Curiosity and Passion

– the Art of Co-Creation

A Bid from Umeå to Become the EU’s Northernmost European Capital of Culture Ever
We are very enthusiastic and have a deep sense of gratitude that so many have already been co-creative in the process to make Umeå European Capital of Culture 2014. We will now proceed with our development of “the Culturized City/Region” with curiosity and passion, and in close collaboration with our citizens and partners in the Umeå region, as well as with our partners in northern Sweden, Europe and the world.

Marie-Louise Rönnmark
MAYOR OF THE CITY OF UMEÅ (S)
CHAIRPERSON, POLITICAL STEERING COMMITTEE, UMEÅ 2014

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Part I. Basic Principles

Question 1: Why does Umeå wish to take part in the competition for the title of European Capital of Culture? What, for it, would be the main challenges of this nomination? What are the city’s objectives for the year in question?

Setting the Scene: Umeå – An Unusual Place

The real challenge of this bid is to call upon and use our northern spirit to raise provocative, yet significant new questions for culture to address; to explore ways of looking at traditional art forms; to produce novel, innovative cultural expressions; as well as to use culture to help solve the challenges of the world. This is all part of a long-term ambition to develop Umeå as if it were a living work of art, with all the aspiration, attention to detail and imagination that this implies.

We are confident that we have something to offer, together with the northern region, Sweden, Europe and the rest of the world: something surprising, unusual and important. Umeå is large enough to be taken seriously and small enough to make it happen.

This campaign is on behalf of the northernmost region of Europe, which wants to see itself not as on the periphery of Europe, but as part of its heart. Umeå 2014 will use cultural participation to open all our senses, to embed creativity as part of everyday life in seeking opportunities and solving problems. To use creativity “for the world” and to make it a better place, so redefining what a cultural capital
can be. This we hope will help shift our individual and collective behaviour so that it becomes truly sustainable.

Our bid for the European Capital of Culture Award is founded on a long-term strategy whose aim has been to build competence, concern and creative capacity. This we believe will create the necessary resilience to address future needs and help entrench our networks. For Umeå 2014 has already started. The year itself would be a marker of achievement, a stepping-stone along the way. In this way we want to show how Umeå can be a model of cultural development. This we hope will leave a legacy for the city and most importantly for Europe too.

Umeå could be the northernmost European Capital of Culture in the European Union. For the first time the northern perspective would be exposed. This will go well beyond its unique expressions, themes and festivals inspired by the midnight sun, Aurora Borealis, northern nature and Sami culture.

A Culture of Curiosity

The creative journey starts by being curious. It is curiosity that awakes our initial interest. This in turn sparks imagination. Once we are imaginative we can become creative, from which innovation and inventions grow. With curiosity the entrepreneurial spirit can mature.

We are at the edge geographically, yet at the cutting edge in how we use our diversity of imagination. Umeå punches well above its weight. The city often leads the way, because it has etched a culture of curiosity into its expressions and the way it behaves.

We believe we have a bid that can widen and deepen the concept and experience of the European Capital of Culture. We have a vision, a challenging mission, a strategy based on successful experience and a programme that consists of eight different themes, each with the aim of presenting a multitude of experiences within different art forms.

Umeå Means U+Me = The Art of Co-Creation

Working in partnership comes naturally to us locally, regionally, nationally and internationally. The aim has always been to focus on what really matters to all of us as citizens, cities and civilizations. The most important of these are conviviality and co-creation – the art of living together.

Umeå has the commitment of co-creating the European Capital of Culture with the four northernmost regions of Sweden. Umeå has a rapidly growing population and about 30,000 university students. We are prepared to fill this project with unbridled passion, curiosity, joy, and co-creation! At this early stage we have already collected more than 200 ideas for projects in culture and sports from citizens, cultural workers, voluntary associations, private corporations and public institutions.

Umeå is a special, unusual place. It represents distance and closeness, dark days, reflecting snow, the magic Aurora Borealis and light nights with plants growing around the clock. It is a place that enlightens from within a northern dimension. We understand how culture and nature can live and work together.

2014 will be Umeå’s 700th anniversary as acknowledged by the papal document. Yet 2014 will at the same time be a catalyst for thinking of the future. For instance, 2009 will be the 200th anniversary of peace on Swedish soil, and this peace perspective is embedded in how we think about 2014. The last battle on Swedish soil took place in the Umeå region in 1809. Since then we have put all our efforts into peacekeeping diplomacy and collaboration for a better world. We have been
successful. Vasa in Finland, which became part of Russia in 1809, is today our closest neighbouring city and best friend. Instead of trying to be a candidate themselves for 2011, they have decided to be our passionate partner in the bid for European Capital of Culture in 2014.

We are one of the few northern cities that has continually expanded over the last 40 years. This year we were awarded "The City of Economic Growth in Sweden". The founding of Umeå University in 1965 has been a crucial catalyst in this process. It attracts young people, and they feel that here in Umeå they can do creative things that are more difficult to do elsewhere. The university has deepened and widened the international dimensions of the city and its international students contribute to the diversity of cultural life in Umeå.

Umeå has tried to be imaginative in everything it does and its artistic imagination has created a culture that is a fundamental part of Umeå’s life. We started to work with urban creativity well before it became popular. Provocative new thinking has for decades inspired the city’s activities. We are progressive, forward-looking, innovation-driven and creative, and we have a record of achievement.

Umeå has invested heavily in cultural content and institutions. The cultural infrastructure, ranging from theatres to opera, to the library network, to music venues, museums and subcultures, is far larger and more active and developed than in cities of equivalent size. Our cultural institutions are nationally and globally networked, and our cultural associations are strong and active. The Theatre Association is the largest in Sweden, and the opera house of Umeå has been visited by over 80% of the population. We have been able to democratize what seem like elite forms of art.
An invitation to the North

The northern region has always been regarded as borderless by its indigenous people – the Sami. This still remains a relevant notion. To live beyond boundaries and barriers is a central theme in the European idea and its ideals. We like to describe ourselves in the northern region as being “the Northern Room in the European Building”. This northern realm covers vast tracts across several countries, where there is a special vibrancy, gustiness, motivation and will. Our bid is an invitation to this magic and exciting borderless country, with the unique Sami culture as one of its highlights.

Historically, the outside world has often varied in its descriptions of this borderless northern place, seeing it either as a country of the future, or as completely marginalised. For centuries travellers have visited this vast region, and some incomers have stayed to seek a better life, mixing with the Sami and, at times, creating conflicts about living together. Early records describe it as women’s country, since men were never seen – they were instead either hunting or fishing. This description is an interesting one, given Umeå’s recent strong feminist tradition. For centuries the north has been a meeting place of cultures, and this continues today in regard to how Umeå attracts new citizens, especially through the universities.

Umeå understands the north through every fibre of its being; an essential attribute, as the northern region rises to the top of the European agenda. This is because conflicts about natural resources in the north are dramatically on the rise. The conflicts between nature and culture in the region need to be tackled, and issues surrounding the melting of the ice need solving.

In short, our concept for the European Capital of Culture highlights issues that are of importance for the future of humanity. For instance, our mission Stay Cool focuses on global warming. Similarly, our artistic programme will encourage all artistic forms to promote issues that are of central import to the northern region, as well as to Europe and the rest of the world.
Our Vision: Culturize the City

In pulling the threads together we use the awkward but important verb “culturize”. It means the desire to infuse a sensitive cultural understanding into everything we do. It means that culture nourishes us and provides our oxygen and life force. It means drawing out our cultural assets both hidden and apparent, and lifting the general cultural competence and literacy of the population at large, and the institutions in the city. Only by so doing do we believe the city and its cultural life can develop sustainably.

The Culturized City is our vision of a city that supports and encourages a culturally aware, insightful, active and literate humanity. It is a city infused with culture, and where cultural understanding is embedded in how the city’s stakeholders operate. It is the Umeå label for making, shaping and planning the city, in a way that acknowledges culture as the source and driving force for development. This means recognizing what the distinctive Umeå culture is, where it comes from and what its future might be. As a result, this is a place where individuals and groups have greater self-esteem as part of a wider community.

Our Objectives

Umeå’s objectives are to: promote human growth, strengthen the role of culture as a driving force for sustainable development and reinforce the international relations and dimensions of cultural life.

Our Mission: Stay Cool

One of our objectives concerns the development of the Culturized City as a step towards the development of a sustainable society. Umeå is close to the melting ice and to the future concerns of the world. How places like Umeå react is important. We are already preparing a major, global “Stay Cool” cultural event in the summer of 2009, in preparation for signing the revised Kyoto Agreement in Copenhagen that coming autumn.

In dealing with our environment we have confronted the forces of nature and have needed to find solutions and inventions to live well. Mutual support and working together have always been keys to our progress, as we cannot operate without interacting with the outside world. We need to empower ourselves and each other, and to harness all of our collective skills and talents.

2014 is one important means of mobilizing the energies and forces in Umeå and the northern region to tackle the most difficult tasks ahead, which are of relevance not only to Umeå but also to the wider world. We want to show what a city can do when it channels its collective spirit, creativity and inventiveness into bigger issues. We wish to change consumption and behaviour patterns through enticing people to participate in culture. Our aim is that by the end of 2014 the citizens of Umeå will have opened their minds to new cultural experiences, changed their preferences and live more sustainably.

We believe that this process has important broader impacts because it encourages human beings to grow, as well as revealing how putting a cultural perspective centre-stage is the most effective means to create a sustainable environment. It promotes a global perspective and concern that will strengthen us in the longer run, and foster connections and interactions with others. It challenges us to think how we can overcome physical distance, and will allow us to think big – and Umeå has always done that.

We have a spirit of adventure, exploration and of wanting to do good. We are idealistic and values-driven, and want to make the world a better place. We aim to be a model of how things can be, and how we can balance the needs of nature with a culture of care and creativity.
This bid is inspired by a strong cultural mission to involve itself in human, social, ecological and economic growth, as well as sustainability. It is a mission to move senses and minds, as well as to highlight important issues such as what constitutes quality of life, and what needs to be done to ensure global survival.

Our strategy: Open Source

In culturizing the city we intend to use the 2014 process to challenge ourselves to address the key cultural dilemmas of our age, in an imaginative way, through an Open Source strategy, which collects ideas and solutions. Open Source is a means of sharing, evolving and mutually shaping new ideas. The strategy represents an active invitation to involve all citizens of Umeå, our broader region and Europe, including cultural workers and institutions, universities, private companies, voluntary associations, public departments and partner cities. The aim is to create new means of expression in the different art forms, taking into account and responding to the big issues of our age.

The Importance of Popular Movements and Folkbildning

Folkbildning, our unique Swedish popular movement, engages people in culture and education, mainly in leisure time, and has been crucial in mobilizing citizens, cultural workers and local associations for what we call the Culturized City. The ethos of folkbildning has created a learning environment that is part of our cultural hard drive, and it involves a very large number of people in the city. It has helped to create the conditions for our ideas about co-creation to be successful. The Umeå region is the heart of folkbildning in Sweden. Equally significant is our rich network of associations and community organisations.

Redefining What a “Capital” is

A capital is a place that can make itself central and relevant to today’s needs and urgent agendas. Being a capital has not necessarily to do with size. Capital cities are strategic places and communicative nodal points that have a direct effect and influence on affairs nationally and beyond, economically, culturally and politically, and where significant agendas are created, facilitated and enacted.

In this sense our city is an important capital. We wish to shape global agendas from participatory creativity to new forms of civic creativity, and direct attention to the world’s currently most important issue – the melting of the ice. Now is the time therefore to broaden even the idea of the European Capital of Culture itself. By 2014 it will be the 30th year, and 50 cities will have received the Award.

Creativity as a Way of Life

Umeå’s open spirit, its extensive children’s participation programme, its strong focus on lifelong learning – exemplified by the vigour of folkbildning – its flourishing universities, and its encouragement of diversity and alternative movements, have all established an enabling environment that encourages imagination and inventiveness.

We wish to broaden the potential of our citizens, to increase their perspectives and let their insights and understanding grow. This will deepen their experience of what life could be. This will apply to all the initiatives foreseen in the European Capital of Culture year. Therefore what creativity is, and where creativity takes place, will all be reassessed.

Our intention is to spread creative capacity throughout the organizations of the city, from the public to the private and community sectors. This is what we call “the creative twist”.

Anna-Stina Nordmark Nilsson
Managing Director of the Federation of Private Enterprises

– It’s strategic thinking to utilize culture as a force for development. A creative environment attracts creative people, which also enriches the business community in the region.
Challenging Culture

Umeå is a place where tensions and oppositions are used as an engine to develop culture and the city’s vibrancy. This will be expressed both in the official programme, and in our encouragement of “a cultural capital fringe”.

In Umeå, modern and traditional forms of cultural expression encounter postmodern alternatives and challenges to the mainstream. Cultural institutions, such as the opera house, have both the ambition to and a tradition of trying to provide space to let new cultural expressions emerge and encounter each other. For instance, traditional folk dancing can co-exist with a queer dance club in one and the same building, providing the possibility of mutual encounters and exchange. Similarly, performances and installations by art students at the university challenge the ways in which traditional art is accepted and allowed in the public space of the city. In another example, strait edge rock bands demonstrate that music is a necessity to us all.

We do not always agree with what is said and done, but culture develops and grows by the negotiation of differences; one can disagree at the same time as daring to listen and see. An inclusive and democratic city must dare to see conflicts, to respect different interpretations and to give space to those who are seldom heard.
The City as a Living Work of Art

Shakespeare once stated: "...what is the city, but its people...", and we would like to ask ourselves: what would Umeå be without its citizens? Our aim is to bring the city and the region to life, and to treat their development with the same consideration and attention to detail, quality, aesthetics and beauty as one would a work of art.

We will challenge citizens, decision makers, developers and anyone with an impact on city life, to understand that the city is more than an urban engineering project. We will encourage the artistic imagination in how the city is put together physically, and how it is animated and used.

Myriad opportunities exist to enable this to take place and, leading up to 2014, new facilities will reflect this approach. One of the exciting projects currently in progress is Art Campus, which has been developed by Umeå University. It encompasses, among other things: a brand new School of Architecture; a new building to house Bildmuseet, which will serve as an Art Exhibition Hall; a new building to house the Academy of Fine Arts; a development centre for creative business; and the newly constructed building for the Institute of Design. Another example of city regeneration projects is the "Between the Bridges" project, which will open up the city centre to face the Umeå River. It will also connect the city centre with the Art Campus, a new Bothnia Line travel centre and the main university campus.

Underused spaces and places will be artistically transformed, hopefully triggering an increased sense of expectation in the city’s inhabitants, so that, in future, they will always ask: “Is this good enough for Umeå?”

