

**REPORT
OF THE SELECTION MEETING
FOR THE EUROPEAN CAPITALS OF
CULTURE 2011**

**Issued by
The Selection Panel for the European Capital of
Culture (ECOC) 2011**

June 2007

This is a report of the meeting of the 2011 European capital of Culture Selection Panel on 4th June 2007. The report is addressed to the European Parliament, the Council, the European Commission and the Committee of Regions.

I Background

The European Capitals of Culture (ECOC) initiative, a major European Union activity, is a way of bringing together people from the European Union and other European countries who are involved in culture. The objective is to highlight the richness and diversity of European cultures and the features they share, as well as to promote greater mutual knowledge and understanding among Europe's citizens.

“The European City of Culture” project was launched in 1985 by the Member States meeting in the Council on the initiative of Mrs Melina Mercouri. Since then, the event has grown in popularity every year, and is now well known to European citizens.

Until 2004, the European Capitals of Culture were designated by the Council on the basis of intergovernmental cooperation. Decision 1419/1999/EC of the European Parliament and of the Council established a Community action for the European Capital of Culture event for the years 2005 to 2019. By this decision, a *new nomination procedure* was introduced whereby each year; one city of a Member State is designated as European Capital of Culture, following the order listed in the annex to the decision.

A modified Decision was adopted in February, 2005, in order to integrate the 10 Member States which joined the EU in 2004. The modification means that for each year from 2009 to 2019, two Member States will be entitled to make proposals to the EU: one from the Member States which joined the EU in 2004, another one from the others.

The scheme of designating the European Capitals of Culture was modified in 2006, following recommendations from stakeholders of the event, in order to have a designation more efficient, more transparent, more European. Consequently, the only Decision applying currently is the Decision 1622/2006/EC.

Since the new cycle to have cities designated as European Capitals of culture takes 6 years, Article 14 of Decision 1622 lays down transitional provisions for the 2011 and 2012 title.

The nomination for European Capitals of Culture concerning the years 2011 and 2012 are governed by the following procedure :

- The national authorities of the relevant countries (Estonia and Finland for the 2011 title, in accordance with the Annex of Decision 1622) nominate one or

several cities, four years before the event is due to begin. The nominations are notified to the European Parliament, the Council, the Commission and the Committee of Regions.

- A selection panel meets and issues a report on the nominations judged against the objectives of the action and criteria specified in Decision 1419/1999/EC (unless the city decides to base its programme on the criteria set out in Decision 1622). The report is submitted to the Commission, the European Parliament and the Council.
- The European Parliament may forward an opinion to the Commission on the nominations within three months after the receipt of the report.
- The Commission gives a recommendation on the designation of the Capitals of Culture to the Council. The recommendation takes the opinion of the Parliament and the selection panel's report into consideration.
- The Council officially designates the cities in question (one from each Member State entitled to make proposals) as the European Capitals of Culture for the year in which they have been nominated.

The *selection panel* shall be composed of seven leading independent figures who are experts on the cultural sector, of whom two shall be appointed by the European Parliament, two by the Council, two by the Commission and one by the Committee of the Regions.

II The selection panel and the candidate cities for 2011

1. The selection panel

On 3 April 2007, the Commission appointed Sir Robert Scott and Mr Jordi Pascual I Ruiz by written procedure number E/603/2007.

The European Parliament decided, during its Conference of Presidents of 24 May 2007, to nominate Ms Danuta Glondys and Mr Gottfried Wagner.

The Culture Council appointed Mr Seppo Kimanen and Dr Thomas Angyan in November 2006. The two candidates had been nominated by the Finnish and the Austrian Council presidencies, in accordance with the Council Decision of 17 December 1999 (2000/C 9/01).

The Committee of the Regions presented their choice of member, Mr Jyrki Myllyvirta, in its letter of 3 April 2007 from President Delebarre to Commissioner Figel'.

2. Candidates for 2011

Finland and Estonia are the two Member States entitled to make proposals for the 2011 European Capital of culture title.

With his letter of 03 January 2007 to Commissioner Figel', the Head of the permanent representation of Finland to the EU submitted the nomination of Turku for the title of European Capital of Culture.

With his letter of 15 December 2006, the Estonian Minister of Culture Raivo Palmaru submitted the nomination of Tallinn for the title of European Capital of Culture.

