing Europe. Robert Schuman, for example, is one of the founding fathers of the European Union. He was instrumental in the formation of the European Coal and Steel Community, the first step towards the creation of the European Union. He was born in Clausen, Luxembourg to a French father and a Luxembourgish mother and inherited German citizenship as a result of the Prussian annexation of Alsace-Lorraine (of which his father was a native) in 1871. In this project, tribute is paid to Robert Schuman by the Robert Schuman Choir and the Robert Schuman Art Prize. Major events will be held in the Maison Robert Schuman.[5]

<p style="text-align:center">**********</p>

f) Focusing on the cultural history and traditions of Europe, particular expressions of the European Union.

> Project Title: *Boundaries*
> Capital of Culture: *Cork 2005*
> Dates of Project: *Throughout 2005*

Concept of Project: The artist Dara McGrath has created a documentary exhibition around a series of photographs taken at the European Union's internal border checkpoints. The project was developed over a three-year period and the images raise questions of geographical borders, identity and nationality in the European context. The project was released in the form of a public billboard exhibition in Cork.[6]

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[5] Page 46 Luxembourg and the Greater Luxembourg Region, European Capital of Culture 2007.
[6] Page 39 Cork 2005 European Capital of Culture.

g) Developing European themes and issues, challenges facing Europe at that time.

> Project Title: *Open Port – of Peace, Human Rights and Conflict Resolution*
> Capital of Culture: *Stavanger 2008*
> Dates of Project: *2004-2008*

Concept of Project: The Worldview Rights organisation and the Nobel Peace Prize Laureates Foundation, both located in Stavanger, make the Point of Peace conference a permanent meeting place for Peace Prize laureates and others working for peaceful conflict resolution. Point of Peace will be held every second year and incorporate the following: an international peace conference; an international programme of culture, literary workshops and art projects; an international exhibition with the world's foremost participants in peace-related work; various communication initiatives and activities directed towards countries under oppression and a globally broadcast TV concert. As part of the artistic programme, collaboration is inaugurated between Point of Peace, which is supported by a number of international artists, and young, promising artists from the countries of origin of the Peace prize-winners. The aim is to use art as a means of communicating diversity and understanding among peoples, and to promote artistic exchange between Europe and the rest of the world.[7]

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h) Events that focus on the talents of European artists.

> Project Title: *Monde Parallèle Pologne*
> Capital of Culture: *Lille 2004*
> Dates of Project: *May 2004*

Concept of Project: Lille 2004 organised various events devoted to a specific theme or a foreign country under the project name "*Mondes Parallèles*". For example, Lille invited Polish artists who specialised in theatre, dance, music, etc. to perform in some of the *Maisons Folies* (old industrial buildings renovated into cultural structures) and to present creative work by young Poles.

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i) Place and role of immigrant cultures in the city.

> Project Title: *The Immigrants – Towards a Common Future*
> Capital of Culture: *Istanbul 2010*
> Dates of Project: *Throughout 2010*

Concept of Project: This project is aimed at creating a common ground for communication through the universal language of cinema and throwing light on various aspects of the

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[7] Page 25 Open Port, The Application Part 2, Stavanger 2008

immigration issues as they are experienced in different countries and cultures. Although the problems and issues of immigration appear to be specific to each country, the consequences are the same. The various approaches of these creative minds will, it is hoped, bring forth a freshly humane vision to this common problem. Istanbul is significant as it has received many immigrants throughout history. Three short fiction films on immigration in Europe will be produced after a competition which will be open to all members of the EU and all candidate countries.[8]

Annex B: THE EUROPEAN DIMENSION REFLECTED BY THE IMPLEMENTATION OF PROJECTS

This aspect can be broken down into sections, including, for example:

j) Collaboration, co-productions, exchanges and other means of developing cooperation between artists, cultural organisations and groups based in different European countries, touring productions/exhibitions in other countries.

Project Title: *Theatres of Europe*
Capital of Culture: *Genova 2004*
Dates of Project: *October - November 2004*

Concept of Project: The Teatro Stabile di Genova included a special project called "Theatres of Europe" in the 2004 "A voyage to Europe" season. Throughout 2004, the season's programme took spectators on a long journey in time and space within European theatre through 30 shows produced and hosted, from Euripides to Molière, from Shakespeare to Kleist, from Cervantes to Kafka, from Pinter to Pirandello, from Dario Fo to Botho Strauss, and so on. "Theatres of Europe" planned the organisation of a cycle of different pieces of European theatre, performed in their original language by four theatrical companies from different European countries (Italy, France, Germany and Lithuania) invited to Genoa.[9]

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k) Very specific partnerships between two or more cities or within a region.