Experiencing the Essence of the Arts

Umeå wants to encourage new expressions, new methods of producing art and new ways of using technologies. We want audiences involved as participants in new ways. With our artistic collaborators in the city, and elsewhere, Umeå will take all the art forms and remind ourselves of their essence, so that we can look at them afresh.

When you say film you think cinema, when you say theatre you think stage, when you say painting you think gallery or a frame ... Umeå will explore other opportunities to hear sound, see performance and speech or painting, whether this be underground, in unusual buildings, on the streets, in mines or in space, in the forests or on water.
Depending on circumstance and artistic goals and themes you may hear music in the dark, see an exhibition amongst the trees or the streets, or a film in a cave or transposed on a building. Some of the deepest experiences can come when you encounter the familiar in unexpected places. This can broaden perception and understanding. A shining example of this is Umedalen Sculpture Park and Umedalen Sculpture which together has contributed to Umeå’s artistic environment in terms of contemporary international sculpture.

**Umeå: Not Only a Place on a Map, but a Force...**

Umeå is a place of ideas, attitudes and approaches to making things happen. We know that we need to invite the arts and sports of Europe to be involved in co-creative collaboration. Our co-creative and Open Source approach to city and cultural advancement will develop, and has already developed, new expressions, ideas and solutions. We want to consciously take this approach to the next level, as we believe it is the next step in participatory democracy.

**8 Themes of the 2014 Programme**

The structure of the cultural programme 2014 consists of eight themes, inspired by the eight seasons in the Sami calendar. Our themes encompass all artistic forms, as well as sports and leisure. In particular, we wish to encourage boundary-crossing as part of every theme, both between different artistic forms, as well as between the northern region and the rest of Europe. The organisational structure will be characterised by a multitude of cultural formats, such as symposia, festivals and seminars as well as other expressive cultural forms. Our main themes are:

- Northern Light
- Stories of the North – Ears for Europe
- Burning Snow – Melting Ice
- The Growth of Identities
- She’s Got the Beat – The Gendered City
- Sámiij Birddishame – Sámi Invitation
- Talking Architecture – Speaking Design
- Treasures in Leisure

For further details, see Part II, Question 1.

**The Legacy**

The legacy of the year should be manifold. Primarily, it should be seen in a greater confidence of the citizens, as their visions and networks will have broadened. This will increase their desire to promote European conviviality.

The physical legacy should be places of beauty and inspiration; places that make you want to be involved in them. If this is achieved, Umeå will be experienced as a place of anchorage, secure in its evolving and changing identity; a place that people can call their home, even if it is on a shorter-term basis.

Umeå is, and will continue to be, a place of learning, re-learning and continuous personal growth. It will be a place of inspiration, because it lifts us to achieve things we have never done before.

Umeå will be a place of possibility and imagination. A place where co-creative and Open Source processes will bring the city’s innovative capacity to new levels, and where stronger internal and external connections link us to wider worlds.

-- Anna Borgeryd
Managing Director of Polinova, parent company of the Polarbröd Group

If Umeå were European Capital of Culture it would highlight the unique combination of wilderness and civilization which is to be found in northern Scandinavia. The city is influenced by both the calm and easy relations between people which is typical of Norrland, and by the pulse and dynamism which its international influences provide. A year as European Capital of Culture would attract more people to discover the exciting mix of Sami, pioneering northern Swedish and New Swedish culture which is to be found in Umeå. In addition, the university and the art and design colleges contribute to the city by providing an invigorating flow of talent from the rest of Europe and the world.
**A Coda**

Umeå has for many years been working actively with benchmarking, together with other cities in Sweden, Europe and the world at large. We have also taken part in several national and international evaluations. This has resulted in Umeå having received the most awards of all Swedish cities. It has also resulted in a large amount of rewarding study visits from many cities both in Sweden and abroad.

In the autumn of 2008, Umeå was appointed the City of Economic Growth in Sweden, and, together with the City of Amaroussion, and our partners in Quality Cities, we will receive the EU Commission’s Golden Star Award for Active European Citizenship.

During the past year, Umeå has won both the European Public Sector Award and the United Nations Public Service Award. In both cases, cultural activities from Umeå won in the face of competition from all other types of public sector activities, on the local, regional and national level in Europe, and in the world respectively. Yet winning awards is not enough, so we will continue to challenge ourselves to do better.

**Question 2: Explain the concept of the programme which would be launched if the city was nominated European Capital of Culture?**

**Open Source**

The title of our bid encompasses our key concept for Umeå as European Capital of Culture 2014: Passion and Curiosity – The Art of Co-Creation.

We seek to build our cultural programme by harnessing the potential of our citizens by means of co-creation, and Open Source creativity. We have a two-fold concept that expresses both strategy and methodology. The strategy is to continue mobilising through dialogue, cooperation and co-creation. The methodology is to promote creativity through the use of Open Source techniques.

Our strategy is a catalyst for unleashing potential in the collaborative conception and execution of projects, initiatives and opportunities. It is also the means whereby solutions to problems can be collaboratively found. At the heart of co-creation lies co-operation, and this changes the connection between producers and the audience, or users. In short, co-creation generates new forms of expression.

A good conversation is an appropriate metaphor for co-creation and Open Source creativity. There are simple rules, such as listening to other people, whereupon various groups can add or develop their own ideas. Such a development of ideas can lead to insight, understanding or even amusement. This interchange of ideas then allows concepts, arguments or projects to grow.

The core concept in terms of the cultural programme for 2014 is to invite people to participate in the project, and seduce them by means of a new approach to the arts and culture. Too often many artistic genres lock people out, because the people do not understand the core ideas: how the art forms work, or of what their building blocks or instructions are composed. In short, the people do not understand the source code. Indeed, some within the cultural field deliberately close off their source code to protect their limited interests.

By contrast, if people are given access to the source code, they will become more curious to explore a once-closed arena. Open Source creativity is not an idea to make art amateurish, but rather to invite people to participate.

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**Umeå’s Awards:**

- 2005 Best City for Art
- 2005 Best Quality City in Sweden
- 2006 Best City for Students
- 2007 Best City for IT in Sweden
- 2007 Union of the Baltic Cities Cultural Prize
- 2007 European Public Sector Award for Best Innovations in the Public Sector
- 2008 United Nations Public Service Award for Best Delivery of Service in the Public Sector
- 2008 The City of Economic Growth in Sweden

- 2008 The EU Golden Star Award for Active European Citizenship, together with Amaroussion, Greece and the network Quality Cities
For instance, Umeå’s sister city Vasa, in Finland, has a long tradition of amateur theatre in which a huge number of people participate. As a result, most citizens of Vasa visit the theatre to see a professional performance about three times a year – far more than in Umeå.

In sports, the source code tends to be more open. Practically everyone knows how to play football, or tennis, or knows how to swim. In the arts it is more closed. We are under no illusion that it will be difficult to open up the arts in this way, yet our aim is for citizens to be far more committed to the arts and culture, because they have been active participants and co-creators. We do not want only those directly connected to the theatre, opera, gallery or library to feel a sense of ownership. We hope the people of Umeå will say of their cultural institutions that: “This is my theatre”; or “This is my art gallery”; or “This museum is mine, so don’t stop supporting it”. We believe that being present in the auditorium will lead the people of Umeå to care about cultural issues as well.

This approach fits the ethos of our citizens, with their passion to contribute and participate. It also suits their provocative opinions and desire to empower themselves to make a difference. Co-creation fosters a process of commitment and mutual involvement as well as two-way communication. It is a process based on trust, and can lead to an upward spirale of inventiveness. Ultimately, it may lead to mass everyday creativity in the general population. Co-creation is at the heart of the Open Source software movement, where users have full access to the source code and are empowered to make their own changes and improvements to it.

From very early on, Umeå understood that it is necessary to work in an interdisciplinary way, and to cross the boundaries between art and science. Umeå has tried to create an enabling environment where working together on projects of mutual discovery is possible and of benefit to both parties. Umeå has based this on the premise that the most fruitful developments in human thinking frequently take place at those points where different lines of creativity meet.

**Walking the Talk on Open Source**

Umeå attitude to Open Source isn’t just empty talk. Umeå has a proven track record of co-creation, and this has lead to pioneering modes of expression.

For example:

**MY LIBRARY**

This is a partnership between six cities in order to develop cutting-edge library technology jointly with users. The goal is to increase
accessibility for all users, but especially for disabled citizens. In cooperation with the Institute of Design at Umeå University, the library has introduced a unique “talking palm computer” called AudioIndex, which gives visually impaired people access to the library in the same way as other visitors. The product has been patented and new applications are currently being tested in the retail business. Indeed, in 2008 the libraries of the Umeå region won an international prize: the United Nations Public Service Award, for their development of the library system.

DEMONS OF THE OPERA
In 2005, a metal music festival was arranged by means of a groundbreaking and boundary-crossing collaboration between the Symphony Orchestra at NorrlandsOperan and a number of local metal bands.

SEA COWS AND PRETEND LOVERBOYS
The organization Kulturverket’s programme “Kids Tell Pros What to do” engaged 400 young students in vocational programmes to compose the libretto and music for a new opera, by means of an innovative blogging process. The Blog Opera premiered in late 2007, and the method is now being employed for a collaborative co-creative venture with the opera in Hanoi.

DIALOGUE 2014
For a long time Umeå has mobilized the city in its bid to be European Capital of Culture 2014. One initiative involves a web-based dialogue with the citizens of Umeå about the purpose and content of the bid. As part of the ongoing dialogue, more than 50 public meetings have been held, as well as focus groups on different cultural themes.
Question 3: Could this programme be summed up by a slogan?

The title of our application is Curiosity and Passion – the Art of Co-Creation. We have a vision – the Culturized City – a mission with the heading Stay Cool and a strategy based on the concept Open Source.

An overall theme for the programme will be developed through Open Source methods in co-operation with citizens, cultural workers and our co-creative partners. Our ambition is that this overall theme will be of topical interest as we approach the year 2014.

Question 4: Which geographical area does the city intend to involve in the European Capital of Culture event?

The Northern Room

Umeå has good cooperation with its neighbours in the Northern Room. The work surrounding the European Capital of Culture event has created additional interest in win-win collaborations in the northern region. Within Sweden this region encompasses four counties: Västerbotten, Norrbotten, Västernorrland and Jämtland.

If Umeå is appointed European Capital of Culture, the collaboration surrounding the programme will intensify. A clear assignment of roles will be created for the enactment of cultural activities in all of the four northern regions of Sweden, and in the northern parts of Norway, Finland and Russia.

Our goal is to make the entire Northern Room visible, and create new networks and collaborative projects within both the region, as well as between the region and the rest of Europe and the world.
Sápmi
Sápmi is a border-crossing area in the Northern Room named after one of Europe’s last remaining indigenous populations, the Sami. Sápmi is a part of the Barents Region, which consists of 13 counties in the northernmost parts of Norway, Sweden, Finland and Russia. It has a population of five million people, in an area that is three times as large as France. Cooperation within Sápmi is an important part of the European Capital of Culture programme for 2014.

Europe and the World
Umeå’s programme will encompass activities both in Europe and in other parts of the world. So far there has been support for Umeå’s candidature from the organisation Quality Cities, as well as from our twin cities and cooperative cities. This support also encompasses a willingness to cooperate with the programme year. An interesting point to mention in this context is the petition in support of Umeå from the citizens of Würzburg, which has a large number of signatures.

As a result of our candidacy, already established networks and collaborative ventures are being strengthened and developed. There are about a hundred international cultural projects which can be built upon, such as Kulturverket’s collaboration with the National Dance Academy in Rome and the Vancouver Opera, as well as Norrlands-Operan’s collaboration with the operas in Cape Town and Hanoi.

Umeå participates in a number of European organisations, including being Vice President of the Union of the Baltic Cities (UBC). This organisation works on a broad front with the development of about a hundred different municipalities from all the countries around the Baltic. Umeå is also the Vice President of the recently established European organisation Quality Cities. Moreover, in connection with its recieption of the United Nations Public Service Award, Umeå has launched an initiative to host a World Forum of Excellent Cities in Umeå in 2009.

The Digital Room
Umeå is committed to utilising the various possibilities provided by modern information technology, and its communicative opportunities, in order to involve a larger geographical area in the programme for 2014. Information technology will be an important tool in the work to establish contacts with new partners, and to carry out collaborative projects. More than 95 % of Umeå’s households have the possibility of access to broadband in the home. Indeed, Umeå University is at the cutting edge of IT research, which among other things has led to the establishment of several successful IT companies. Also, at the Humanities Faculty there is an IT laboratory for digital art and culture entitled HUMlab. This laboratory has contributed to fruitful encounters between researchers in the humanities at Umeå University, IT practitioners, artists, cultural performers and the general public.

The project “Visual Cities” is an example of an international collaborative project based on the potential of digital technology. Fourteen partners from ten cities in seven countries around the Baltic Sea will participate in cultural exchange and technological development. This is in order to help facilitate development, as well as the use of virtual three-dimensional city models in urban planning processes. These models can also be used as basic data for other societal information. As part of this project, publicly accessible applications such as Google Earth and Microsoft Virtual Earth will be utilised.

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Umeå has so far received letter of support from the following international partners:

- The City of Amaroussion
- The City of Harstad
- The City of Helsingør
- The City of Lanzhou
- The City of Petrozavodsk
- The City of Qufu
- The City of Saskatoon
- The City of Vasa
- The City of Würzburg
- The City of Xi´an
- The Municipality of Almada
- The Municipality of Alundağ
- The Municipality of Nilüfer
- The Municipality of Osmangazi
- The Municipality of Tepebaşı
- The Municipality of Yıldırım
- Quality Cities

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Yngve Bergkvist
Managing Director of the Icehotel in Jukkasjärvi

-- We have much to offer in northern Sweden: snow, ice and the midnight sun, as well as many other things guaranteed to fascinate the curious. If Umeå becomes European Capital of Culture then all of northern Sweden will benefit. Europe is welcome! --
Question 5: Do you already have the support of the local or regional political authorities? Or are you planning to ask for their support at a later date?

The City Council of Umeå decided in 2005 to put itself forward as a candidate for European Capital of Culture 2014. Since then Umeå has worked on gaining regional support for the project in the four northernmost counties. Some of our partners have subsequently formed their own working groups including, for example, Umeå University and the City of Örnsköldsvik.

Question 7: How does the event fit into the long-term cultural development of the city and, where appropriate, of the region?

Umeå’s vision of the Culturized City has a planning horizon which extends to 2050. We have a development strategy that is largely culture-driven and entirely compatible with the intentions for the European Capital of Culture year. If we are appointed, the developmental work will be speeded up through further mobilisation of human and financial resources, and by new partners and networks. The European Capital of Culture Award will serve as a catalyst for the development of both Umeå and the region as a whole.

A new cultural policy programme including Umeå 2014 has been initiated and will be decided on in 2010. Umeå’s sociocultural strategy is continuously being developed. This strategy is part of the overall work with structural planning and development issues which concerns the whole city.