III Meeting of the selection panel in Brussels, 4th June 2007

1. Organisation of the meeting

On the initiative of the Commission, the Selection Panel members were invited to a meeting on 4th June 2007 in Brussels. Mr Myllyvirta was not available on that day and did not attend.

The applicant cities were invited to present their applications and to answer questions from the panel members. The panel's members had received copies of both applications prior to the meeting.

The agenda of the meeting was as follows:

4th June 10.45 a.m. – 5 p.m.:

1. Opening by the European Commission, Presentation of the context and the role of the selection panel in accordance with Decision 1622/2006/EC by Vladimir Sucha, European Commission, Directorate General for Education and Culture. Nomination of the chairman.
2. Presentation of the proposal by representatives from Tallinn and questions from the Selection Panel.
3. Panel discussion (Closed).
4. Presentation of the proposal by representatives from Turku and questions from the Selection Panel to the delegation.
5. Brief joint presentation of Tallinn and Turku
6. Panel discussion (Closed).
7. Outline of the report and conclusion
8. End of meeting

Sir Bob Scott was elected chairman. The necessary absence of conflict of interest was raised as a crucial point during the opening meeting. It was confirmed that Mr Kimanen's Finnish nationality was not a conflict of interest regarding the Turku application. Nevertheless it was agreed that Mr Kimanen would not take part in the questioning of the Turku delegation.

The following were present from the European Commission as observers: Vladimir Sucha (Director Culture and Communication, DG Education and Culture), Jacqueline Pacaud (Culture Unit), Sheamus Cassidy (Culture Unit).

Representatives of each nominated city gave a presentation of their candidature and answered questions from the selection panel.

2. Summary of the presentation of the nominated cities:

A) Tallinn:

The Tallinn delegation was lead by the vice mayor, Ms Kaia Jäppinen.

In its audio visual presentation the representatives of Tallinn highlighted the city's long history. It is first mentioned in written documents in 1154. The city was awarded city rights in 1248. Today it's a fine example of Northern European development. This time capsule of European development is on the UNESCO world heritage list. Today more than 400.000 people live in Tallinn. One third of the population is not of Estonian background (according to the presenters 120 different nationalities live in the city). There are 12 universities, 15 theatres, and a magnitude of cultural activities.

Tallinn's mission as a European Capital of Culture is to create a cultural centre that is supported on every level by its urban community. It would like to prove that a small society built on a strong cultural foundation can be as much a success in organising such an event as larger nations.

- Tallinn's aims as a European Capital of Culture in 2011 are:

1. to create a more creative and culture centred city environment;
2. to accentuate the maritime past, for example by opening up the sea front;
3. to create a supportive environment for individual creative development;
4. to make the city more attractive for cultural tourism;
5. to have vibrant international co-operation, especially Estonia and Europe.

Two lines of action will be followed: first of all the city wants to develop building projects, secondly it is selecting a programme of activities in a bottom up manner.

- The following capital development projects are foreseen :
 1. *The Cultural cauldron*: to literally underline that Tallinn is a 'hot spot' of cultural development, a new hub of cultural activity is being created, which will play a major role in education. An old power plant will be re-developed as a centre for alternative arts. The plan is already underway and the plant will open in 2010 aiming at integrating arts and education, through performances, studio's etc. The importance of the creative industries for Tallinn will be focussed on during this project and the aim would be to establish a vibrant centre, with artists studios and space for public interaction, which Tallinn would like to go on playing a role in the cultural community way after 2011.
 2. *Physical improvements to the Tallinn song festival grounds*. Every 5 years a youth song and dance festival is held in Estonia. This extremely important festival marks the continuity of Estonian traditional culture, with thousands of people rehearsing strenuously to deliver a perfect performance. In 2011 Tallinn will provide a more extensive programme, with international and contemporary elements.
 3. The Tallinn City Theatre: a winter night's dream will take place in a new extension to the theatre, opening it up for more contemporary productions. Architects have been selected and the aim is to have the theatre up and running in 2010.
 4. A Kilometre of Culture: a stroke of the coast running from the prison in the west to the song festival grounds in the south will be opened up so as to provide a stretch of land for exhibitions, performances, manifestations emphasizing Tallinn's multicultural population and its openness to the sea and to the future. The festival of the sea will aim at emphasizing Tallinn's relationship with the sea. Together with Turku events will be organized (for example a sailing regatta, but also cultural cruises). The hope is that these projects will also contribute to intercultural dialogue.