Project Title: *Squatters Project*
Capital of Culture: *Porto and Rotterdam 2001*
Dates of Project: *2001*

Concept of Project: This project explored the city, urban space and way space functions in the specific local conditions of Rotterdam and Porto. International artists were invited to explore

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[8] Project number 67 in Istanbul ECC 2010
[9] http://www.genova-2004.it/default.asp?id=376&lingua=ENG

these two cities. Local differences were emphasised side by side by screening two films using the same script but shot in the respective cities. A fundraising project in Rotterdam to plant trees in Porto was organised. Francis Alÿs (Belgium, Mexico) exhibited his archive, including some famous walking projects. The singular nature of each project and location gave "Squatters" a cell-like structure. Each work constituted a mini-exhibition which claimed a specific urban location, giving it new meaning[10].

Annex C: SOME EXAMPLES OF THE EUROPEAN DIMENSION OF RELEVANCE TO THE CONCEPT OF EUROPEAN CAPITAL OF CULTURE

In some cases, the two aspects mentioned above, namely the themes and the way in which events are organised, can be looked at together. Together, the content and organisation of events forming the programme can present a European dimension which goes beyond mere co-financing.

At this level, emphasis should be laid on the importance of intercultural exchanges for the promotion of diversity and dialogue with third countries. This relates to the attention paid to artists born outside Europe who are living in the Capital of Culture or the importance attributed in the programme to countries or communities which have played a part in the city's history. It would also be feasible to invite artists in residence and, more generally, to introduce measures to foster cultural exchanges. This is not an exhaustive list. Experts have pointed out that, in practice, the European aspect of some of the themes put forward often stems from the partnerships established.

> Project Title: *The "Balkan Consulate"*
> Capital of Culture: *Graz 2003*
> Dates of Project: *2003*

Concept of Project: The "Balkan Consulate" created and run in Graz for a period of one year not only provided the opportunity for artists from the Balkan countries to exhibit in Graz, but also allowed a discussion on the transnational, European dimension of "the Balkans" and invited the artists to prepare the exhibitions in Graz themselves, based on their respective background and experience and on how they perceive their work.

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> Project Title: *Partnership with Romania, especially Sibiu*
> Capital of Culture: *Luxembourg 2007*
> Dates of Project: *Ongoing*

Concept of Project: The Sibiu region was the destination for many migrants from Luxembourg and present-day Germany in the twelfth century. Reminders of those Saxon migrants are still felt to this day since a variant of the Frankish language very close to present day Luxembourgish continues to be spoken by part of the current indigenous population. The

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[10] www.absolutearts.com

programme includes an inauguration of the "Maison du Luxembourg" in the centre of Sibiu. An existing cultural route in Sibiu will be improved. There will be exchanges with artists from Sibiu's gypsy population.[11]

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Project Title: *Access All Beckett*
Capital of Culture: *Cork 2005*
Dates of Project: *2005*

Concept of Project: Paris-based Gare St. Lazare Players, a theatre production company, have become synonymous with the work of Samuel Beckett. Cork 2005 invited Gare St. Lazare to be resident in Cork in order to make their work visible and in particular to explore the city through the Beckettian aesthetic. Gare St. Lazare Players presented a unique series of Beckett's prose work including "Texts for Nothing", "III Seen III Said" and "Enough", in locations around the city which are normally closed to the public.[12]

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Project Title: *Enlargement*
Capital of Culture: *Cork 2005*
Dates of Project: *2005*

Concept of Project: Conscious of the historic moment, and to mark the extension of EU boundaries to embrace other nations, Cork 2005 celebrated the reintegration of Eastern Europe. The intention was to stimulate, engage, challenge and educate every local citizen and every visitor to Cork by hosting a series of exhibitions on the cultures of the New Europe. The ten new Member States presented their culture – in their own terms and style - for a month each. Cork was the proud host of these creative embassies, enhancing the significance of local and global cultural interaction, enriching international cultural exchange and creating new artistic networks.[13]

Project Title: *Photo-Bridge*
Capital of Culture: *Istanbul 2010*
Dates of Project: *Throughout 2010*