Umeå has so far received letter of support from the following regional partners:

- The Municipality of Bjurholm
- The Municipality of Lycksele
- The Municipality of Nordmaling
- The Municipality of Norsjö
- The Municipality of Pajala
- The Municipality of Robertsfors
- The Municipality of Storuman
- The Municipality of Vindeln
- The Municipality of Yännäs
- The Municipality of Åre
- The City of Härnösand
- The City of Kiruna
- The City of Luleå
- The City of Piteå
- The City of Skellefteå
- The City of Sundsvall
- The City of Örnsköldsvik
- The City of Östersund

Regional Bodies:

- The E12 Alliance/The Blue Road Association
- The Kvarken Council
- The Nordic Information Office in Umeå
- The Region of Umeå
- Västerbotten County Council
- Västerbotten County Administrative Board
- Västerbotten Regional Association

Universities:

- Luleå University of Technology
- Mid Sweden University
- The Swedish University of Agricultural Sciences
- Umeå University

Sami Organisations:

- National Association of Swedish Sami – SSR
- Sami Parliament
- Umeå Sami Association Såhkie
Question 8: To what extent do you plan to forge links with the other city to be nominated Capital of Culture?

Latvia’s European Capital of Culture 2014 will be a close partner and several contacts have already been made with cities who are candidates to become the European Capital of Culture for Latvia in 2014. As part of this process, in autumn 2006 Umeå hosted a delegation from Riga. In February 2008 a return visit was arranged, in order to develop personal contacts and to discuss concrete plans for collaboration.

Meetings have been held with representatives of some of the applicants in Latvia. Discussions have been initiated about exchange and cooperation between the Umeå Sami Association and representatives of the Livonians in Latvia. Umeå’s ambition is to implement the planning process and the programme year in creative collaboration with the city which will be appointed in Latvia.

Question 9: Explain how the event could fulfil the criteria listed below. Please substantiate your answer for each of the criteria (this question must be answered in greater detail at the final selection stage).

As regards “The European Dimension”, how does the city intend to contribute to the following objectives:

– to strengthen cooperation between the cultural operators, artists and cities of your country and other Member States, in all cultural sectors?

Our candidature is an invitation to Europe to create a European Capital of Culture year in cooperation with our regional partners. We wish to invite Europe’s cultural world to Umeå and to the Northern Room.

Working collaboratively on a regional, national and international level is a matter of which we have a great deal of experience. Umeå has a considerable network for European collaboration. Our regional participants, the universities, cultural institutions, the business community and the broad swathe of various associations and individual organisations, also have extensive European and global contacts, all of which contribute to promoting cooperation.

At this stage Umeå’s programme structure encompasses eight themes. Within each theme there are plans for international events, seminars and festivals, as well as a number of different projects. As part of the construction of the programme’s contents we will strive to ensure that the projects encompass boundary-crossing collaborative ventures, and new forms of expression. The programme will mobilise and stimulate collaboration between participants locally, regionally, nationally and internationally.

Our strategy – Open Source – has been developed in accordance with Umeå’s wish to present a programme which is based upon the creativity, curiosity, joy and desire amongst cultural performers across all of Europe. Those who will help us facilitate this project are, among others: our twin towns and collaborative cities in Europe, and around the world; the international students at the university; the international companies in Umeå; and our new citizens from other countries.

Christer Fuglesang
Astronaut, Honorary Doctor at the Faculty of Science and Technology, Umeå University

– I think it’s very exciting that Umeå wishes to become European Capital of Culture 2014. Umeå is a very pleasant city which has a vibrant and thriving university. It’s above all Umeå University’s close connection to space research, which includes outposts as far north as Kiruna, that inspires me. The idea of gathering all the excellent resources of northern Sweden to facilitate a project such as “Space Culture” during the European Capital of Culture Year is fantastic, and one that I support wholeheartedly.
Umeå aims to harness and promote the cultural diversity of the Northern Room, as well as strengthen interaction with the wide varieties of cultures to be found in Europe at large.

By means of the theme "Sámij Bivddieme – Sami Invitation", Sami culture will be highlighted as part of the multiplicity of cultures existing in Europe. The Sami organisations in the region will invite indigenous and minority cultures from around the world to a thought-provoking and boundary-crossing cultural festival in 2014, featuring in-depth seminars on important future issues for these ethnic groups. Umeå University and Vaartoe – The Centre for Sami Research are important partners in this work, not least because of the international research context in which CeSam is involved.

The different European cultures have several cultural languages in common which they can use to communicate, such as music, art, theatre and film. The theme "The Growth of Identities" will encompass a project examining European young people’s new joint cultural activities: music, skateboarding, contemporary circus, parkour, street performance, and so on.
As part of its plans for the 2014 event, Umeå is planning to expand and develop the city’s well-established gay pride festival. We plan to issue an invitation to a European gay pride festival which aims to additionally strengthen supportive attitudes towards issues of identity, gender and sexuality.

Europe has a common cultural heritage in the various forms of expressions that have developed in relation to health, outdoor activities and sport. By means of the theme “Treasures in Leisure” we wish to include Europe’s sports and outdoor activities in the programme for 2014.

Can you specify how this event could help to strengthen the city’s links with Europe?

Umeå’s candidacy has already created a mobilisation of existing and new networks for citizens, cultural performers, institutions, the public sector, associations and the business community. All of this has helped promote the internationalisation of Umeå’s developmental work. We have been able to produce good results in European evaluations and we have been successful in terms of international cooperation. We are convinced that the Award of European Capital of Culture 2014 could be a catalyst which contributes towards establishing Europe within Umeå and its collaborative regions, whilst simultaneously establishing Umeå and the northern region in Europe.

A good example of the region’s European cooperation is Västerbotten County Theatre’s production of Henrik Ibsen’s play “When We Dead Awaken” directed by Josette Bushell-Mingo. The production is being carried out in collaboration with Sweden’s national touring theatre, Riksteatern, and the Unity Theatre in Liverpool. The premiere will take place in collaboration with Umeå 2014 and the Unity Theatre’s participation is supported by Liverpool 2008. Stavanger 2008 is also supporting the project by sending some Ibsen scholars from Norway to a seminar arranged in connection with the premiere in Umeå. The play will be performed in Umeå, Skellefteå and Liverpool, and will then go on a national tour under the management of the National Touring Theatre.

In order to strengthen cooperation between Umeå and various European cities, Umeå University has started the project “Umeå in Motion”. This includes tours composed of cultural activities from Umeå and northern Sweden, which will travel to selected cities and universities in Europe. The aim is to create interest in culture from the Northern Room.
Question 10: Explain how the event could meet the criteria listed below. Please substantiate your answer for each of the criteria (this question must be answered in greater detail at the final selection stage).

As regards “City and Citizen”, how does the city intend to ensure that the programme for the event:

– attracts the interest of the population at European level?

Besides Umeå’s broad and dynamic cultural life, with its opera, symphony orchestra, galleries, museums, sculpture park and so on, we can also offer established and attractive festivals, such as the International Jazz Festival, Umeå Open Rock Festival, the cross-over festival MADE (Music.Art.Dance.Etc), the Song Festival on Holmön and the Sami Culture Festival.

In addition to this, the programme’s eight new artistically and geographically boundary-transgressing themes will be particular highlights during the European Capital of Culture year 2014.

Our northern region with its unique wilderness, mountains, snow, cold, midnight sun, Aurora Borealis, rivers, rapids and ice hotel offers additional tourist attractions. Together with tourism entrepreneurs, we are planning combined nature and culture trips to the northern region. A special tourism project within the framework of Umeå 2014 has as its goal to package and sell combined culture and adventure trips throughout 2014, with an international audience as its primary target group.

– encourages the participation of artists, stakeholders in the sociocultural scene and the inhabitants of the city, its surroundings and the area involved in the program?

We have already started working to involve the city’s and the region’s citizens in the project through Open Source methods. Among other things, we have held some fifty public dialogue meetings dealing with various different cultural manifestations. We also maintain an active and updated website. The steering committee Umeå 2014 has continuously received project ideas from cultural performers in the city and region by means of meetings, written submissions and individual interviews. More than 200 project ideas have already been sent to us.

A regional dialogue about the European Capital of Culture year has been initiated and various strategies for involving the citizens are being discussed in the four counties.

Within the theme “The Growth of Identities” there are several projects which focus upon on citizens’ participation. The project “Culture for Life” emphasises the important issue of demographic change in European societies. The project has as its aim to highlight the importance of culture for promoting public health, with a particular focus on the older generation.

Umeå is facing great changes in its urban development. In collaboration with other cities in Europe, special development projects will be implemented with the aim of making the citizens co-creative in the design of the city.

Mikael Sjödin
Local Manager of Astra Zeneca

The advantages of Umeå’s emphasis on culture is that it creates a fantastic charisma about Umeå as a city, the attraction of which is continually increasing for both our present and future associates. It’s a remarkable asset for Umeå, and for all of us who work in this beautiful city.
Umeå is working with an overall strategy for demographic development, housing, the labour market, infrastructure and sociocultural development extending up until 2050. The work is based on long-term cultural, social, environmental and economic sustainability. Various structural plans to do with urban development are being revised and complemented within the framework of the overall strategy. Umeå’s vision of a culturally permeated city, the Culturized City, is included in the overall long-term development strategy.

**Question 11: How does the city plan to get involved in or create synergies with the cultural activities supported by the European institutions?**

The European Capital of Culture programme will largely be built up through international collaborative projects. We have long-standing experience of cooperation between the universities and the various institution of the EU. Both Umeå University and the Swedish University of Agricultural Sciences in Umeå participate in different EU programmes, including in the cultural sector. This is a strength that we wish to build upon in our future developmental work.

The EU’s institutions and different support programmes will be strategically important partners in our future work. In 2014 a new budget period will begin in the EU, which may lead to certain changes in relation to the present programme areas. The current programmes we are focusing on are: the Culture Programme, Europe for Citizens, the Media Programme, Youth in Action and the Lifelong Learning Programme. We can also see opportunities for cooperation with programmes which support European territorial collaboration, such as: the Northern Periphery Programme, the Bothnia-Atlantica Programme, the Nord/Sápmi Programme and the Baltic Sea Programme.

The City of Umeå has a strong standing within the inter-regional programmes which build upon cooperation within the regional vicinity, including above all Norway, Finland and Russia. Umeå has also built up cooperation with countries from the whole of Europe by means of the transversal inter-regional programmes, such as URBACT II.

In addition to collaborating with the EU’s structural funds, and the regional and social funds, the Seventh Framework for Research and Technological Development will be of interest. The programme is a central tool for attaining the objective of the Lisbon Agenda, which is
that the EU should become “the most competitive and dynamic knowledge-based economy in the world”. Knowledge is the core of the Lisbon strategy, among other things through the knowledge triangle of “research – education – innovation”. The City of Umeå has had close cooperation with Umeå University in this regard for the purposes of strengthening the city’s and the region’s development and competitiveness.

There are several relevant areas of activity in which to develop cooperation via the EU’s Seventh Framework Programme (FP7). This cooperation is important to establish ahead of the European Capital of Culture year, and includes areas such as: information and communication technology, social science and the humanities, regions of knowledge, the environment and research for the benefit of SME’s. Projects in FP7 presuppose collaboration and dispersal of knowledge within the EU, and in a wider international context.

**Question 12: Are some parts of the programme designed for particular target groups?**

Umeå’s cultural activities have an acknowledged ability to snap up and develop methods that are inclusive of new target groups within the cultural sphere. Umeå’s forthcoming cultural policy programme will focus particular attention on groups which today are excluded from the different cultural arenas. We see the European Capital of Culture year as a huge possibility to be inclusive of new groups within different cultural areas. We wish to challenge traditional patterns, and make possible participation and creativity by means of new Open Source methods.

The notion of culture for everyone is both self-evident and a guiding light in all our work. However, it is a means of relating which to a degree is problematical, as we cannot reach everyone, no matter how open our invitation may be. An important strategic project for Umeå 2014 is to open up the source codes within culture to new target groups. One means of opening the doors for new groups is to visually interpret theatre productions. This is a project which is already underway in Umeå. Another example is the Audio Index, which gives the visually impaired access to the library.

**Question 13: What contacts has the city established or what contacts does it intend to establish with cultural operators? Name some operators with whom cooperation is envisaged and specify the type of exchanges in question. (The answer is optional at the pre-selection stage).**

**Cultural Operators 2014 – In the City**

The whole of Umeå is involved in our application. The official cultural institutions, the smaller cultural associations, the various organisers, the independent theatre and artistic groups and, not least, the artists, have all been invited to meetings and to participate in dialogues about project ideas and the city’s application to be European Capital of Culture 2014.

**Cultural Operators 2014 – Outside the City**

In order to create a successful programme we will develop and strengthen our contacts with regional and national cultural operators, including cultural activities outside the main cultural institutions. If Umeå is appointed European Capital of Culture, we will also invite the other candidate cities in Sweden to participate in joint events. Examples of some of our Swedish collaborative partners are listed below.
NORRSCEN is a collaborative project between the four provincial theatres in northern Sweden, which has as its goal the strengthening and development of theatre in the region. Norrsken has been invited to participate in dialogue about the European Capital of Culture year and is positive about participating.

KOMPANI NOMAD is the world’s only Sami dancing troupe. Its artistic director, Ola Stinnerbom, wishes to use Umeå as the platform and base for the troupe.

BILDMUSEET at Umeå University cooperates among others with: Göteborgs Konsthall, Länsmuseet Västernorrland, Bildens Hus, Sundsvall and Centrum för Fotografi, Stockholm.

Cultural Operators 2014 – Abroad

In order to create a successful programme, we will develop and strengthen our contacts with international cultural operators. We will strengthen already established networks and contacts, as well as create new ones. Events of high artistic quality will be given priority. Examples of established and intended contacts are listed below.

BEAIIVVÁS SAMI TEÁHTER has its roots in Kautokeino, Norway. The theatre has close contact with the Umeå Theatre Association. The theatre’s productions are of interest for the 2014 programme.

SAMI THEÁTER – The Sami Theatre in Kiruna, with a branch in Tärnaby, has visited Umeå with its productions on several occasions, not least during Sami Week. In Tärnaby they have worked successfully with children and young people as actors both on stage and backstage.

LIET LAVLUT is the only song contest for minority languages in Europe. The organisers have been contacted and are favourably disposed towards organising a song festival in 2014.

IASPIS – THE INTERNATIONAL ARTIST STUDIO PROGRAMME IN SWEDEN is an exchange programme for artists. Umeå is visited annually by two internationally renowned artists, who are jointly hosted by Bildmuseet, the Academy of Fine Arts, the City of Umeå, Galleri Verkligheten in Umeå and Museum Anna Nordlander in Skellefteå.