- The programme will be based on the following elements :
 1. *Back to our roots* based on workshops and public meetings;
 2. Co-operation on an international level, contributing to the sense of belonging to the European Union;
 3. Sustainable development;
 4. Social inclusion (social cohesion);
 5. Innovation (cultural industries).

For these programmes an open call for proposals was launched in 2006.

- There will be 4 key events in 2011:
 1. Youth song and dance festival, 20.000 participants in 3 days;
 2. Festival of the sea: entertainment, sport, opening maritime museum, sailing regatta and possibly cultural cruises in co-operation with Turku;
 3. Black nights film festival (which will celebrate its 15th anniversary in 2011 and will build on n the European Film Awards Festival in 2010);
 4. Old Town Days: thematic exhibitions looking into the town's past, but also events focussing on the folk calendar and reviving the deepest layers of Estonian culture and their introduction.

Many thematic programmes are being developed. During the presentation a selection was highlighted while at the same time it was underlined that the book on which this presentation is based, consists of a fraction of the ideas which have been gathered for 2011:

1. Masters and apprentices: the goal is to bring as many great masters of culture to Tallinn to hold short workshops and master classes and then to offer them residences for a longer period of time to share their experience. Openness is the keyword (the gatherings must be open and aim at young talent and artists).
2. Tallinn moves: sports promotion to get awareness of the need of a healthy lifestyle;
3. Cultural melting pot: in line with the cauldron project this activity is aimed at involving multicultural side of Tallinn.
4. Green Capital (improve living environment in Tallinn and endeavour to develop a European prize for green cities);
5. Culture Nights: during the summer months there will be activities aimed at attracting young people and new cultural groups in Tallinn to cultural outdoor events in the city. In the winter months there will be the Tallinn Black Nights Film Festival (POFF), an independent premier event that has run for ten years and has proven itself at an international level;
6. Bordering Memories : a memory project organised in cooperation between Finland, Estonia and Russia. Art and stories will entice discussion about a shared history.

The marketing and communication aims are to achieve a better profile for Tallinn as a dynamic, stable and mystical city. A dynamic profile of Tallinn is envisaged and at the same time Tallinn's mystical charm is a selling element which needs to be put in the limelight. For this reason the theme of an "everlasting fairytale" was chosen. A study was made to highlight the perception of the city people have; the idea of "the city never completed" (referring to a founder myth of Tallinn) was raised.

The delegation underlined that Tallinn is following a "bottom up" manner to involve large parts of its population and civil society organisations in the planning phase for the project. There will be a Foundation for Tallinn as the Capital of Culture, which will be responsible for preparing and implementing the program for the European Capital of Culture 2011. This foundation will be run by a management and a supervisory board. Use will be made of a Creative Council, consisting of representatives from different fields of culture, which will advice the program director. A separate artistic director is not foreseen.

The budget is 40 Million Euros.

B) Turku:

The Turku delegation was led by Deputy Mayor Kaija Hartiala, responsible for health care, social care, youth, sports and culture.

The delegation from Turku stressed that the preparation of this application has already set a great deal in motion. The theme for Turku's European Capital of Culture is Turku on Fire, meaning that Turku is hot with creative activity, and referring in the same time to huge fires which happened in Turku's history. A cooperation process has been implemented and thousands of people created a sizzling sensation by their activities which helped to prepare this application and their enthusiasm has sparked co-operation abroad with for example St Petersburg and Tallinn.

Turku 2011 is designed as a step to the global plan for the city up to 2016.

Turku aims to draw Europe's (and international) attention to the Baltic Sea region. In its application it underlines the common European goals of increasing the well-being and cooperation between Europeans, promoting the creative industries and contributing to sustainable development. Turku wants to be a capital of culture giving space for cooperation and dialogue. It wants to challenge traditional boundaries of culture and bring together people from all walks of life to participate in the activities going on in 2011. The city has a rich history and culture. The activities in 2011 should improve and expand these and contribute to a development that will continue well after 2011. As a contemporary city Turku will focus on marginal and new forms of art contributing to a creative urban environment. Turku hopes that its experiences developing this year can be shared (as best practices) with other cities and Member States.