Concept of Project: The goal is for artists from European Capitals of Culture to meet one another, and in particular for photographers, who employ the most potent artistic medium of our age, to promote Istanbul abroad. For one year, Istanbul will therefore become the capital for cultural encounters between photographers of different origins. Via the project, residents of Istanbul will get a fresh look at the 37 European Capitals of Culture, and young Turkish

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[11] Page 50 Luxembourg and the Greater Luxembourg Region, European Capital of Culture 2007
[12] Page 35 Cork 2005 European Capital of Culture
[13] Page 57 Cork 2005 European Capital of Culture

photographers will be selected to shoot different capitals. Conversely, young photographers from the 37 Capitals of Culture will stay in Istanbul for one week to take shots of the city.[14]

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Project Title: *Cities on the Edge*
Capital of Culture: *Liverpool*
Dates of Project: *2008*

Concept of Project: Liverpool has a project entitled "Cities on the Edge" dealing with five port cities (Liverpool, Marseille, Naples, Istanbul and Gdansk). These cities have many common themes, including port heritage, migrant populations, social and economic problems and unique identity within their country. Liverpool also has a strong twinning project with Shanghai and New York – such projects are successful because there are beneficial reasons for these cities to twin.

Project Title: *Relocation*
Capital of Culture: *Cork 2005*
Dates of Project: *May - July 2005*

Concept of Project: Cycle of off-site theatre performances. The company in Cork forged an alliance with three other European companies (from France, Poland and the UK) to produce a season of off-site performances in unusual and historic sites in the heart of Cork.

l) Organisation of specific activities designed to support and develop creative work, encourage artistic innovation and generate new forms of cultural action and dialogue.

Project Title: *Age of Simulation Conference and Exhibition*
Capital of Culture: *Linz 2009*
Dates of Project: *Conference January 2009, Exhibition January-August 2009*

Concept of Project: A project based on the topic of the "Age of Simulation". Bill Buxton, Moses Boudourides (UK), Ken Perlin (US), Vladimir Batagelj (SI), Eric Klopfer (US) and many other international experts from the fields of education, science and research are working on this interdisciplinary project. Evening performances round the programme off.

m) Organisation of specific cultural projects designed to bring young people to the arts.

Project Title: *New Europeans*
Capital of Culture: *Cork 2005*

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[14] Project number 41 in Istanbul ECC 2010

Dates of Project: *Exhibition hosted from April 2004 and then touring*

Concept of Project: "New Europeans" was a photographic and writing project which highlighted the dreams and aspirations of young people in Europe today, regardless of their background. It worked with ten young people in each city, half of whom were born there and half of whom were immigrants. The project enabled both asylum-seekers and local young people to project their own images, aspirations and fears in a public place. It involved debate, discussion and exhibition, and all aspects examined the concept of new European identities and focused on cultural difference, integration and concepts of citizenship. The project was created by Cork 2005 in partnership with NASC, Ógra Chorcaí and the British Council.[15]

n) Organisation of specific cultural projects designed to increase social cohesion.

Project Title: *The Culture Ants March Towards 2010*
Capital of Culture: *Istanbul 2010*
Dates of Project: *2010 for three years*

Concept of Project: The purpose of the project is to raise children's awareness of life in a European city of culture, help them recognise the multidimensional challenges of life on their individuality, and channel their knowledge and skills towards a positive attitude and personal growth. The project starts with 6th grade students.[16]

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o) Developing high-quality and innovative European cultural tourism with due allowance made for the importance in this connection of managing cultural heritage on a sustainable basis

Project Title: *A sustainable tourism and urban regeneration project*
Capital of Culture: *Istanbul 2010*
Dates of Project: *Ongoing throughout 2010*

Concept of Project: The project is uniquely designed to carry Istanbul to 2010 and encompasses the "Anemas Dungeons", "Tekfur Palace" and "City Walls" projects of the Istanbul Metropolitan Municipality in a way which will support urban regeneration and sustainable tourism. It establishes a completely new, independent, alternative permanent itinerary for cultural tourism along the City Walls running from Edirnekapi to Ayvansaray. It enables foreign and Turkish tourists who wish to explore the historic-cultural heritage of remarkable linguistic, religious and cultural diversity along this route to extend their tours by a couple more hours of visits to sites of the Jewish, Christian and Muslim faiths and to the City Walls, the Tekfur Palace and the Anemas Dungeon. The diversification of itineraries also has a favourable economic, social and cultural impact on the local community.[17]

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[15] Page 37, Cork 2005 European Capital of Culture
[16] Project number 61 in Istanbul ECC 2010
[17] Project number 7 in Istanbul ECC 2010

p) Use of other European languages.