LE CIRQUE INVISIBLE with Jean-Baptiste Thiérrée and Victoria Chaplin Thiérrée has a well-established collaboration with Umeå Theatre Association that is set to continue.

STUFFED PUPPET is a puppet theatre group from the Netherlands. They have given a special performance in Umeå, and the group’s manager is a valuable contact regarding high quality puppet theatre for adults.

THE HANOI NATIONAL CONSERVATORY OF MUSIC has an established collaboration with NorrlandsOperan and will continue to be an important collaborative partner.

LES 7 DOIGTS DE LA MAIN, a contemporary circus group from Canada, came into contact with Umeå Theatre Association in August 2007. As a result, the performance Traces had its Scandinavian premiere in Umeå. Future collaboration is currently being discussed.

LEI YANG FROM CHINA is one of the organisers of the Notch Festival, which is held annually in three Chinese cities. Lei Yang held a seminar in Umeå in 2008 and will be contacted concerning further cooperation for the European Capital of Culture year.

KEDJA – DANCE ENCOUNTERS 2008-2010 is a platform for dance artists within the contemporary dance field in the Nordic/Baltic region.
EUROPEAN OFF MEETING (EOM) is an informal European network for non-institutional drama with representatives from 25 countries, which encompasses Umeå’s non-institutional theatre groups. An EOM festival has been planned for 2014.

THE LIVING VOICE INSTITUTE is an ambulatory international project for crossover activities in the vocal field, and is of interest for 2014.

**Question 14: In what way is the proposed project innovative?**

Umeå is applying to be the northernmost European Capital of Culture ever within the EU. We have a concrete strategy for how we wish to attain our vision of the Culturized City and our mission Stay Cool. We wish to secure cultural and social longevity, and by so doing investigate in what ways we, in cooperation with others, can contribute to reducing global warming.

We are convinced that we have much to learn from others and from one another. By means of boundary-crossing culture we want to cooperate with other cities in Europe and the world in order to find new solutions to pressing problems and to find new ways of relating to others. We believe that our Open Source methodology will make creative local and global mobilisation possible. We also wish to lower the threshold for participation. We wish to open up restricted source codes, and provide everyone with access to the nourishing power of culture. We also wish to promote sustainable ecological, social and economic development for people and for society at large.

Our goal is to promote the Northern Room in an innovative way, as a cultural meeting place. Simultaneously, we wish to give northerly culture a presence within the EU, by offering workshops, performances and programmes in a variety of places all over Europe. One example of this is by means of the project “Umeå in Motion”.

By means of Open Source, Umeå will issue an invitation for innovative developmental work based on the eight programme themes for 2014.
Each theme involves a content-based challenge, and is an opportunity to produce cultural modes of expression that widen and deepen the theme concerned. Another challenge within each thematic area will be to create new boundary-crossing encounters between different local, regional and international partners.

Question 15: If the city in question is awarded the title of Capital of Culture, what would be the medium and long-term effects of the event from a social, cultural and urban point of view? Do the municipal authorities intend to make a public declaration of intent concerning the period following the year of the event?

Becoming European Capital of Culture 2014 is an integral part of Umeå’s long-term developmental strategy up until 2050.

Culture will after 2014 have established new meeting places and social networks, which will increase the cultural and social longevity of society. Culture, the citizens, the city, the independent groups and associations, the business community, the tourist industry, sports and the universities will all have developed by means of an increased collaboration with each other, and with other participants in Europe and the world at large.

Local and regional cultural identity will have been strengthened above all by means of encounters with different cultural forms, and experiences from other regions and countries.

After 2014 culture in Umeå and in northern Sweden will have additionally strengthened its position as a powerful impetus for societal development. The role of culture for long-term sustainable development will have been acknowledged in the region, and will be an inspiration to the rest of Europe. Work with Open Source will have contributed to the development of new networks and cultural expressions in a collaboration between northern Sweden and the rest of Europe and the world.

Different art forms will have deepened their artistic specialities while, simultaneously, many boundary-transgressing projects will have created new modes of expression. Institutions, cultural associations, sports associations and independent cultural groups will all have substantially increased and broadened their audiences, as well as have increased their takings. Many citizens will have encountered new experiences and found their way to new cultural arenas. Participating in and experiencing culture will have had an increased level of importance for many people. This means that consumption patterns will have changed to include a higher prioritisation of culture. This will, in turn, have created a basis for a permanently increased variety of the cultural activities on offer.

Question 16: How was this application designed and prepared?

In May 2005 the City Council decided that Umeå should launch a bid to become European Capital of Culture 2014. A political steering committee for the project was formed, consisting of leading representatives of the political parties on the City Council. A group of administrators was also appointed to assist the steering committee. This has a permanent core consisting of the city manager, two project managers, a project coordinator and a web designer. Representatives of the City of Umeå’s administrative units, Umeå University, Västerbotten County Administrative Board and Västerbotten County Council have functioned as a consultative group for the project management, as part of the work of designing the application. A project plan has been produced in five stages for the period 2005–2025. The City Council and the boards have continually been informed about the progress of the
project, and they have contributed with proposals, views and project ideas. Umeå 2014 has been an integral part of the city’s overall planning of activities for all boards and administrative units.

Support from and dialogue with regional operators has been accomplished by means of workshops. In 2006–2008 the steering committee and the management committee organised about 50 public talks and lectures with specially invited cultural figures. Representatives of previous European Capitals of Culture have participated in some of these meetings. Via the website – www.umea2014.se – the citizens of Umeå have been given the opportunity to express their opinions about the European Capital of Culture year and to share their ideas and dreams with others.

The dialogue with the citizens has yielded impressive results. An opinion poll in May 2008 showed that 83 % of Umeå’s citizens know that the city is bidding to become European Capital of Culture 2014. The 2014 process so far has been evaluated in a special auditor’s report.

Different forms of dialogue have been developed for the purposes of involving citizens, cultural operators and other interested parties.

**Dialogue 2014 – Everybody on Board!**

Dialogue 2014 involves a continuously ongoing dialogue with the city’s and region’s citizens, cultural performers, institutions, business community and collaborative partners. By means of Dialogue 2014 the steering committee wanted to invite everybody to participate and be involved in Umeå’s endeavour to become European Capital of Culture. The objective has been that everybody should be able to feel that the project concerns him or her in some way or other.

Dialogue 2014 consists of two parts. The first part is composed of a survey which is answered digitally on the city’s main website. The survey, which is divided up into 14 different sections, can be answered in total or in part depending on one’s interest or time. The answers provide a microcosm of the Umeå citizens’ interests, visions and thoughts. A concluding open question provides scope for expressing ideas about project proposals for the 2014 programme.

The second part of Dialogue 2014 consists of subject-based seminars with debates; about 50 seminars will have been arranged by the end of 2008. The seminars are planned and carried out by various interest groups within every genre; a method which calls for passion within one’s field and which creates a sense of participation. The audience has enthusiastically debated how best to develop each respective genre should Umeå become European Capital of Culture.

All seminars have been documented, and the transcripts have been posted on the website: www.umea2014.se. The seminars have been well attended, and the variety of subjects has attracted broad and diverse audiences. As an additional twist, Umeå 2014’s logo has been on display in an exclusive and idiosyncratic format at every seminar. Dialogue 2014 will continue throughout autumn 2008 and spring 2009.

In addition to this, all political parties have arranged internal and external meetings, as well as information and dialogue sessions. On their own initiative, a number of associations have invited the public to receive information and take part in discussions about 2014. Also Umeå University has formed a special working group for 2014, headed by the Pro-Vice-Chancellor. The City of Umeå has close cooperation with this working group, as well as with the university management and the student unions. Several departments, teachers and many students have participated in Dialogue 2014 and thereby contributed to the content of the bid.
Vision 2014 – With Special Emphasis on Cultural Operators

In spring 2006 talks were started with large groups of cultural operators. In 2007 this dialogue was augmented to include cultural institutions and special target groups. The talks have created many ideas about how cultural activities can be developed in the run up to 2014, as well as how a programme with European features can be designed. These ideas were given the working title “Vision 2014”. As a direct consequence of this, some new projects were started. For instance, the theatre group Profilteatern created a venue for cultural workers with the aim of encouraging creative ideas. In another example, Umeå Theatre Association created an “Open Stage” giving the city’s less well-established theatre groups free access to a stage for performances.

Umeå 2014 – An Active Website

A website was created in spring 2006 and has since then constituted an important forum for extensive local, national and international information. The material on the site is continuously translated into English. Besides basic information, advertisements of events and continuous news updates, the site contains several interactive features.

Every week somebody is invited to blog about the European Capital of Culture Award. The typical blogger is usually someone active in the cultural sphere. On average the blog has had 140 visitors per day. Additionally, several hundred inhabitants of Umeå have sent in their “Dreams and Visions” for 2014. This material has been documented and will be drawn upon as inspiration for future programmes. Also, in the winter of 2008 the inhabitants of Umeå were invited to send in their “Picture of Umeå” in the form of photographs. 450 photos were received and these will be utilised as part of future campaign work. A selection of these photos is on display in this application.

Voices from Umeå

Led by the composer Anders Lind, about 2,000 inhabitants of Umeå have participated in a recording entitled Voices from Umeå. This is a musical theme for the European Capital of Culture 2014. The various sound collages on the CD were recorded both in the City Council and at many other meetings and events.
The Umeå Short Story Prize
In order to establish Västerbotten as a storytelling county, Umeå 2014 has created a new forum for Swedish short stories – an annual short story competition. A jury composed of cultural expertees appoints a winner each year. The prize sum amounts to SEK 100,000 and the five best short stories are presented every year in an anthology. The first year of the competition generated 761 entries.

Cooperation with the Business Community
A large number of meetings have been held in order to both inform and help make Umeå’s business community co-creative in the European Capital of Culture project. In their capacity as employers, Umeå’s companies have been asked to encourage their employees to participate in Dialogue 2014. Cooperation with the business community has been undertaken in order to develop enduring forms of active participation in cultural activities. A number of cultural projects have been implemented in collaborative projects between the city, the universities and local companies.

“Ålidhem – A Democratic Art Project” is one such example. In this project, the inhabitants of one of Umeå’s housing areas developed artistic decorations, together with students from the Academy of Fine Arts at Umeå University. The aim was to create a more attractive living environment. Financial support was provided by the two housing companies affected by the project.

In collaboration with Umeå C, which is a retail-promotional organisation, a cultural relay was organised in which companies first challenged and then succeeded one another as hosts of various cultural events. One example of the business community’s involvement with culture in Umeå is the sparkling show with Cirkus Cirkör that was performed in 2008 in Umeå’s central square. The organiser was one of Umeå’s larger industrial companies. Umeå C also organises Culture Night every year, which is an event comprising several hundred cultural activities.
**Striking a Blow for Culture**

The campaign “Strike a Blow for Culture” was launched in 2005. By means of striking a blow on a steel bar – originally a percussion instrument used by the Symphony Orchestra at NorrlandsOperan – citizens of Umeå and guests from different parts of Sweden and the world have demonstrated their support for culture, and for Umeå’s bid to become European Capital of Culture 2014. All those who have struck a blow for culture have been documented by means of photographs and text on the website www.umea2014.se. The aim is to have registered a total of 2014 blows by the year 2014.

**Culture on Campus**

Culture on Campus is a project unique to Sweden, which aims at inspiring people by means of culture on the campus of Umeå University. The target group is composed of students, staff and the general public. Last year the project was given a substantially increased budget. Culture on Campus implements a large number of exciting artistic events, and has developed into an innovative and vital part of Umeå’s cultural activities.

**Study Visits to European Capitals of Culture**

Politicians, administrators, representatives of universities, companies and institutions have visited many of the European Capitals of Culture in order to gain information about these Capitals’ prior experiences. As part of these visits, special interest has been devoted to working methods that have resulted in long-term positive effects. At present we have visited about 30 European Capitals of Culture and a dialogue has also been initiated with a number of cities bidding to become European Capital of Culture in the years before 2014.
Part II. Structure of the Programme for the Event

Question 1: What structure does the city intend to give to the year’s programme (guidelines, general theme of the event)? How long does the programme last? (This question must be answered in greater detail at the final selection stage).

The rhythm of the programme is inspired by the eight seasons of the Sami calendar. At this stage of the process we are presenting eight key themes as part of the main structure of the 2014 programme. Besides these key themes, the subcultural movements of Umeå will be a vital independent force. In designing the programme we will see to it that all art forms are embraced by challenging developmental projects with high artistic quality. Representatives of all art forms will be invited to develop and deepen their artistic repertoire and be given opportunities to broaden their audience. At the same time we wish to use the European Capital of Culture year for new boundary-crossing forms of collaboration, as well as new forms of artistic expression among cultural operators, locally, regionally and in Europe. A few examples of projects that are being discussed are mentioned under each theme below. A large number of other project proposals have been gathered together during the preparatory process, and will be further developed at a later date.
Theme: Northern Light
The theme “Northern Light” concerns our northern cultural traditions and comprises film, dance, drama, music and literature. This theme explores the concept of the Northern Room in order to deepen and develop artistic expression in this domain. Simultaneously, the theme encompasses an attempt to broaden interest in this field, as well as the creation of new forms of cooperation with Europe. Among the projects that are being planned are: a winter festival utilising the Northern Room’s unique scenery and expressive form in boundary-crossing meetings between different artistic genres, from across the whole of Europe; a synthesis of artistic modes, based on stories from the north, which will be staged on a raft in the Umeå River; a space culture project, entitled “Space Culture 2014”, for children and young people, which illustrates space in a scientific perspective, as well as in its cultural, historical and regional dimensions; and a multi-art work, entitled “Rock Art in Sápmi”, based on boundary-crossing stories in speech, sound, pictures and movement, which emphasises the northern dimension in relation to Europe.

Theme: Sámij Bivddieme – Sami Invitation
Based on Sápmi and its indigenous and minority population, the Sami, we aim to emphasise the northern dimension in different ways in terms of European and global socio-cultural activities. In addition, we aim to continue to strengthen cooperation between Sami institutions, museums and cultural associations in the northern area. Our objective is that the European Capital of Culture year should offer development and cultural activities on all sites where Sami culture is established. A festival for the indigenous and minority peoples of the world, together with a global congress for the same target groups, will constitute two of the highlights of the year. Sami culture will also permeate all of our work with the European Capital of Culture year, and have significant and lasting effects for the indigenous Sami people.

Furthermore, the project entitled “The Sami and the Livonians” aims to initiate dialogue and cooperation between these two minority populations in the European Capital of Culture countries Sweden and Latvia. Cooperation has already started by means of Umeå Sami Association’s contacts with Riga.