The Turku' delegation stressed the values of the Turku 2011 Capital of Culture project, which include cooperation, the European dimension, open-mindedness, experiences, accessibility (at any level : financial accessibility, accessibility form abroad, accessibility for disabled people etc) and responsibility (especially aimed at achieving sustainable development).

The preparations for the European Capital of Culture year include several construction and renovation projects which implement the Turku 2011 vision and aims. These infrastructure projects will take place between 2008 and 2010, and are not included in the 2011 operational budget. The delegation presented the refurbishment and enlargement of the City library, and the project of building a Congress and Music centre.

Long term projects starting or finalised in 2011 were presented as well. For instance, the Development Centre for Creative Industries and Cultural Export will be established in the city in 2007.: Turku is a national pioneer in the creative industry and an important producer in the cultural and creative economy in Europe. It will be in charge of promoting the creative economy, cultural exchange and cultural export in Southwest Finland. This centre will continue after the 2011 year.

The planning and bidding process started a few years ago when the Mayor and Deputy Mayors of Turku expressed Turku's interest in becoming the European Capital of Culture in 2011 to the Minister of Culture. From that moment on the focus has been at involving people in the planning and idea building process. Hundreds of ideas were developed and enthusiasm was ignited. The delegation stressed that the publication handed in to the selection panel is the result of the national bidding process (national competition). This book is what was used to convince the national authorities that Turku should be the 2011 Capital of Culture.

An open call for ideas and projects was published in Autumn 2005 ; over 500 proposals were received.

-The call for proposals has led to 4 themes:

1. Memories and Truths: this project aims at building the future by remembering the past. Examples are a historical exhibition on fires in Turku, Time Machine (a project looking at the past, but also peering into the future), Bordering Memories (a project with Estonia, Russia and Finland bringing back memories and points of view based on a shared past);
2. Transformations: visible physical changes and new ways of experience time and space are dwelled on as way of out of the box experience of urban existence;
3. Exploring the Archipelago: this theme looks at Turku in the Archipelago. Part of the activities will be the Turku Baltic Sea Event, bringing tall ships to the Archipelago, but also getting people out onto the water. As part of this event the delegation points out that they would hope to have cultural cruises bringing tourists to harbour towns (Tallinn, St Petersburg, Turku);
4. Take offs: this theme aims at unearthing the underground arts and bringing them to the broader public. It wants to bring out that what's unique and special in Turku. Examples are the Form-Turku Design 2011 (underlining design in Turku), The Unexpected City (showing the unexpected sides of everyday life).

An additional call for project proposals will be published by Autumn 2007.

The delegation stressed that this bid for the Capital of Culture has had a snow ball effect. Since the bid three new public art works were commissioned and many cultural projects were embraced by private organisations. It has also led to better national cooperation between cities in the Forum of Finnish Cultural Cities (where experiences and best practices can be shared). This forum was created by the 7 applicant cities in the national competition. International cooperation received a boost (for example the partnership with St Petersburg).

With regard to the manner in which the work has been organised in the past and will be organised in the future the delegation stressed the important role played by the Turku 2011 Foundation which is governed by a board with a prominent Chairman and a managing director. The choice has been made not to have a separate artistic director.

A chart of the organizational structure, the budgetary planning as well as the outlines of the cultural programme and the objectives of Turku were presented and discussed. The budget is estimated at 55 Million €

During the joint presentation, Tallinn and Turku highlighted the cooperation projects between both cities envisaged for the 2011 year. Additionally to the joint opening week end (with special ferry connection between both ports), some project focusing on the common history and the Baltic sea as well as projects aiming at supporting artistic cooperation are planned.

IV The panel's assessment

In accordance with Decision 1622/2006/EC the role of the selection panel consists of assessing the proposals judged against the objectives of the action and delivering some advice on how to improve the project if necessary. The criteria to take in consideration for the 2011 candidate cities are those set out in Decision 1419/1999/EC(article 3 and Annex II)

This article states that the nominations shall include a cultural project of European dimension, based principally on cultural co-operation, in accordance with the objectives and action provided for by Article 151 of the Treaty.