> Project Title: *Cork 2005 Translation Series*
> Capital of Culture: *Cork 2005*
> Dates of Project: *Ongoing throughout 2005*

Concept of Project: The project involved 13 countries and 26 poets. The Munster Literature Centre sent 13 Cork poets travelling in Europe to translate and publish 13 poets of the New Europe. One poet from each of Slovenia, Czech Republic, Poland, Estonia, Romania, Latvia, Turkey, Lithuania, Hungary, Cyprus, Malta, Slovakia and Bulgaria was paired with one of the 13 Cork poets. The Translation Series highlights Ireland's continuing commitment to the literary culture of the New Europe.[18]

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q) Developing European networks.

> Project Title: *Istanbul and Sister European Capitals from Past to Future*
> Capital of Culture: *Istanbul 2010*
> Dates of Project: *Throughout 2010*

Concept of Project: The project seeks to raise awareness of cultural values and preserve them for the next generations by creating an international database which will guide primary- and secondary-school pupils, university students and families. It envisages a computer-supported international network of cultural and historical initiatives starting from Turkey and extending to European capitals.[19]

Annex D: City and citizens: a participative European Capital of Culture

The purpose of this Annex is to underline the importance of the population's participation, as mentioned in the "City and Citizens" criteria. It is one of the keys to success for a Capital of Culture.

Applicants will specify how they intend to ensure the participation of the population, which will be encouraged by the media and also by more direct public involvement via, for instance, major street events, travelling artists, a network of voluntary "ambassadors" etc. All innovations in this field will be welcome.

Promoting the culture, arts and heritage of the city can help to improve the city's image and its inhabitants' relationship with their urban environment.

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[18] Page 59, Cork 2005 European Capital of Culture
[19] Project 38 in Istanbul ECC 2010

a) Citizen Participation in the Cultural Life of the City.

Project Title: *Volunteer Programme, Liverpool Welcome*
Capital of Culture: *Liverpool 2008*
Dates of Project: *2005-2008 and beyond*

Concept of the project: The Volunteer Programme aims to give the residents of Merseyside an opportunity to get actively involved in events hosted by the Liverpool Culture Company (the organising body of Liverpool 08). It will give thousands of people the chance to take training, meet fellow volunteers and cultivate a sense of pride in their city as a Cultural Capital. The effects of the Volunteer Programme are expected to be far-reaching and long-lasting as people from a range of backgrounds improve their key skills through comprehensive training packages, learn more about their city's heritage and engage positively with tourists.

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Project Title: *Habitants*
Capital of Culture: *Lille 2004*
Dates of Project: *Throughout 2004*

Concept of the Project: Lille 2004 was a grass-roots project involving regular meetings with local people from each "quarter" from early 2002. The participation of inhabitants in the preparation of events (such as *les Fallas*, a tradition from the city of Valencia in Spain, quickly adopted by the local people in Lille) was a key factor in its success. The "recruitment" of Ambassadors extended the Lille 2004 project to include the towns and districts of the region. The team of organisers selected projects put forward by local residents and associations. The twelve *Maisons Folie* created a unique network of new venues, whose primary function was to encourage local people to meet the artists who work there. The *Maisons Folie* were not installed in the centre of towns but in disused buildings in more remote areas. They were open to artists from everywhere and made a substantial contribution to the sustainability of projects between artists and inhabitants throughout and after the cultural year.[20]

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Project Title: *Participation Culture and Practices Among Young People in the Life of the Local Community*
Capital of Culture: *Genova 2004*
Dates of Project: *March - October 2004*

Concept of the Project: The proposal from Arciragazzi Liguria stemmed from the desire to reflect on, spread and promote the culture of participation and responsibility of young people at both Italian and international level. The initiatives planned concerned distance learning for groups of young people in at least four European cities (plus Genoa). These cities were to work on their proposals and conceptualise experiences with respect to the theme of "participation of young people in the life of the local community", with constant contact and

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[20] www.lille2004.com

exchanges among them. In October 2004, a meeting of their delegates was held in Genoa (International Kids Forum). On that occasion, the presenters worked on a Genoa Charter for the participation of young people in the life of the community.[21]