For many years Umeå University has had national responsibility for Sami studies. The Sami field is covered by both Vaartoe – The Centre for Sami Research, and a special unit for Sami studies. These two bodies will be important partners within the framework of this theme.
Theme: Stories of the North – Ears for Europe
The art of storytelling is part of our common European cultural heritage. With Västerbotten’s unique narrative tradition as our point of departure, we want to emphasise and strengthen Europe’s and the world’s narrative traditions, both orally and in the written word. Narrative performances, seminars and workshops will follow on from one another throughout the year. We will issue an invitation to an international narrative symposium which will be complemented by smaller adjacent events throughout the region. Libraries, cafés, local history museums and schools, as well as city squares and parks will be arenas where writers and storytellers can meet their audiences. The national competition the Umeå Short Story Prize will be open for the whole of Europe in 2014.

Theme: Burning Snow – Melting Ice
We want to emphasise contrasts, the unexpected, the innovative, the boundless – all those things which, quite simply, characterise Umeå and the Northern Room. One of our projects is about inviting Europe’s citizens to a Midnight Sun Festival. Young artists in various different art forms will be invited to perform on outdoor stages and in natural environments all over Umeå and the northern region. Meetings without boundaries in the Northern Room’s light nights will produce unforgettable memories and help create new networks. Many different projects are being planned within this theme of contrasts and surprises. One of these has the working title ‘Snow’ and comprises a contemporary circus show which will tour the entire Arctic region of the Nordic countries as well as the Kola Peninsula. An integral part of this tour will be a discussion of the impact of climate change on indigenous populations. Performers from the entire Arctic region will participate in “Snow”. All of these performers use contemporary circus as their mode of expression.
**Theme: The Growth of Identities**

This theme aims at giving voice to diversity, creating arenas for co-creation and creativity and strengthening people’s quality of life and health through culture. Different groups will be invited to participate in identity-forming dialogues within the framework of popular adult education. Some examples of projects planned for the European Capital of Culture year include: a children’s culture festival; a multicultural festival with an emphasis on ethnicity; a European gay pride festival; a European symposium about the importance of culture for public health; a symposium on popular adult education; a symposium on popular movements; and a symposium on different social and cultural movements, with an emphasis on their European connections. Additionally, a project about queer theory is being planned in collaboration with Umeå University.

In the project “Young Subculture”, young people from Umeå will contribute by organising exciting meetings involving youths from across the whole of Europe. These meetings encompass young people who practise or organise different forms of hybrid culture: fire art, contemporary circus, street theatre, le parkour, art street performance and so on.

**Theme: She’s Got the Beat – The Gendered City**

We have taken the heading of this theme from a non-profit organisation that has been active in Umeå for some years, and that, in an innovative way, has provided support, inspiration and courses for female musicians. The organisation arranges an annual pop music camp for young women, and also a festival with female-dominated bands. The theme of “She’s Got the Beat” aims to emphasise a female perspective in a number of local and regional events. It also aims to explore how traditional gender patterns in different forms of culture can be subverted or changed. Various cultural activities concerning the perspectives of gender, class and ethnicity will be organised, together with different women’s organisations and associations. There will also be a collaboration with the teaching and research conducted in the field of gender studies at Umeå University. The aim of a one particular project, entitled “Gender Breakers”, is to visualise people, environments and workplaces that contrast with traditionally gender-segregated structures. This project will take place by means of regionally based exhibitions and workshops. The aim of another sub-project is to examine urban planning utilising a gender perspective.

**Theme: Talking Architecture – Speaking Design**

Umeå’s endeavour to create a new Art Campus demonstrates the city’s belief in culture as a driving force behind urban planning. The Art Campus aims to be a creative environment which will have an international emphasis on art, design and architecture. It will be developed on the riverbank in the city centre over the next few years. As part of this project, a new School of Architecture will be initiated. Also, a new building will be constructed to house Bildmuseet. This new Art Exhibition Hall will complement the existing Academy of Fine Arts and the Institute of Design. Projects involving boundary-crossing meetings with European architects, designers and artists are continually in progress, and these will culminate in a European Architecture and Design Festival in 2014. In addition, one project will investigate children’s and young people’s view of their living environment. This project will feature in a number of cities across Europe. How do children want to design the external and internal environments of pre-schools and schools? How should the city be designed from the perspective of children? As well as this, Bildmuseet at Umeå University will open the exhibition “Contemporary Art Transformation” during the course of the year, as well as Umeå’s first Art biennial.

In 2014 we want to help develop European dialogue about modern planning methods. The democratic process in urban planning is impor-
tant, and, in Umeå, the Institute of Design at Umeå University, together with the city, has been commissioned to develop democratic dialogue and information to citizens with regard to urban planning processes. The aim is to develop interactive information and dialogue with citizens via the Internet. It will do so with the aid of new dialogue tools, virtual 3D models, interactive maps, multimedia presentations and so on.

**Theme: Treasures in Leisure**

This theme is about development and basic values in outdoor life and sports. It also concerns arenas, and research on mass and elite sport. In addition it comprises exercise, leisure, joy, quality of life, entertainment and social development. It is about children, young people and adults, gender equality and everybody’s right to participate.

Generally speaking, sport has an open source code. We believe that bringing about a closer collaboration between culture and sports will make possible the promotion of more open source codes within the arena of culture as well.

Sport is our largest popular movement, and has a self-evident position in the 2014 programme. This theme aims at increasing European cooperation in various different types of sport, as well as emphasising the issue of basic shared values. It also aims at encouraging more children and young people to participate in active leisure pursuits. As part of the 2014 programme, new and larger stadiums have been planned, thus
enabling more and larger international sports events to take place. Umeå’s existing sports festivals will also attract more European participants. In addition to this, new boundary-crossing collaborative projects are being planned.

**Question 2: What main events will mark the year? For each one, please supply the following information: description of the event / date and place / project partners / financing. (The answer is optional at this stage).**

As has been described above, the programme for the year is based on eight local, regional and European themes, comprising symposia, projects, festivals and seminars. The year will start and finish with two major events, marking the beginning and the end of Umeå 2014. We will start as early as December 2013 with a joint event together with the two European Capitals of Culture in France and Slovakia: Marseille and Kosice. We want to mark our assumption of the baton and give the starting signal for a new European year of culture in Umeå. During a concluding event in December 2014, we will relinquish the baton to the following year’s European Capitals of Culture in Belgium and the Czech Republic. We will seek collaboration with the Latvian European Capital of Culture as part of the assumption and relinquishing process.

**Question 3: How does the city plan to choose the projects / events which will constitute the programme for the year? (The answer is optional at this stage).**

Projects and events will be selected both in relation to the eight themes identified so far and in relation to three guiding concepts: “the northern dimension”, “cultural diversity” and “boundary-crossing culture”. In addition, the suggested projects will be related to the criteria stipulated by the EU. The quality of the culture programme will be secured through the organisation by means of an artistic director, an advisory board, programme managers and programme boards.
Part III. Organisation and Financing of the Event

1. Organisational Structure

Question 1.1: What sort of structure is envisaged for the organisation responsible for implementing the project? What type of relationship will it have with the city authorities? (This question must be answered in greater detail at the final selection stage, by enclosing in particular the statutes of the organisation, its staff numbers, the curricula vitae of those primarily responsible, information concerning its financial and management capacity, and a graph of the structure with comments on the respective responsibilities of the different levels).

We will guarantee artistic standards and integrity by means of an overall artistic director, an overarching arts council and a programme council for each and every one of the eight main thematic areas. An artistic head of programme will be recruited for each programme area, whilst project leaders will be responsible for all the various smaller projects. The artistic director, the arts council, the programme council and the heads of programmes will all be recruited based on merits which will guarantee a high artistic standard in the collective cultural programme for 2014.
We will work with a cohesive organisation for the European Capital of Culture 2014 event. It will be directly linked to the City Council, the City’s political management, and be coordinated with the council and administrative organisation. There will be close cooperation with the Cultural Committee and Cultural Administration as well as with the Committee for Leisure and Sports and the Administration for Leisure and Sports. There will also be close cooperation with all other councils, committees, administrative units and companies, since the entire organisation will contribute to the European Capital of Culture project. We will develop methods for promoting cultural cooperation that will continue after 2014.

A particular Capital of Culture company will be established primarily for collaboration with the private sector business community, locally, nationally and globally. The company and the rest of the organisation will essentially have a joint board of directors and management team. The company’s board of directors can be expanded to include representatives of the business community and other organisations.

The management team will be recruited based upon professional competency and ability to run the European Capital of Culture project in its entirety. The budget is projected to be at least 410 MSEK of which at least 70% is to finance the programme of events.

1.2. If an area around the city is involved in the event, how will the coordination between the authorities of the relevant local and regional authorities be organised?

The organisation which is described under section 1.1 will have the overall responsibility for carrying out all programmes locally, regionally, nationally and internationally. Collaborative parties in cultural institutions, municipalities, companies and associations will carry out various sub-projects.

1.3 According to which criteria and under which arrangements has or will the artistic director of the event be chosen? What is or will be his/her profile? When will he/she take up the appointment? What will be his/her field of action? (Question must be answered in greater detail at the final selection).

The artistic director will be the chairperson of the overarching arts council. The council will be composed of individuals with a wide-ranging experience of cultural activities in Sweden and Europe at large.

THE ARTISTIC DIRECTOR SHOULD POSSESS:
- a high degree of cultural competency
- a good grasp of co-creative Open Source-methods
- a good grasp of northern and European cultural traditions
- a willingness to find new arenas and new forms of expression
- an international network and experience of international projects
- enthusiasm for equality of opportunity in all areas, and an interest in children’s and youth culture

The artistic director will be appointed when the decision is taken to award Umeå the title of European Capital of Culture. The director’s first task will be to participate in the selection of the overarching arts council. The council will then in turn collaborate with the artistic director in the choice of the heads of programmes and the programme councils for the various themes throughout the year.
2. Financing of the event

2.1 How is the event budget to be organised? What is the total amount of resources earmarked for organising the “European Capital of Culture” year? What are the sources of financing and the respective importance of their contribution to the total? (Question must be answered in greater detail at the final selection stage).

Income

THE CITY OF UMEÅ
The City of Umeå will earmark 100 MSEK to help finance the European Capital of Culture event in 2014.

THE REGION, THE EU AND TICKET RECEIPTS
We will collaborate with other municipalities, county councils, regional associations and cultural institutions from the four northern provinces, and from the rest of Europe, in order to help enact the cultural programmes and developmental projects. We will also collaborate with the EU’s funds to this end. In total we estimate financial income amounting to 90 MSEK from the region and the EU, including the Melina Mercouri Prize. This income also includes ticket receipts.

NATIONAL AUTHORITIES AND COLLABORATIVE PARTNERS
We estimate that financial assistance from the Swedish government, national cultural organisations and other national bodies will in total amount to 170 MSEK. There is at present no formal financial commitment from the Swedish state however.

COLLABORATION WITH THE BUSINESS COMMUNITY
We will place great stock on developing collaboration with the business community both locally, nationally and globally, and estimate that it will produce a sponsorship income of at least 50 MSEK including barter agreements.

Costs

PROGRAMME COSTS
About 70% of the budget, roughly 300 MSEK, will be utilised for the cultural programmes and developmental projects within the fields of culture and sports. The cultural activities of the region will account for a large portion of the programme in 2014. The aim is that current operators together with new participants will be able to develop activities which can continue well beyond 2014. Umeå also has the aim of carrying out cultural activities on a national level as well as in Europe.

Total Expenditure up to 2015  MSEK

<table>
<thead>
<tr>
<th>Income</th>
<th>MSEK</th>
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<tbody>
<tr>
<td>The City of Umeå</td>
<td>100</td>
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<tr>
<td>The Region, the EU and Ticket Receipts</td>
<td>90</td>
</tr>
<tr>
<td>National Authorities and Collaborative Partners</td>
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</tr>
<tr>
<td>Collaboration with the Business Community</td>
<td>50</td>
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<tr>
<td>Total:</td>
<td>410</td>
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<table>
<thead>
<tr>
<th>Costs</th>
<th>MSEK</th>
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</thead>
<tbody>
<tr>
<td>Cultural Programme and Project Costs</td>
<td>300</td>
</tr>
<tr>
<td>Marketing/Information/Administration/Evaluation</td>
<td>110</td>
</tr>
<tr>
<td>Total:</td>
<td>410</td>
</tr>
</tbody>
</table>
44

MARKETING/INFORMATION/ADMINISTRATION/EVALUATION

110 MSEK will be set aside for marketing, information, administration and evaluation. The marketing of Umeå 2014 will take place in cooperation with the region, the business community and Umeå University, as well as with national and international collaborative partners. We will be able to draw upon the region’s collective experience and resources within the fields of information, marketing and tourism.

Administration will be reduced as far as possible by the means of calling upon administrative experience, structures and systems that are already in use. Indeed, we will as far as possible avoid creating expensive parallel administrations. All incomes and costs will be separately accounted for, so that all the individual items for European Capital of Culture event in 2014 can be completely transparent.

Resources for professional external evaluation will be divided up for the entire period 2008–15. The work involved in drawing up an application for the European Capital of Culture event in 2014 has already been appraised in a separate auditor’s report. Our guiding light for Umeå 2014 is openness and transparency in all of our work. Our citizens must be able to both follow and affect the process by means of Open Source methodology and be able to see the results of the project.

2.3 Have the finance authorities in the city already voted on or made financial commitments?

Yes. The City Council decided that Umeå would be a candidate city as early as May 2005. The City Council decided upon the content of the application, including the city’s planned financing on 27 October 2008.

2.4 What is the total expenditure planned strictly for the programme of the event?

Total expenditure for the cultural programme is 300 MSEK, which is roughly 70 % of the total budgeted costs.

2.5 How much expenditure is planned for infrastructure (cultural and tourism infrastructure, including renovation)?

The total investment budget for items which affect culture, leisure and sports as well as urban development amounts to more than SEK 7 billions in the years up until 2014.

2.6 What is the plan for involving sponsors in the event? What is the estimated level of financial participation by sponsors?

Umeå 2014 aims to offer culture of a high standard to companies, and this includes everything from local character to international quality. Umeå 2014’s goal is that both parties are to attain long-term positive effects from their collaboration. Another aim is to create long-term effects for cultural activities, in the form of increased interest in cultural sponsorship, from the perspective of both cultural performers and that of the business community. Cooperation with companies means that they are helping to support the European Capital of Culture project by means of marketing, finance, goods and services, which in turn will help to contribute to strengthening the companies’ brands.

The Capital of Culture company will have a special division which is responsible for closing sponsorship deals with the business community.

– Umeå is a city with strong cultural traditions. Its more than 20,000 students give the city a strong, young and culturally expansive potential. Like Helsingør, Umeå wishes to move in an international direction. My many years of collaboration with Umeå and many visits to the city make me convinced that Umeå will be a successful European Capital of Culture in 2014. The cultural cities of the future need more collaboration and strong common objectives.