The recommendations of the jury are based on the extent to which the received bids meet the criteria and objectives of the action.

1) Assessment and Conclusion

The presentations of the cities were followed by a dialogue between the panel and the delegation. The discussions focused on the European dimension and the European value added of the proposals, on the infrastructure of the cities to host big cultural events together with a big number of visitors from all over Europe, on the sustainable character of the cultural programme and on the ability of the cities to involve a broad spectrum of its citizens in the programme. Experience has grown that the programme can have a great impact on the cultural life in the cities extending well after the events take place. The panel asked the delegations to give their view on what would be carried on beyond 2011. Events such as these need artistic vision, so naturally the panel tried to form an opinion on whether the methods followed could guarantee true, outstanding, cutting edge contemporary artistic choices being made. In line with this the panel also asked additional questions related to the management structure (and possible (in)dependence from political structures) and artistic coordination of the project for the years to come as well as to the financing of the artistic programme and of the infrastructure to be put in place for the year 2011 and beyond.

A) Turku:

The selection panel was impressed by Turku's presentation. The bottom up approach is vivid and it's very clear it has truly involved citizens. However, the panel remarked that it was not entirely clear what the sustainable impact of the actions would be for

example on the creative industries. A figure of 2 billion Euros is mentioned with regard to the economic value of these industries. The panel asked for more detailed information on this figure to be submitted in writing.

The delegation gave detailed information on the programme. Having said this, the panel's feeling was that true artistic challenges and choices could be lost in the magnitude of ideas. The panel was not entirely convinced that the presented management construction and internal project selection criteria can guarantee contemporary and daring artistic choices being made to unearth the underground art Turku wants to bring to the foreground. The panel would advise that this be given more consideration. However it was very clear that many ideas have emerged. The great challenge now is of course to get the focus right and find a balance in the quality and diversity of the programme. In this respect the panel pointed towards the past Baltic Music Festival which was very successful and internationally acclaimed because of its focus on contemporary composers.

The panel was impressed by the description of the project *Bordering Memories* and by the partnership which is being forged between St Petersburg, Turku and Tallinn. The partnership in the context of this project can lead to cultural exchange, but also to next steps in development. The panel stressed as well the importance of the government's commitment in the event. Finally, the panel welcomed that the Capital Year programme is integrated in a convincing manner in the long-term cultural-development plan of the city.

B) Tallinn:

The panel acknowledged that Estonia, and Tallinn, had changed a great deal in the few years since independence. They also accepted that this "youthfulness" would have an impact on the development of new cultural infrastructures as well as the formation of the 2011 programme. They noted that the Bid Book included almost 400 millions of euros of capital investment in new and renovated buildings for cultural activity. As far as the 2011 programme was concerned this budget amounted to nearly 40 millions of euros. The panel asked the delegation if this level of expenditure was committed by the authorities. This guarantee was not forthcoming, it was "intended", but not confirmed.

The document and the presentation lead to some questions about the (contemporary) artistic content of the programme and the necessary excellence which is required for carrying the title ECOC, on how the European dimension would be addressed and also on the manner in which a broad spectrum of Tallinn's multicultural population would be included in the ongoing activities, particularly the large minority of people that have an ethnic Russian background. With regards to the latter, issues of inclusiveness in the planning and performance were asked, also in view of the still existing challenges and recent unrest. How open is the programme for 'new citizens'? Can the programme build bridges in a culturally diversified landscape?

The panel commented that the presentation focussed to an un-proportionate extent on cultural heritage and identity building through traditions, and was very vague in terms

of contemporary societal and artistic challenges. It wondered whether Tallinn was making enough use of its contemporary artists who could really function as Estonia's cultural ambassadors, and whether expertise from the international scene could help improving the application as well as the actual programme.

It was also remarked that the presentation remained considerably vague in terms of content and concrete planning. Finally, there was no evidence of the integration of ECO Year within any long-term plan for cultural development of the city.

Tallinn wishes to be seen as a stable and dynamic European Capital of Culture, a capital in a prosperous new member state of the EU that has successfully reshaped its societal and economic infrastructure, modern and though strongly reconnecting to the past traditions and history. It has survived the ravages of war, foreign domination and calamity. Its diversity remains preserved as a time capsule of styles.