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Project Title: *Neighbourhood Secrets*
Capital of Culture: *Stavanger 2008*
Dates of Project: *2004-2009*[22]

Concept of the Project: Neighbourhood Secrets will be a forum for encounters between international artists and the local community in association with the most important buildings and sites in the region. Today, the inhabitants of the Stavanger region comprise more than 100 different nationalities. The project asks: How internationally-minded is the average citizen of Stavanger and Sandnes? How do the citizens of Stavanger view their own city? What happens when citizens are confronted with challenging, contemporary relational art? How do they view what happens when people from other cultures settle in their own city? Neighbourhood Secrets will generate public interest and enthusiasm for the development of the aesthetic qualities of their city as the starting point in a debate concerning their sense of identity. We hope to invigorate both individual citizens and the public at large. A competition will be announced to find between five and eight of the most significant buildings in Stavanger and Sandnes. Furthermore, a general debate about architecture, aesthetics and urban development will follow. All citizens will therefore be active participants from the outset.

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b) Citizenship of Children and Young People.

Project Title: *Cité Ideale*
Capital of Culture: *Lille 2004*
Dates of Project: *Throughout 2004*

Concept of the Project: The participation of the State school in Lille and the surrounding region. The project included a vast programme associating hundreds of primary, secondary and technical schools from the *Académie* (education board) of Lille around the theme of "*Cité idéale*". Pupils were encouraged to take part in numerous artistic disciplines (literature, architecture, gastronomy, etc.), thinking about an ideal future and a new art of living as inspired by Lille 2004. Over 900 projects came about, in tandem with many visits to Lille 2004 events and exhibitions by schoolchildren. Some classes participated directly in projects which were included in the official artistic programme.[23]

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[21] http://www.genova-2004.it
[22] Page 10 of the Stavanger "Open Port" Application
[23] www.lille2004.com

Project Title: *The Invisible Cities of Childhood*
Capital of Culture: *Genova 2004*
Dates of Project: *2004*

Concept of the Project: The invisible cities of the author, Italo Calvino, were chosen as reflections on urban life, for a vision of different perspectives of the city and for a view which unveils unusual worlds, encounters, perceptions, forms and possibilities of life; in other words, a revealing outlook like that of the child. Genoa 2004 seeks to explore children's views of the city as part of the construction of a new and variegated world of knowledge, imagination and relationships which reflect the transformations of urban life and foreshadow the communal life of the future. The basis for identification of the invisible cities of childhood is formed by the wealth of research into how children perceive, live, discover and explore cities, carried out by the educational services of Genoa City Council in conjunction with schools and cultural associations. Each of these visions contains fundamental elements of the "educational city" and highlights the ways in which children promote and experience new cultural forms.[24]

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Project Title: *Young Europe, Young Lithuania*
Capital of Culture: *Vilnius 2009*
Dates of Project: *July-August 2009*

Concept of the Project: This project will give new Europe's teenagers and youth a chance to better comprehend their European identity and values and to discover new opportunities for long-standing cooperation. Lithuania was the first State of the former USSR to declare the restoration of its independence in 1990, thereby launching the 20th century's historical struggle for freedom. Since 11 March 1990, about 30 000 new citizens have been born every year in Lithuania: in 2009, about half a million children and young people will therefore have been born into an independent Lithuania.[25]

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c) Celebration/Promotion of the City outside of its borders.

Project Title: *Photo-Bridge*
Capital of Culture: *Istanbul 2010*
Dates of Project: *2010*

Concept of the Project: The goal is for artists from European Capitals of Culture to meet one another, and in particular for photographers, who employ the most potent artistic medium of our age, to promote Istanbul abroad. Thus for one year, Istanbul will become the capital for cultural encounters between photographers and their cultures. The photographs will demonstrate the unique approaches and impressions of artists rather than the conventional ones of information brochures. Via the photography project, residents of Istanbul will get a fresh look at the 37 European Capitals of Culture, and young photographers will be selected

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[24] http://www.genova-2004.it
[25] Page 23, Vilnius CV, Creativity and Vitality

from Turkey to shoot different capitals. Conversely, young photographers from 37 Capitals of Culture will stay in Istanbul for one week to take shots of the city.[26]

Annex E: City and Citizens: a medium- and long-term catalyst event

The lasting nature of the European Capital of Culture event is another of the major challenges of this initiative: the event must not be considered as an end in itself; it is a springboard or catalyst for achieving a longer-term objective. The candidate cities must be aware that, given the cost of organising such an event, it cannot be considered as a one-off occasion lacking a longer-term vision. This vision will be borne in mind when planning the year: experience shows that preparations must be made for the post-Capital of Culture well before the event.