Per Toersbol
The Mayor of Helsingør

Per Tøgersbol
The Mayor of Helsingør

CURiosity AND PASSion
The aim is to achieve sponsorship income of around 50 MSEK. We will work with three groups of sponsors: main official sponsors, official project sponsors and cultural supporters.

Our preliminary strategy is to recruit four main official sponsors in the shape of national and international companies. We also aim to contract about 30 official project sponsors, who will be national companies. The third level, cultural supporters, will be offered three different types of contracts: gold, silver and bronze. These latter collaborative agreements are aimed at small and medium-sized companies in the local and regional business community, in order to help create a groundswell of support for the entire project.

2.7 According to what timetable should this expenditure be committed if the city receives the title of Capital of Culture? (The answer to this question is optional at the pre-selection stage).

Umeå’s work started in 2005 with the decision of the City Council to put forward the city’s candidacy to be European Capital of Culture 2014. The project Umeå 2014 has a budget of 15 MSEK for the period 2007–2009. If Umeå is appointed European Capital of Culture 2014 we will negotiate sponsorship deals and set in motion the financing for programmes and projects. The City of Umeå has already decided to commit 100 MSEK of its own resources to finance Umeå as European Capital of Culture 2014.
Part IV. City infrastructure

1. What are the city’s assets in terms of accessibility (regional, national and international transport)?

Air Travel
Over 800,000 people travel every year via Umeå airport, Sweden’s sixth-largest airport, which is only 6 minutes from the centre of Umeå. Flying to Umeå from Stockholm takes only 55 minutes. There are currently 15 daily departures to choose between in both directions, provided by three competing airlines. There are also quick and easy connections to the rest of Europe via Stockholm. Umeå places a great emphasis on good transport communications since it is a prerequisite for the continued development of both the business community and the universities. We will continue to work for the additional strengthening of the transport network in order to meet the increased demand from visitors to the region in 2014.

The Bothnia Line
In 2010 the new rapid and environmentally friendly coastal railway, the Bothnia Line, will be inaugurated. In future Stockholm can be reached in less than six hours, and the possibilities for fast travel within the region will be increased dramatically. This expansion of the region means that all cultural and sporting events can attract a larger audience from a greater catchment area.
Coaches and Ferries

The two European motorways, the E4 and the E12, intersect in Umeå. There are long-distance coach routes, both along the coast and further inland to our northern ski resorts, among other places. In fact, Umeå Coach Station currently has a total of 1.4 million long-distance travellers. There is also a well-developed public transport network within Umeå, as well as 180 km of specially constructed cycling routes, that are separated from the main traffic. In addition, there is a ferry connection across the Gulf of Bothnia to Vasa in Finland.

IT

Umeå made large investments in underground broadband fibre optical cables at an early stage. At present 95% of the inhabitants of Umeå can access broadband in their homes, and subsequently an unusually high percentage of those who live in the city are connected to the Internet and are very active. This is reflected by the very large number of visitors on the websites of newspapers and other media, the city’s websites, online bank services and other interactive services via the Internet.

2. What is the city’s absorption capacity in terms of tourist accommodation?

Absorption Capacity/Tourist Accommodation

Umeå’s central hotels have a capacity of around 2,000 beds. In addition to this, there are about 1,000 beds available at youth hostels, smaller hotels and cottages. There are several smaller hotels outside Umeå and capacity increases in the summer months by means of additional youth hostels and group living accommodation. A number of hotel chains are planning to expand their hotels, and there are plans to build a new hotel in the centre of Umeå. The number of hotel beds in the four northernmost counties together with Vasa in Finland totals approximately 25,000. The equivalent number for holiday villages and youth hostels is around 30,000. Additionally, there are a great many camping sites in and around Umeå.

Conference Centres and Arenas

The Umeå Folkets Hus has been selected as the best daytime conference facility in Sweden for four years running, which has a large number of rooms for all kinds of activities, such as cultural festivals. Nolia is the largest fair organizer in Northern Sweden. In terms of the number of visitors it is Sweden’s largest consumer fair and it can handle up to 20,000 visitors per day. The Aula Nordica on the university campus is another facility that hosts large cultural events. There are also other organizers and indoor and outdoor facilities for cultural and sports activities like the football stadium and IKSU, one of Europe’s largest indoor sports facilities.

3. What projects are to be carried out between now and the year 2014 in terms of urban and tourism infrastructure, including renovation? What is the planned timetable for this work? (The answer to this question is optional at the pre-selection stage).

Umeå has a rapidly growing population, expanding economy with growing trade and a strong export industry, as well as two dynamic universities. A variety of city development projects that have impact on culture and tourism are being planned up to 2014. The investment volume totals over SEK 7 billions and includes private, municipal and federal funding. Here are a few examples of larger investments:
Art Campus – a New Landmark for the Citizens of Umeå

A new Art Campus will be a hotspot for internationally competitive study programs, research, and development work in the fields of art, design, architecture and creative companies. It will be centrally located on a beautiful site by the river. An attractive path for walking and biking connects the Art Campus with the rest of the university campus, the new travel centre for the Bothnia Line and the city’s downtown area.

The Art Campus will include a facility for a new study programme in architecture, a new building for Bildmuseet/Art Exhibition Hall. Space will also be made available for the creation of new businesses for creative companies. The area will also be provided with places for meetings, restaurants and cafés to stimulate cross-border artistic and public meetings. Art Campus will be a welcoming and accessible meeting place for visitors, students and the inhabitants of Umeå.

The City Between the Bridges

“The City between the bridges” is a city development project that shifts the focus of the city toward the river and links the downtown area with the new Art Campus. The venture includes plans for a new hotel. Four connected districts of the city are being planned based on the idea of developing a continuous cultural passage: Young & Active, Body & Soul, the Town Hall Park and Peace & Quiet. The area will feature attractive meeting places and environments for different types of cultural activities.

Meeting Places for Film

There is great interest in films in Umeå. For that reason plans are in the works to create a new cinema and digital meeting place for all film buffs. The importance of the cinema as a cultural meeting place will create a broader selection for quality films, film clubs, school cinema, and different kinds of film festivals. Furthermore, the digital technology will improve the opportunities for the growing interest in different types of interactive and artistic forms of express in the areas of digital art, computer and TV games, music videos and web production.

An Attractive City Centre

Work is in progress with strengthening the attractiveness of the downtown area by resurfacing the square and streets, art in public places, and garden arrangements. A new underground parking facility is being planned to increase accessibility and decrease parking along the streets.

New Experiences at Västerbottens Museum.

An addition is being planned for the Västerbottens Museum at the same time as the present premises of the Bildmuseet will be taken over. The project includes an experience centre that will include a new entrance, a café, an arena for storytellers, a shop, a centre for documentary photography, and a dialogue-based documentary room, which will be the heart of the museum. Three different Sami dwellings will be built as new parts of the Open Air Museum Gammlia.

An Aquatic Centre

A new indoor swimming pool with a 50-metre swimming pool, water park, spa and conference rooms, as well as a hotel and restaurants will be constructed downtown.
Meeting places for Flourishing Club and Association Activities
Several new facilities are being planned for the active clubs and associations in Umeå, such as a curling arena, a Gymnastic Hall, an indoor pool in Ochbola, a Club House for Associations, and an additional artificially frozen skating rink, the Dragoren football hall, and another artificial grass pitch. A new hall with seating for floorball is in the planning stage.

Dance at NorrlandsOperan
In the last few years the dancing scene at NorrlandsOperan has become an activity of considerable size. NorrlandsOperan now has plans to build a rehearsal hall for dance, expand the lobby, and build accommodation for guest performers.

Football Stadium becomes Concert Arena
To meet the increasing need for attractive arenas for large audiences the present football and sports arena will be rebuilt so that it will be a modern arena for football, concerts and other large outdoor performances. At the same time, track and field will be moved to a new arena.

Track and Field Arena on Campus
A modern track and field arena that meets international standards will be constructed in the campus area.

Development of Parks
Umeå has many families with children and will make investments in outdoor environments and attractive meeting places. Several new parks are being planned: playgrounds, forest park, nature park, family park and a park close to the river. A new skateboard park is under construction to meet the demand from an active skateboard culture in Umeå.
Mosque
The Umeå Mosque Foundation and the Islamic congregation in Umeå will build the world’s northernmost mosque. The mosque will serve as a meeting place for non-Muslims as well. The construction of a library and restaurant is being planned adjacent to the building.

Visitor Centre Stornorrfors
A new visitor centre with activities to stimulate tourism will be built at Stornorrfors, one of the largest hydroelectric power stations in Europe. An extensive conversion of the salmon ladder is being made that will considerably improve the upstream migration of salmon and sea trout in the rivers Umeälven and Vindelälven. At present over 6,000 large salmon use the salmon ladder each summer.

Additional 8 000 Indoor Seats
A new activities arena for culture, sports and conferences with at least 8,000 indoor seats is being planned thanks to private promoters.
Bothnia Line – 190 kilometres of new Railway to Umeå

The new railway along the coast to Umeå, the Bothnia Line, will be in operation in 2010. The construction of the 190 kilometre railway has involved the building of 140 bridges and 25 kilometres of tunnels. The Bothnia Line will stimulate regional growth, develop trade and industry, and strengthen settlement development and transportation structure for a good environment and long-term sustainability. It will improve travel time, make goods transport more efficient, and improve accessibility to work and education.

Three New Travel Centres

Three new travel centres will be built in the City of Umeå for the Bothnia Line; Umeå East, Umeå Central and Hörnefors travel centre. The architectural design and cultural adornment will be important issues. The ambitions are high and a great deal of energy is used to achieve the best possible solutions for travellers; everything to utilize the developmental potential that this large railway ventures signifies.

Nordic Logistic Centre

Very large investments have been made to further develop Umeå as an efficient and attractive transportation and logistic hub for northern Scandinavia. The downtown area will be free of the current goods station and new sought-after activities can be established in the city centre.

New Ring Road around Umeå

To reduce the through traffic in the centre of the city, the European motorways E4 and E12, and to improve the quality of the air the decision has been made to build a ring road around Umeå. This creates completely new opportunities to develop an attractive downtown area.
Part V. Communication strategy

1. What is the city’s intended communication strategy for the European Capital of Culture event? (This question must be answered in greater detail at the final selection stage, in particular with regard to the media strategy and the mobilisation of the public and the inhabitants. At the final selection stage, consideration must be given in particular to the partnerships planned or established with the written press and the audiovisual sector with a view to ensuring media coverage of the event and of the plans relating to this strategy).

Visions and Goals
The aim of our communication strategy before, during and after 2014 is that it should contribute to the realisation of our vision, help carry out our mission and also achieve the objectives which are outlined in our application. We have a strategy to promote participation and co-creativity by means of our Open Source methodology. The concept is also the basis for our communication strategy.

The communication strategy has the following aims:
• to facilitate change by means of promoting the Northern Room and its special characteristics and advantages
• to contribute towards promoting the European dimension in all our activities
• to strengthen knowledge of and create a sense of interest and participation in:
– the northern region as a cultural meeting place
– those activities which are planned to take place during
the programme year and which are described in Part II;
and also the structure and programme of the event
– our long-term efforts to contribute towards Europe’s
cultural development.

The communication strategy has played an important role during the
project’s development phase, partly to anchor the project and help create
positive attitudes towards it, and also partly to harness opinions and ideas
by means of different types of dialogue. We have been successful in
spreading knowledge of and interest in our bid to become European Capital of Culture, both among the citizens of Umeå, and among groups
outside of the city. Communications are necessary for our future work in
order to create a broader sense of participation, and we aim to reach a
larger target group in the four northern provinces, and in the rest of
Sweden, as well as in Europe and the world at large.

Target Groups within and outside Umeå

We wish to utilise our communication strategy to reach the citizens of
Umeå, and those of the northern region, on their own terms and in their
own environment. For the purposes of this, we have divided these citizens
into different target groups. We wish to involve students of different ages
at school for instance, as well as the students of Umeå University. We also
wish to involve Umeå’s business community, the many associations in
Umeå, as well as those who partake of the city’s varied cultural and sport-
ting activities, and so on. Those target groups outside of the Umeå region
whom we wish to reach, include tourists and other visitors from different
societal groups. These may come from, variously, the local area, the rest
of Sweden, or other countries. Additionally, plans and strategies for in-
volvement have been developed both for those who visit Umeå to partake
of the European Capital of Culture programme, and for those who visit
Umeå for other reasons. In the latter case, we believe that involving these
individuals in cultural activities can produce many additional benefits.

Cultural Operators and Collaborative Partners

The foundation for the communication strategy is already being utilised
by the project groups working with the European Capital of Culture event,
as well as by the city’s information unit, its business section and its tourist
agency. An important part of our strategy is to involve several different
cultural operators both within and outside Umeå as communicators.
Umeå University, which already has a close collaboration with the City
of Umeå, is an important partner in this regard. There are degree courses
at the university in the fields of communication and journalism which have
an active collaboration with the City of Umeå’s cultural organisation Kul-
turverket. We wish to expand and intensify this collaborative venture by
means of involving these degree courses in the communication strategy
for Umeå 2014. The adult education college Strömbäcks folkhögskola,
which trains journalists, can also be an important operator in this regard,
as can the students within the media programmes of upper secondary
schools. Umeå also has a rich vein of local and regional media, in terms
of daily newspapers, radio and television, which we wish to involve and
collaborate with as part of the European Capital of Culture project.

All of our operators within the cultural field will play an important role,
both in terms of their actions and by means of participating prominently
in their role as communicators. These operators will be drawn from a
variety of different places, such as: the Cultural Centre for Children and
Young People; Kulturverket; schools; and also from professional cultural
performers. In addition to this, we also wish to establish ties with cultural
operators in the Latvian city which is appointed European Capital of
Culture, by means of similar methods to those described above.

Since participation and enthusiasm are key words in our bid we want our
target groups to be cultural operators too. This is particularly the case
with regard to citizens of Umeå who have a non-Swedish ethnic back-
ground. These individuals can contribute to the European Capital of Cul-
ture project by means of expanding its linguistic and cultural dimensions.
Channels, Methods and Solutions

Umeå is one of the most on-line cities in the world. Just about all of its citizens have access to broadband in the home. In the light of this fact, the use of different digital communicative forms will be a natural and self-evident aspect of the communication strategy, both internally within the city, and externally towards the rest of the world. Examples of channels which are already actively in use are: the popular website of the new Umeå portal, umea.se, which includes information supplied by the City of Umeå; the websites of different local media; and the websites of Umeå University. The website www.umea2014.se will in future remain an important channel for communication and dialogue. We also wish to act as cultural operators on other websites, for example in tandem with other organisations, and not least on those websites where young people interact with each other.