Marketing wise the focus chosen lies on fairy tales and mystical secrets.

The panel agrees with the broad line of thought, but it asked the presenters if they were not worried that this could lead to folklore becoming the overriding theme for the activities in 2011. This aspect would not be sufficient to build a programme with a strong European dimension and attractive at European scale, as required by the title. The presenters acknowledged that the publication and the presentation showed a fragment of the ideas in stock at the moment and that in time a more contemporary programme open to and including a culturally diverse population could be presented.

The panel acknowledged the presenter's aspirations for a sustainable impact from the 2011 events. This however, did not seem evident from the figures supplied in the document presented. The figures presented at the panel meeting indicate a steep decline in investment in 2012.

In its role of advisory body, the panel invited the delegation of Tallinn to pay particular attention to the selection process that it will have to set up for the projects to be included in the programme.

Joint projects:

Both Tallinn and Turku stressed the potential which lies in the jointly planned activities for 2011.

2) The panel's recommendation

On the basis of an overall evaluation of the applications the panel – while suggesting some improvement in the areas commented upon (improvement of a considerably substantial scale in the case of Tallinn) - reached a consensus to recommend to the Institutions of the European Union that Tallinn and Turku host the European Capital of Culture in 2011.

The geographical situation of both cities gives a wonderful opportunity for them to help each other. Developing, completing and deepening the programme was essential to make the event a success: the committee underlined that the recommendation for a

designation of a European capital of culture is not the end but the beginning of a process leading to the ECOC event 2011. Therefore, the committee invited the cities concerned to step up their efforts to make the ECOC 2011 year a success, in the case of Turku mainly through cutting edge artistic projects, and in the case of Tallinn through revisiting some core assumptions of planning, inclusive participation and contemporary excellence. A constant commitment of the State and municipal and governments up to the event was essential as well, in particular regarding financial undertakings. However, as recommended in the documents available to the applicants, a fair degree of artistic and managerial independence from political structures is advisable to make the planning viable, robust, artistically and intellectually robust and solid.

3) Monitoring phase

In accordance with Decision 1622/2006/EC, the 2011 European Capitals of Culture will be submitted to a monitoring phase between the designation and the beginning of the event.

The monitoring will be carried out under the responsibility of 7 members designated by the European Institutions. This panel is called the monitoring and advisory panel. It shall be convened on two occasions between the designation and the beginning of the event to give advice on, and to take stock of the preparations for the event with a view to helping cities to develop a high-quality programme with a strong European dimension : the first monitoring meeting will take place by late 2008 and the final one by Spring 2010.

On the basis of the report issued by the monitoring and advisory panel after its second meeting, a prize in honour of Melina Mercouri shall be awarded to the designated cities by the Commission provided that they meet the criteria of the action and have implemented the recommendations made by the selection as well as the monitoring and advisory panels. The prize shall be monetary and shall be awarded in full at the latest three months before the start of the relevant year.

It will be paid via the new framework Culture programme.

The panel felt that the monitoring and advisory process to be implemented by the Commission will be a useful tool to assist the preparatory work to be achieved by Tallinn and Turku 2011.

• **Special recommendations regarding Tallinn :**

It was agreed that Tallinn will supply by end of August 2007, in particular, possibly advised by external experts, further documentation on contemporary, high quality art in the programme, on the role Estonian artists and their peers from abroad, can play, on the sustainability of the actions in years after 2011, on financial commitment from the State and municipal governments, and on the bridges needed to be built to involve a truly multicultural approach to the further development of the programme. Here again the challenge is to make artistic choices and the process would be assisted in the balance of representation in the organisation structure.

The panel advises the European Commission to find a way to implement an extraordinary meeting of the monitoring and advisory panel before the end of 2007. The panel also reaffirmed its willingness to communicate with Tallinn in the coming months in order to provide any assistance that is required.

Dr Thomas Angyan (Council designation)	signed
Mr Seppo Kimanen (Council designation)	signed
Sir Robert Scott Elected chairman (Commission designation)	signed
Jordi Pascual i Ruiz (Commission designation)	signed
Danuta Glondys (Parliament nomination)	signed
Gottfried Wagner (Parliament nomination)	signed