The lasting nature of the project will therefore be one of the key elements in the application.

So far, sufficient advantage has not been taken of the long-term development potential in many cities which have been a Capital of Culture. However, this potential can take different forms, each one depending on the city's special features, strengths and weaknesses: infrastructure can be one of the aspects of this development – on condition, of course, that it continues to be used appropriately after the year in question – but it must also include the projects, networks and organisations which endure after the Capital of Culture year, the image of the city, its positioning in terms of tourism, etc. All these effects can also be combined through, for example, a long-term policy of urban regeneration through culture.

The follow-up to Lille 2004 provides a good example of this: one of the objectives achieved by Lille 2004 was to transform the city's image, or more precisely to adapt it to the current reality, placing Lille on the European map and also making the city's cultural development and potential visible to its inhabitants. In view of the population's enthusiasm for the event in 2004, Lille has decided to schedule a festival, called Lille 3000, lasting several months once every two years or so. It comprises cultural events centred on a different theme each time which is linked to openness to the world and innovation. The *Maisons Folie* play an important role in perpetuating the city's activity because they involve it in international cultural networks and European projects with other cultural structures and cities, thereby guaranteeing development for the future.

i) Impact of Capital of Culture on the Regeneration of the City.

> Project Title: *City in Transition*
> Capital of Culture: *Liverpool 2008*
> Dates of Project: *30 January 2006 - 31 December 2006*

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[26] Project 41 in Istanbul ECC 2010

Concept of the Project: The city is undergoing profound change at a rapid rate – faster than many of its citizens can easily comprehend. The title of European Capital of Culture 2008 has exacerbated a pace that had already started to pick up over the last decade. Cities and civilisations are always being torn down and rebuilt. Presenting a programme of works around this theme aims to enable the people of Liverpool and Merseyside to think more clearly and openly about these matters through the arts. The programme features talks, debates, walks, exhibitions and local and international performances - all connected in some way to architecture, building and the way cities change.[27]

j) Infrastructure.

Project Title: *Opening of the Pompidou Centre*
Capital of Culture: *Luxembourg 2007*
Dates of Project: *May 2007*

Concept of the Project: The new Pompidou Centre will be opened in the new Amphitheatre quarter. This is the first time ever that a national cultural institution based in Paris has been decentralised. This decentralised museum in Metz will allow the public to see some of the 13 000 objects of art which are not on display in Paris. A full array of outlying events across the disciplines will make the launch of the Pompidou Centre one of the headline features for Metz.[28]

k) Contributing to a Sustainable City.

Project Title: *Norwegian Wood*
Capital of Culture: *Stavanger 2008*
Dates of Project: *2006-2008*

Concept of the Project: Stavanger 2008 wishes to invite prominent architects from Europe and elsewhere in the world to design buildings for the city centre and its transformation areas, all of which will be built. Wood will be shown to be a natural and pollution-free material and a renewable resource. The recycling of wood will be a parallel theme of the project. Architects will be invited from Finland, Switzerland, Austria, Germany, Norway, the USA, Canada, Russia and Japan, countries which have long traditions in utilising wood as a building material in new and exciting ways.

Annex F : OFFICIAL GRAPHIC FORM TO BE USED IN ANY COMMUNICATION MATERIAL

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[27] www.liverpool08.com
[28] Page 56 of Luxembourg and the Greater Luxembourg Region ECC 2007, Application Proposal

1. ON APPLICATION PROCEDURES

1.1. Who can apply? Is there a definition of the size / entity of the city?

There is no definition, but the ECOC are big projects and require a certain critical mass (substantial cultural and tourist infrastructure, administration services, capability to manage the European dimension, budget).

1.2. Is the selection organised at national or at European level?

It is organised at the national level and the call for applications is published by the national government, but the selection panel is comprised of six nationally appointed members and seven members designated by the European Institutions. The national authorities (in general the Ministry of Culture) manage the competition, in close cooperation with the European Commission. The guide for cities and the document to be filled in by the bidding cities (so-called "proposed application") can be found on the European Commission's website.