The City of Umeå and the physical city itself will act as important channels of information by means of, for instance, virtual meeting places and big televizual screens. The City of Umeå and the cityscape will also act as channels of information by means of actual physical meeting places, such as the “municipality corner” at the Central Library. Regarding the communication strategy in terms of the mass media, we will base our work on our previous experience of long-term collaborations with media contacts on a local and national level. We also believe that it is important to establish ties with the Latvian mass media, particularly within the Latvian city which is appointed European Capital of Culture 2014.

Umeå in Motion

Umeå in Motion is a marketing project in collaboration with Umeå University and which is a part of the preparation for 2014. The basis of the project is a coach tour during the late summer of 2009, which will visit 12 different seats of higher education and/or cities across Europe. The passengers on the coach will include scientists, students and cultural performers. One of Umeå University’s most prioritised research areas is northern studies, and here there are excellent research and communicative possibilities with regard to cultural expression in the Northern Room.

The tour is the start of a permanent exchange in the field of science and culture, and this exchange will also take place between Europe, northern Sweden and Umeå. The tour will deal with creating and maintaining contacts between participants and the audience before, during and after the tour. This will take place by creating active communities and vibrant networks. By means of modern technology, Umeå has the ability to participate in cultural events in Europe, as well as host joint seminars and events.

2. What proportion of the budget is earmarked for communication?

12% of the budget has been reserved for communication; about 50 MSEK.

3. How does the city plan to promote the Award of the Melina Mercouri prize if it receives it? (The answer to this question is optional at this stage).

Umeå is planning to promote its possible recipience of the Melina Mercouri Prize by means of a special event held in cooperation with Mercouri’s home town of Athens. By means of the organisation Quality Cities, Umeå has close cooperation with the City of Amaroussion in Athens, which could help facilitate such an event. Should the city receive the Award, the prize money will be used to finance different activities around Europe. Additionally, it will also be used to finance various projects in collaboration with our European partners.

Chen Baogen
The Mayor of Xi’an, China

– We are delighted to collaborate with Umeå, which is a city that pushes boundaries for both itself and others within many different areas. Culture is an exciting force and can provide many new solutions to the challenges of the future. We support Umeå in its ambition to become European Capital of Culture!
Part VI. Evaluation and monitoring of the event

*Does the city intend to set up a special monitoring and evaluation system?*

**Evaluation and Monitoring of the Programme and its Knock-On Effects**

We have set aside funds in the budget for professional evaluation of the European Capital of Culture programme. Apart from the evaluation and follow-up of the programme’s results, there will be a number of special studies conducted concerning different areas within the programme, such as media coverage and tourism. Additionally, the project will be documented in both written and visual form throughout the entire year of the programme, as part of a special youth project.

**Evaluation and Monitoring of Financial Management**

Apart from the evaluation described above, both the elected representatives of the City of Umeå and its professional accountants will thoroughly examine the project’s financial aspects. They will also examine the project in terms of its auditing.
Part VII. Additional Information

1. What, in your opinion are the strong points of this application and the parameters of its success as European Capital of Culture and what, on the other hand, are its weak points?

Strengths
The strength of Umeå’s application is our concept. Our vision, objectives, mission, strategy and eight programme themes create an all-encompassing framework designed to promote long-term culturally-oriented social development.

Other strengths include:

THE NORTHERN ROOM
Sápmi, the northern parts of Norway, Sweden, Finland and northwestern Russia, encompasses one of Europe’s last indigenous populations, the Sami, with their fascinating and many-faceted culture. The language, reindeer husbandry, the jojk and native crafts are important aspects of traditional Sami culture. Today Sami culture also encompasses a multiplicity of modern artistic forms such as: theatre, art, music, dance and performance, as well as other cultural modes.

The national borders in the north are a relatively recent invention, and for cultural and linguistic encounters these borders are of fairly minor importance. It is significant that Sápmi lies within four contemporary states but yet can still be considered a cultural and linguistically uni-
fied area. We wish to take the opportunity to raise the profile of Sami culture during the European Capital of Culture year. Umeå will be the host of a European cultural inheritance that is without compare, and we believe that it will contribute to the programme’s value.

CROSSING BOUNDARIES

The strong economic growth of Umeå and the continual flow of people throughout the city have contributed to a society which is full of movement, where boundaries are continually pushed and crossed, and where collaboration occurs without any concern for wealth or prestige. There is a multiplicity and openness here in terms of different lifestyles, as well as great civic participation in different associations, movements and social phenomena. The innovative tempo of the city and its concern with quality in all its dimensions is a notable asset. Indeed, Umeå is continually striving to renew and raise the quality of its public sector work. A number of awards have been presented to the city which we take as proof that our efforts at improvement have borne fruit.

Yet though it is nice to win awards, the important thing is how we move forwards. We must find forms to utilise the energy and commitment that people put into their daily work, and create spaces for new creative ideas and methods, both within and throughout the cultural sphere.

FOLKBILDNING

One of Umeå’s greatest assets is the commitment of its citizens to cultural activities, and their involvement in societies and associations. This is one of our biggest strengths. Our candidacy is supported well beyond the corridors of cultural policy makers.

Umeå is a world leader when it comes to folkbildning. No one else gathers so many people in relation to its size in study groups, lectures and cultural events. The Study Associations carries out almost 15,000 cultural programmes annually. In fact, there are about 700 active associations in Umeå. This commitment to associations and societies is widespread amongst the population of Umeå, and is to be found in everyone from children to pensioners, in both men and women, in those who work 9 to 5, in those with little education and those who are well-educated, in immigrants, in the unemployed and in the physically impaired. Additionally, libraries and museums help contribute to the considerable folkbildning activities. Indeed, we have the highest proportion of those borrowing books in Sweden. The active Umeå Theatre Association is one additional reason as to why Sweden’s national touring theatre, Riksteatern, arranges to have the premieres of new productions in Umeå. Thanks to the various study societies and associations, the hundreds of music groups and choirs in the city have access to rehearsal facilities and possibilities to perform.

The everyday cultural activities of Umeå are characterised by large public involvement. The depth and breadth of the commitment to folkbildning, and to popular movements in local society, is an exceptional force for change and renewal. We wish to demonstrate how this commitment can contribute to create new democratic arenas and encounters between different interest groups and viewpoints in society.

DIVERSITY

The new diversity of voices, of cultural and ethnic experiences and of knowledge and perspectives, brings with it great possibilities for Umeå and for northern Sweden’s future development. One of our time’s most important questions is how we are to harness and develop this growing multiplicity within the framework of our common interests, and with respect for the equal rights of everyone.

The ethnic and cultural homogeneity which has influenced Sweden is in the process of change. New multicultural societies have developed, consisting of many different ethnic identities. In Umeå today more than 100 different languages are in use amongst the city’s population. Umeå
has long been characterised as an open, multifaceted, equal opportunity and multicultural society. It is not by accident that Umeå has been voted Sweden’s most gay-friendly city and that it has also been spared racist and anti-immigrant movements.

Folkbildning and the active interest in associations and societies are important meeting places which help facilitate integration. Indeed mutual integration in order to help produce a better and more secure society is our goal. Those who have a different ethnic background should be given the possibility to learn more about Swedish culture and society, whilst simultaneously native Swedes should be given the opportunity to learn more about today’s modern multicultural and multi-ethnic society.

Weak Points
Umeå is the biggest city in northern Sweden, but it has a small population and a sparsely populated surrounding area, relative to Europe’s large metropolitan and cultural centres. As a result, the cultural life of Umeå is continually seeking new target audiences, including non-traditional audiences.

Culture in Umeå encompasses an impressive number of expressive forms, but so far it hasn’t reached all groups in society to a sufficient extent. Our goal is that all children within the framework of their schooling will have the opportunity to experience a multitude of cultural experiences, which is something we have not yet achieved. Many young people are actively creative in the fields of music, dance, theatre, film, art and sports, but far too many have never attempted to

Per Häggström
Armagent AB

– The European Capital of Culture 2014 event will bring people from different lines of business closer together. We have gained many new contacts as a result of working with the European Capital of Culture project; people with whom I might not have worked otherwise.
get involved. Not all children have had the possibility of being culturally creative. The school of music educates very many children today, but has insufficient resources to teach all those children who wish to learn an instrument.

In Umeå the sports associations work actively with issues regarding gender and ethical choices. A great deal of effort is devoted to breaking traditional gender roles. It’s no coincidence that Umeå’s most successful sports team is the women’s football team Umeå IK, who have been in European finals on four occasions and won two of them. We are on the right path, but there is much that still needs to be done to challenge gender roles within sport. This involves opening a dialogue which helps promote healthy ethical values amongst both active participants and sports fans.

Umeå has a plan to increase access to public localities and cultural activities for the physically impaired. One example is a library system which enables the visually impaired to browse amongst books in the same way that others can, in other words without assistance from a librarian. There is still much that can be done in order for the physically impaired in order for them to be able to participate in cultural activities in the same way as everybody else.

Umeå has been greatly influenced by a rich multiplicity of immigrant cultures, but for too long the source codes to these cultures have been the preserve of the group members themselves. Our aim is that the European Capital of Culture year, by means of Open Source methodology, will open the sluice gates between all the different cultures. Our aim is to attract interest across the spectrum of society for the different aspects of these various cultures, but also to help contribute to new cultural expressions by means of boundary-transgressing encounters. There are many of the elderly who have difficulty in accessing cultural events on their own, but who can be reached by cultural events which visit them, such as at old people’s homes.

There are many of the elderly who have difficulty in accessing cultural events on their own, but who can be reached by cultural events which visit them in residential care homes for the elderly. Many more would be able to participate in various ways and a good example is the successful program “Culture for Senior Citizens – Culture and Health” which promotes co-creation and cooperation between generations.

The problem of distance is a difficulty which we are continually working with, and effective, environmentally friendly communications are a necessity. We hope that the European Capital of Culture year will contribute to permanently increasing cultural exchange and tourism between Umeå, the northern region and the world at large.

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Margareta Hansson
Managing Director
Konsum Nord
(The Swedish Cooperative)

– We appreciate Umeå’s ambition and desire to further develop the municipality and its culture. By becoming the European Capital of Culture Umeå will demonstrate that it is ready to take another giant leap forwards. People need both bread and culture for their development, so we too have an important role to play.
In Sweden in general, and also in Umeå, the business community’s collaboration with the cultural world is underdeveloped. Several new initiatives to promote creativity have already been launched as part of the process to become European Capital of Culture, but there is still much to be done. We believe that the programme for 2014 can be a major catalyst in the building of a permanent collaboration between different cultural operators and companies.

About 7,000 people move every year to this university city, and a lesser number of graduates move away. It is worth noting that the majority of Umeå’s population weren’t born in Umeå. The considerable mobility in the city, and its young population, create a dynamic flow of new ideas and activities. Simultaneously, there are problems concerning identity and continuity which need to be highlighted in different ways.

2. Does the city intend to develop particular cultural projects in the coming years, irrespective of the outcome of its application for the title European Capital of Culture?

Umeå’s application to be European Capital of Culture is the initiation of a process with very long-term ambitions. We will continue to develop the process and the dialogue which has been established between cultural operators locally, regionally, nationally and internationally, irrespective of whether Umeå is appointed European Capital of Culture 2014 or not. The title will naturally increase the possibilities for local, regional, European and international mobilisation for our long-term cultural policy aims. Becoming the European Capital of Culture will definitely be a boost which will accelerate development towards our vision of the Culturized City and our mission to promote the role of culture for long-term sustainable development, entitled Stay Cool.

3. Further comments

A Summary of Our Bid

We believe we have a bid that can widen and deepen the concept of the European Capital of Culture. We have a vision, a challenging mission, a strategy based on successful experience and a programme inspired by the eight seasons of the Sami calendar.

Umeå has a desire to infuse a sensitive cultural understanding into the city and its citizens. It is also a desire of a city which supports and encourages a culturally aware, insightful, active and literate humanity. Umeå’s vision is to Culturize the City.

Umeå wants to use the 2014 process to challenge ourselves to address one of the key dilemmas of our age – climate change. We are situated close to the Arctic and hence close to one of the most important future concerns of the world. How places like Umeå react is of importance. Through the event European Capital of Culture we want to highlight a mission to Stay Cool.

Umeå has experienced the success that follows when you work in an interdisciplinary way. Co-creation lies at the heart of this bid. We believe that the most fruitful developments in human thinking take place at those points where different lines of creativity meet. We want to harness the potential of European citizens, foster and inspire new co-creative alliances and our name for this strategy is Open Source.

We will present a programme for 2014 which consists of eight different themes, each with the aim to present a multitude of experiences within different art forms, and through intriguing, multifaceted and inspiring international festivals, seminars and projects. It will be a programme developed in close collaboration with our citizens and partners in northern Sweden, Europe and the world.
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Umeå – A Symphony in Four Movements
FIRST MOVEMENT: The Fire – The End Which was a Beginning

THAT WAS WHEN everything actually began. Even though it looked like the end.

The ground was still warm, and everywhere people walked around in despair, searching for their possessions in the heavy ash, amongst timber and charcoaled beams. Only the chimney pipes lay raised above the ground. Umeå was a city in ruins.

It was the evening of the day after Midsummer 1888. It was in other words light twenty-four hours a day at that time here in the north. Almost the entire wooden city of Umeå had burnt down during seven hours of storms and winds. One of those buildings gutted was the city archives; the very memory of the city.

Now there was nothing left. Well, there were some houses around the city’s edge – and the prison. After all, that was built of stone.

Only 500 of the city’s 3,000 inhabitants had a roof left over their heads. The others had to sleep in tents or barns, under the light night sky.

The fire was a disaster. The main concern now was survival. Everyone strained themselves to the utmost.

Emergency help got underway on the very first day. On the second day the King himself, Oscar II, arrived from Stockholm. He and the Queen donated 4000 crowns as starting capital for the disaster fund.

A modern city plan was approved, with broad avenues and birch trees on either side to act as firewalls. The school was started as early as autumn 1888 and, later, a new school building was constructed to house it. A city hall, a church, a power station, a hospital, an official residence and large private buildings like banks and hotels were built during the next few years. Soon thereafter the railway arrived.

A building boom was the result, the likes of which have never been seen in Umeå before or since. Workers from many parts of Sweden were drawn to work in the city. Those who moved to Umeå brought with them new ideas about unions, about politics and about temperance societies.

This combination would influence Umeå for quite some time to come. Local action was combined with a large-scale influx, the latter of which brought with it new ideas and habits.

To begin with the city grew slowly, step by step. Soon two regiments arrived, as did a theatre which, however, later burnt down. After that a court of appeal, an expanded training college, a larger library, and so on.

Some industries emerged, but in the main Umeå stayed a trading city. It was a city with government administration as well as civilian and military education. It grew slowly, but surely.