1.3. Is the jury the same at pre-selection and selection stage?

Basically, it is the same. However the European panel members are renewed every 3 years (by groups of 2 or 3). So some of the individuals may change between the pre-selection and the final selection stages.
Some members of the panel represent the entire panel for the visits of the pre-selected cities between the pre-selection and final selection.

1.4. How many cities can be shortlisted? Is there a limit?

There is no minimum number, but it should be a reasonable number, on the basis of the relevance of the bids in relation to the criteria. The idea is to give the cities which can win the opportunity to go forward and not to leave those with no realistic prospect of winning invest more time and money pointlessly.

1.5. What does the jury looks for in applications?

a) *Governance*: A solid structure, managed by competent people who have a certain independence from the political authorities, while at the same time enjoying their support. This entails a very delicate, but crucial, balance which needs to be carefully managed. Sound governance is based on the involvement of all key partners with a clear division of tasks and roles. A well structured application should give reasonable details on: finances, management team, programme. The bidding cities do not have long to present their bids, so it is crucial that the participants and speakers are well-prepared. The documents which are submitted and the presentations should be consistent.

b) *Finances*: the application should have a reliable budget, with strong commitments by the different local, national and private sources.

c) *Citizens' support*: the application should demonstrate convincingly that the project involves all citizens, it should not be a project only for élites.

d) *European dimension*: this dimension should not be added in but fully and creatively integrated into the city programme. A tip for bordering cities: build your project on the basis of the identity of the city, value its different cultural components and use transnational cooperation for the programme activities.

e) *Programme*: at the time of the application the programme should not look already closed, but it should include a good indication. Some useful tips: avoid piling up too much in the programme and make it consistent. On the other hand, take care to avoid just organising a festival; you need to plan an entire year of cultural projects.

f) *Communication*: big cities are probably aiming at being in the headlines of the international news very often. Smaller cities tend to target communication differently, seeking to make the most of the network of partner cities and regions.

In a nutshell: put together an exciting bid, full of enthusiasm, open up to all relevant partners (local and international), with the right balance between the support of the political authorities and private sponsorship, the support of the business world, and matching the criteria of the action (European dimension, citizens involvement)!

2. ON GOVERNANCE

2.1. Who should bid? An autonomous agency or a local authority? Is partnership necessary?

The bid should be prepared by relevant people, dedicated to it. The support of the local authority is essential. Successful capitals have strong, inclusive partnerships. You have to mobilise all actors: national, regional, local and cultural stakeholders.

2.2. What is the role of the artistic director? Should he/she be already appointed at application stage?

If the artistic director was already on board at application stage it would be a strong point, but it is very rare. However, the team in charge of preparing the bid should be able to explain to the panel how they intend to select the artistic director. The view of the artistic director (if appointed after selection) should be consistent with the concept prepared at selection stage.

2.3. Who should sit on the board?

There is no fixed rule. Just to give you some examples, in Turku the Minister of Culture sits on the board, while Luxembourg felt that a key success factor for them was to have no politicians on the board, only stakeholders and civil servants. Tallinn has tasks shared between the executive body, the board and a creative council advising on the content of projects. The most important thing is to make sure that the board is able to take decisions quickly and consistently. Build trust between the executive body and the board.

2.4. Could a Commission representative sit on the Board? New Member States often feel they are left alone with shaky governance.

No, the city is responsible for implementing the event. Nevertheless, the Commission follows the preparations of the event very closely, through a monitoring phase: regular meetings between the panel and representatives of the city are organised between the designation and

the beginning of the event to take stock of the preparations and provide guidance and advice. The delegation of the Commission in the Member State concerned can follow the preparation of the event on a daily basis, as an observer.

2.5. How to manage communication with partners and stakeholders about the preparation of the event?

Manage the information flow carefully. In Luxembourg newsletters were regularly issued for project partners and political stakeholders, to keep everybody informed and involved and avoid the spreading of rumours. There were three selection rounds of projects, with information on applying projects available on the internet. Tight and detailed contracts with partners are essential. Diversify the communication strategy according to your different audiences. In Essen, an elaborated structure, involving the 53 cities of the area is in place, with a lot of regular meetings to make the information circulate.

Regarding this item, Liverpool 2008's recommendations are as follows :

- Ensure an open access, interactive communications system with a call for ideas on a website early on. Use it to keep debate going throughout the process and to connect and extend the network of artists, thinkers, organisers, producers, cultural institutions and community organisations engaging with each other.

- Float thematic ideas at open brainstorming meetings with artists in the initial stages and continue to have joint meetings to create a splash and ferment of ideas. You can have a competition for responses to a theme or project idea as well as commissioning curators or arts producers but start early on in the process. These could become integral to the preliminary programmes building up to the year as ECOC.

- Work from as early as possible with your local artists and arts organisations to identify mutually interesting project ideas and allow time to test ideas. It will also help enormously in the process of building trust and long term partnerships, key for wider engagement.

- Make sure your project(s) are measurable, realistic, and timely, but also risky and edgy, even wild : innovative activities will attract far more public attention and better engagement from artists.

- Ensure projects are staggered evenly over your year and not bunched up at the end when they will compete for attention.

- Ensure sufficient advance marketing of your projects and coordinate with local partners. A dedicated marketing campaign is vital to get the message out. Ensure local artists and arts organisations provide the local knowledge and contacts and use Local Authorities to facilitate the campaign and general support (they normally have access to large databases, more personnel, extensive press/ media contacts, are often better adapted to sourcing suitable venues and negotiating more favourable rates).

- Insist on regular, face-to-face meetings with partners to build trust, manage expectations, offer support and make them aware of connections with other projects, artists, themes and approaches.

- Insist partners commit real funds and resources to projects to ensure they are fully engaged with the process.

- Insist partners develop an exit/legacy strategy.

- Focus on projects with a high potential to engage the wider public and make maximum impact in your neighbourhoods (don't focus activity purely on your city centre).

- Estimate the lead-in time required to develop transnational European partnerships carefully.

- Avoid exposing your artists and cultural producers to unnecessary risk. Ensure contacts (and the resources to put them in place) are available as early as possible.

- Don't expect partnership projects to be self-sustaining all the time, it normally takes at least one partner to keep driving the process forwards. Cultural/artistic leadership overall is vital as well as individual projects. This is a separate role from project management and essential for the public sector to acknowledge when leading on cultural programmes.

- Avoid having too many large projects (7-8).

- Anticipate the possible language barriers which could impede your projects. Strive to share information in more than one European language.

2.6.   How to strike the balance between money, timing and the programme?

Partnership is fundamental to each of these issues: for sponsorship, to work with artists, and to put together a realistic and exciting timetable. When you begin to devise the event, think big, list activities, calculate their costs and start raising money (public and private) and lobbying with politicians. At selection stage, be realistic to be credible and able to fulfil the commitments. Secure your money the best way you can: from the experience of many capitals, financial failures did not come from uncontrolled expenses, but from sponsorship which was withheld. Centralise the budget under the control of the management body.

2.7.   How to involve private sponsors?

Involve them earlier on in the process: you will be able to offer them extensive coverage for years (preparation plus the Capital year). This is more attractive than sponsoring a festival or a short term event. Avoid financing projects entirely: have partner organisations to co-finance them, so that they feel responsible and diversify your resources. In Lille the ECOC agency financed projects up to 30%. Reserve some money for the follow-up of the Year and publicise them, to attract sponsors for the following years.

In Stavanger 2008, a third of the budget had to come from private sponsors. It was very difficult to persuade businesspeople to put money in artistic programmes, in what looked like dreams to them, but they succeeded. Persuade stakeholders to open up to other countries for artistic cooperation.

2.8. How to plan your budget over the years?

Take into account that most expenses occur the year before the event and prepare your budget accordingly. Avoid relying too much on ticket income, if you want to widen access and keep tickets low or free of charge. In Linz a season ticket covering the entire year was pre-sold on the Internet. A successful alternative source of funding is quality merchandising.

3. ON THE RELATIONSHIP BETWEEN THE CITY AND THE REGION

What is the relationship between the city and the region involved?

The title goes to the city, even though the region may be involved. The cities involved in the programme will have to support the leading city, from a communication and management point of view, beyond differences among political parties.

4. ON THE CONTRIBUTION OF THE COMMISSION

What is the Commission's contribution to the ECOC?

Until 2013 the Commission awards the Melina Mercouri prize (in principle1,5 million per capital), provided that the Capital fulfils its commitments and takes into account the selection and monitoring panels' recommendations. Beyond the 2013 title, the amount per Capital has not yet been decided yet (although at this stage it is expected to remain more or less the same).

5. ON THE LOGO

How and when should the logo be used in the application process?

The logo of the city as European Capital of Culture should not be used in a misleading way: refer to "candidate city" until you are designated.