A large national appeal was launched – but it was the city which had to do most of the work. There was food distribution, emergency housing and financial support. In fact, during the first six months, up until the new year, 46,000 crowns were paid out in financial support, which was the equivalent of the normal budget for the entire city.

The city was to be rebuilt quickly; that was self-evident.

The city council was forced into activity as never before. The old principle about maintaining the greatest possible financial restraint was abandoned. It was realised that only investment and new development could lead forwards.
SECOND MOVEMENT (the Slow One):
The European Beginning

MODERN UMEÅ was born in 1888 then. However, Umeå’s European history began in 1314; in other words exactly 700 years before the year when Umeå can become European Capital of Culture.

Yet how can this anniversary be possible?

During the early Middle Ages there developed a small market place and a harbour just below the first of Umeå River’s torrential rapids. Indeed the word “Uma” is supposed to mean “the wailer”. The inhabitants in those days were independent farmers. Owing to the rise in the altitude of the land, the site of the original market place and harbour is nowadays located tens of kilometres inland.

Christianity had reached here by the 13th century, and it brought with it a certain amount of European cultural influence.

However, it wasn’t culture which led Umeå to enter recorded history for the first time. It was war. The reason was due to one of standard demands that authorities place on the citizenry: the requirement to pay taxes. The pope in Rome had demanded that the small number of Umeå citizens should contribute towards financing a new crusade. This they did – and as ‘thanks’ for their financial endeavour Umeå entered recorded history. It entered it moreover entirely without the knowledge of the financial contributors.

Archaeologists have however ensured that all of Norrland has these days entered European history. That which not too long ago was regarded as being an obscure, almost deserted country far in the arctic north, slowly populated and civilised from the south, was revealed to be something else entirely.

The northern room was populated by the Sami, by hunters and also by traders. The routes by which people travelled were east-west-easterly. The Sami, Finns, Russians, and Nordic peoples met and mixed together. New cultural forms arose. Later on, trade was expanded and ships came up from the south to the Gulf of Bothnia, or sailed along the Atlantic coast up to Archangelsk by the White Sea. The northern room gradually became a natural part of the European one.

Throughout history the ties between the northern room and the rest of Europe have varied in strength. For a couple of centuries the central authorities of the kingdom, which at that time encompassed both Sweden and Finland, forbade the northern parts to trade independently with other countries. This decree was not repealed until 1765. Later on the close east-westerly links were reduced. The first restriction of these links saw Finland, which after 1809 had become a Grand Duchy within Russia, exposed to Russification. Finland also experienced an increased monitoring of its borders towards the end of the 19th century. Secondly, the east-westerly links were restricted throughout the entire existence of the Soviet Union.

The north-southerly links, and thereby contacts with continental Europe, and with Britain, became therefore the completely dominant ones. It is only since the 1990s that east-westerly links have begun to be re-established.

This recent re-establishment of contacts means that the European dimension for the populations in the north nowadays feels more complete, encompassing both north-south and east-west. The northern room has four open doors; one for every direction.

The European Beginning
THIRD MOVEMENT:
Travel Scherzo

AFTER 1721, WHEN SWEDEN was transformed from European great power to a minor state on the northern periphery, interest turned towards investigating what treasures Sweden and Finland held within their borders.

The latterly famous botanist Carl Linnaeus (knighthed Carl von Linné) was the primary vehicle appointed by the state for this mission. His first trip, the Lappland journey or Iter Lapponicum, was made in 1732 whilst he was a bold young student. His seminal work Flora Lapponica was issued in 1737.

As early as the 17th century the country’s great statesman Axel Oxenstierna had stated that “in Norrland we have our India”. Despite this, the northern room remained mostly unknown territory in the Sweden of the time.

Carl von Linné’s long journey in northern Sweden and Finland is one of the classics of Swedish travel literature. Linné intensely observes and describes the flora and fauna, the habits of the people in the north, as well as possible resources that might be harnessed for the development of the country.

Linné’s pioneering trip to Lapland and the northern expanses became well-known even though Iter Lapponicum was not issued until much later. His journey was the inspiration for a whole series of exploratory journeys northwards by Europeans such as the Italian Giuseppe Acerbi and the Briton E.D. Clarke. The Umeå professor Heidi Hansson, who has researched Linné’s journeys, has argued that Linné, as a star in the scientific firmament, served as a sort of PR man for the northern room. He came to be regarded as a guarantor that the area was a sufficiently civilised and worthy object of study.

By these means the youthful trip of the latterly world-famous researcher Carl von Linné served to tie Norrland closer to continental Europe.
FOURTH MOVEMENT: The Entrance of Modernity

WHEN KING GUSTAV VI exited the royal railway carriage at Umeå station shortly before 9am on a sunny Saturday, 13th September 1958, he knew that he had a strenuous day ahead of him.

During his visit he was responsible for the trains, but the day was crucial to the city's development, and certainly to the modernisation of Umeå.

The people cheered and a young girl gave the King a bouquet of flowers. Everything was as per usual for a royal visit.

After that, however, things were somewhat different. Gustav VI was on an unusual visit. He was there to inaugurate the first higher educational programme in Norrland. This was also the reason for the presence of Gösta Skoglund on the platform. Admittedly as Minister of Transport he was responsible for the trains, but this involved the inauguration of a new age; the first major step towards a northern university. Skoglund had been one of the most enthusiastic proponents of this idea down the years.

Things proceeded quickly and smoothly. Firstly the King travelled to the provincial museum at Gammlia, and thereupon to the central library.

It was there that the long march towards academia had begun. In 1949 Umeå Municipality had the audacity to attempt to launch a university college devoted to the humanities, housed at the museum, but were unable to carry out the plan. The central library however was more successful. As of 1951, every fifth copy of everything that was printed in Sweden was sent there, just as it was to the four traditional university cities.

As the day progressed, the King moved quickly on to the first higher educational programme in the north: the inauguration of the Dental Institute, the building of which had just barely been completed. Soon thereafter the King participated in the first meeting with Kungliga Skytteanska Samfundet, Norrland’s first educational academy.

Then came the highpoint. At half past two in the afternoon the citizens of Umeå were witnesses to something which had never been seen in the city before. From the city hall square to the city church there marched a procession of dazzling banners, followed by a series of gentlemen wearing full evening dress and decorated with orders, as well as one or two well-dressed ladies. Something was happening; that much had been apparent as early as 7am when cannons, especially transported to the city for the occasion, had fired off a ten-shot volley. It was time for the conferment of doctoral degrees in the city church. A grand total of ten doctors of philosophy were to graduate, and a few honorary doctorates were to be presented – one of which was for Gösta Skoglund. Latin was recited, and a fusillade of shots were fired from the cannons. The party continued with a banquet in the sports arena for 800 people. This became popularly known as “Norrland’s greatest feast” and the food was prepared under the aegis of Savargården’s legendary Head Chef Sigrid Holmström. It was reported that there were debates and dancing along with the serving of food and drink until well into the early hours of the morning.

By that time the King had already departed by car to a train waiting for him in Vännäs. He left behind him his alcohol-free drink – a decoction of oats. Those who sneaked a drink declared that it didn’t taste particularly nice.

The end result of the proceedings was far from a decoction however. After the fanfares were over steps were taken towards gradually establishing a university. Degree courses for doctors, social workers, scientists and finally for the humanities were established one by one – a matter for which King Gustav VI had repeatedly argued, despite his formally neutral role.

Seven years later, on 17 September 1965, the King was back in Umeå. Now he had come to inaugurate Umeå University; Sweden’s fifth. This time the inauguration was not in the city church but in the newly built hall of Östra Upper Secondary School.

Since then things have developed naturally. Umeå has quickly grown to be the biggest city in Norrland, and it is a city with one of the youngest populations in Sweden. The city is characterised by youth, multiculturalism, individualism and an openness in the face of new trends and different lifestyles.

The modern pulse of the city beats on. However, those who listen can clearly notice remnants of the industriousness and inventiveness of yesteryear; of those very things which enabled the city to establish itself to begin with, and to begin again after the fire.

The old blends with the new, creating as it does a multi-layered symphony.

OLOF KLEBERG
Nyfiken och passion – Medskapa Nådens kust

Umeå in Pictures
"A divine could never describe a place of future punishment more horrible than this country, nor could the Styx of the poets exceed it."

INNÉS DESCRIPTION OF THE APPARENTLY ENDLESS TERRITORY WEST OF UMEA is to be found in his Travel Diary from the Summer of 1732.
Umeå Open is an indoor pop and rock festival which has circa 5,000 visitors annually. Since the festival's inception in 1998 there have been over 400 concerts with artists from around the world. PHOTO ANDREAS NILSSON.
An old wooden flume from the rafting era is popular among Umeå’s skateboarders. PHOTO ANDREAS NILSSON.
Torgny Lindgren, Sara Lidman and Per Olov Enquist: all authors from Västerbotten. PHOTO ULLA MONTAN.
Umedalen Sculpture Park is financed by Balticgruppen. An internationally renowned exhibition entitled 'Umedalen Sculpture' is held every other year. "Cement Truck" by Wim Delvoye, "Out" by Charlotte Gyllenhammar, "A Path" by Kaarina Käikkonen.

PHOTO: ANDREAS NILSSON.
Anja Pärson, Marta Vieira da Silva och Madeleine Nordlund, three sports personalities from Västerbotten.
PHOTO NISSE SCHEIDT, TORBJÖRN JAKOBSSON, ALEXANDRA ELLIS.
Umeå is characterised by architecture from many different European countries. PHOTO ANDREAS NILSSON.
One of Umeå’s larger industrial companies, Ålö, in collaboration with Cirkus Cirkör, treated Umeå’s citizens to a winter show with a difference. PHOTO ANDREAS NILSSON.
Today there are plenty of festivals in Sweden, but when the Umeå International Jazz Festival started in 1968 it caused reverberations well beyond Sweden’s borders. ELVIN JONES, PHOTO CURT DAHLGREN; ELLA FITZGERALD, PHOTO JAK OLOFSSON; HARRY CARNEY, PHOTO CURT DAHLGREN.
Umeå University's new initiative Art Campus collects courses, research and developmental work within art, design, architecture and creative endeavours. HENNING LARSEN ARCHITECTS AND WHITE.
There are more than 80 choirs today in Umeå and its surroundings, with many different specialities. PHOTO ANDREAS NILSSON.
Twelve powerful installations by some of the most important contemporary artists have been positioned along “Kontsvägen sju älvar”, a 350 km road, which stretches from the sea to the mountains. “NÄRING” BY KENT KARLSSON. PHOTO GÖRAN FURSTEDT.
Knuppen is a critically acclaimed and offbeat humour group. PHOTO ANDREAS NILSSON.
Marianne Folledotter, oral curator; Jens Jonsson, film director; and Per Enoksson, artist. PHOTO ANDREAS NILSSON.
Even since its inception in 1984, Profilteatern has worked with crossing boundaries in different artistic forms. PHOTO ANDREAS NILSSON.
Kulturverket in Umeå has developed a pedagogical model which can be summed up as: “Kids Tell Pros What to Do”.

ILLUSTRATION FRIDA HAMMAR.
The mobile library lends most books in the region after Umeå Central Library. The new mobile library has been designed in collaboration with students at Umeå Institute of Design. PHOTO ANDREAS NILSSON.
Umeå is one of the centres of the young music scene: The Bombettes, Ears, Deportees. PHOTO ANDREAS NILSSON.
MADE – Music, Art, Dance, Etc – is a boundary-crossing international festival. Pioneering and forever changing, it is as far from the mainstream as it is possible to be. PHOTO MIKAEL LUNDBERG.
Dance has become increasingly popular in Umeå. PHOTO JOHAN GUNDEUS.
Sune Jonsson (born 1930), documentary photographer, filmmaker, author and ethnologist. During his time as a field ethnologist at Västerbottens Museum, Jonsson, using a rare ability to capture the individual moment, chronicled Sweden's transformation from agrarian society to industrial nation. PHOTO SUNE JONSSON.
The Symphony Orchestra at NorrlandsOperan developed more than 30 years ago from its origins as a military brass band. Today it is a musically genre-crossing orchestra. PHOTO ANDREAS NILSSON.
Ögonblicksteatern, Umeå’s first independent theatre group, has produced children’s and adult theatre for more than three decades. PHOTO ANDREAS NILSSON.
The mecca of women's football... is an inspiration. PHOTO ANDREAS NILSSON.
People from over 40 different countries study and work at Umeå University. The university has exchange agreements with about 200 universities in Europe and the rest of the world. PHOTO ANDREAS NIELSSON.
The photographer Elin Berge has documented the everyday lives of young Sami. PHOTO ELIN BERGE.
One of a number of high-quality private galleries is Gallery Andersson Sandström, which together with Balticgruppen also runs Umedalen Sculpture. From the installation "Another Singularity" by Antony Gormley. Photo: Galleri Andersson Sandström.
Bildmuseet at Umeå University is an arena for contemporary international art. “CONSOMMONS RACIAL” by JEAN-FRANÇOIS BOCLE.
PHOTO ANDREAS NILSSON.
Umeå Music Society is a 150-year-old amateur orchestra with an almost professional standard. PHOTO ANDREAS NIELSSON.
Part of Västerbottens Museum’s remit is to study and document Sami culture. Next to Västerbottens Museum is the Open Air Museum Gammlia. PHOTO ANDREAS NILSSON.
Dennis Lyxzén, Sahara Hotnights and Lisa Miskovsky, performers from Västerbotten.

PHOTO ANDREAS NILSSON, STEFAN ZISCHERKITZ, PETER CEDERLING
Kasper Salin was an influential architect when sawmill manager Frans Kempe constructed a utopian society in Norrbyskär in the early 20th century. PHOTO ANDREAS NILSSON.
The Culture Centre for Children and Young People is a vibrant institution. Theatre groups for physically impaired children and young people are a high priority, as is the use of theatre in education (TIU). Photo Andreas Nilsson.
NorrlandsOperan is a site where new expressive forms can take shape. Opera, dance, music and contemporary art are the basis of the artistic repertoire. PHOTO MALIN ARNESSON.
The artist Lage Lindell has contributed to the artistic décor of Umeå University. PHOTO SAMUEL BENGSTON.
There is a great interest in film in Umeå. PHOTO ANDREAS NILSSON.
Some artists have been invited to provide an artistic commentary on our bid to become European Capital of Culture 2014. As part of this commentary, a selection of pictures is presented here.
"VÄXTHUSET" ANNA KRISTENSEN
Nyfiken och passionsmålet – Medskapa det mest

"VILKOJÖR" ANNA KRISTENSEN
"Culture is statues. Children’s culture is when you can climb on the statues."

ALVA MARIA, 5 YEARS OLD. FROM THE INQUIRY REPORT ON CHILDREN’S CULTURE, SOU 2006:45.
PHOTO ANNA-KARIN DRUGGE.
Umeå – The Movie