

Utrecht's Proposed Application

for the title European Capital of Culture 2018

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Prepared by

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on behalf of the City of Utrecht and the Province of Utrecht.

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Preamble

This document contains Utrecht's answers to the questions of the EU-application form with regard to the European Capital of Culture 2018.

The answers in this document are the same as in the bid book *Trust the Future, Create your City*, in which we have answered all the questions of the application form and in which we present Utrecht's programme proposal for hosting the European Capital of Culture in 2018. In the book some questions have been combined in clusters.

In order to provide the selection panel with the prescribed format of the application, we present it here in this plain text version. Here the answers are presented in the order in which the questions are listed in the document PROPOSED APPLICATION FOR THE TITLE OF EUROPEAN CAPITAL OF CULTURE.

In a few cases a more detailed answer is to be found in the bid book, being the supporting file to this application. Whenever this is the case, a reference is made to the page numbers in the bid book.

The programme proposal as such is not included in this application form. You will find this in the bid book, pages 150 till 207.

Utrecht, 29 October 2012

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1 Basic principles

Question 1.1.1 Why does the city which you represent wish to take part in the competition for the title of European Capital of Culture?

1.1.1 Trust the Future, Create your City

What Europe needs now is confidence in the future: a new energy which will give the continent thrust and perspective. We need a new unblinkered vision of a world which is undergoing spectacular changes.

Utrecht wishes to contribute to that vision through the European Capital of Culture project. We shall look at the world through the eyes of artists, children, visionary thinkers and creative people in all walks of life. In doing so, we shall help to create the 'City of the Next Generation'. Utrecht 2018 is all about trust in the strength of culture as a driver of urban renewal. It embraces an optimistic vision of our international future, which in fact has already begun. *'Trust the future, create your city'* is our rallying cry to the people of Utrecht, to our partners in the creative sector, education, the business community and, of course, our fellow Europeans.

Crisis as opportunity

If Utrecht is to emerge as a prominent international region of knowledge and culture, it is imperative that we develop the new European perspective sooner rather than later. Europe is in a crisis of confidence. The economic recession has put the solidarity between the member states sorely to the test. Globalization is no longer seen as a challenge but also as a threat. Support for the European ideal is waning. Many people, it seems, would like to 'pull down the shutters'. They yearn for the local scale; they cherish their own identity and wish to take control of their own lives. It is as if someone has pushed the 'pause' button. Everyone is asking themselves how to proceed.

'Never waste a good crisis' seems a particularly apt axiom. The current situation provides an excellent opportunity for reflection and change. We wish to work alongside our international partners in rising to the challenges of an uncertain future, moving forward with confidence. We wish to help Europe to remain strong and resilient, and to continue to play a full part on the world stage. Europeans share the same values. We have a common history and a rich cultural heritage which can inspire new, innovative and perhaps even unorthodox ideas for the future. This is the main reason for Utrecht's decision to vie for the title European Capital of Culture 2018, a decision which has the full support of the surrounding region and the relevant authorities.

A European city in transformation

Utrecht is ideally placed to rise to the challenges. We too are in transition. Once a rather unremarkable provincial city with a service-based economy, Utrecht is rapidly emerging as a competitive European region with a bristling cultural life, a thriving creative sector and great

potential as a centre of the knowledge economy. Utrecht is taking the leap into the twenty-first century. It is the Netherlands' most youthful city with an unquenchable thirst for knowledge. Its population is set to double within a few generations. Utrecht is growing in every sense of the word: physically, mentally and culturally. But we realize that there is a long road ahead: we have only just embarked on the exhilarating journey of creating the 'City of the Next Generation'.

Smart and responsible growth

One thing is certain: we must cherish what we already have and build upon it in a responsible manner. It is time to redefine the concept of 'growth'. The boom years of unchecked economic expansion are over. The sort of growth we have in mind is more concerned with the quality of life and with giving all citizens the opportunity to achieve their full potential. Responsible growth must take into account the physical characteristics of the city and its region, its history and heritage, and the wishes of all the residents and visitors who give Utrecht its unique character.

Connection is the key

The key to the vitality of our cities lies in the connection between culture, knowledge and creativity. It is essential to begin close to home, with tangible programmes which bring the future within reach and encourage full social participation. At the same time, we shall continue to pursue cooperation and exchange with other European cities. This is where our future lies: in an alliance of strong cities which together form the driver of innovation and economic growth. Centuries ago, Europe had the Hanseatic League, a network of cities stretching from Flanders in the west to the Baltic in the east. This trading alliance represented a combination of enlightened self-interest and the desire to make the whole greater than the sum of its parts. The very same motives apply today: international cooperation challenges us all to use our knowledge and culture productively to secure the development of our cities and regions.

Why Utrecht?

Because we need it...

A region of growth

Wherever you look, Utrecht is 'under construction'. Our centuries-old city has entered a new and exciting period in its history. In recent decades, Utrecht has been undergoing a rejuvenation process, and not only due to the influx of young students. The city is expanding: its boundaries have already been pushed back to include Leidsche Rijn, the largest newbuild development in the Netherlands. The population continues to grow: from 230,000 in 1990 to 400,000 in 2035.

As we embark upon a new century, Utrecht is undergoing a huge transformation. Once a city with a service-based economy, it is rapidly emerging as an urban region with a strong international outlook. The narrow streets of the historic city centre can barely cope with the number of cyclists and pedestrians arriving at Central Station every morning. The entire station zone is one huge building site and work here will continue until 2030. In the meantime, Central Station is being expanded to

become a fully-fledged Public Transport Terminal. When this phase is completed in 2018, Utrecht will cement its position as the Netherlands' main intermodal transport hub, at which some two hundred thousand passengers cross paths every day.

People may complain about the dust and disruption but they look on in fascination as the new Music Palace concert hall takes shape. This hypermodern complex arises like a giant Meccano model above the medieval ruins of Castle Vredenburg. In Lombok, a district on the fringe of the city centre with a thriving ethnic community, the equally modern Ulu mosque is now under construction. On the other side of the A2, the motorway which connects Utrecht with Amsterdam, is Leidsche Rijn. Significant investments are being made in Utrecht Science Park on the eastern side of the city, which is growing to become a major cluster of international hi-tech commerce, research, education and innovation. The city boundaries are disappearing. Utrecht and its surrounding suburbs are slowly but surely coalescing to become a single, unified urban region.

This growth offers the city many new opportunities. But it also creates tensions and social problems, particularly in the new expansion districts. Utrecht is not unique in this respect: precisely the same challenges can be seen in other European urban regions such as Ghent or Aarhus. They too are medium-sized university cities in transition. They too have a rich cultural heritage and historic city centres which must be conserved. Utrecht can certainly claim to be a multicultural city: people of no fewer than 167 different nationalities live and work here. This diversity, welcome though it is, can place the traditional social character of the city under some pressure. Similarly, unchecked growth could pose a threat to the traditional spatial qualities of the region. We must always seek a responsible balance between urban expansion and natural values. For Utrecht, this is the ideal moment to ask ourselves exactly how we wish to design and structure the city of the future.

Because we want to...

Utrecht is looking ahead

Utrecht is centrally located in the Netherlands and has traditionally been the country's 'meeting place'. The city's history goes back to the Roman occupation. Over the course of many centuries, we have learned to trust in the strength of an open society which flourishes by virtue of cooperation and exchange. In 2013, to mark the tercentenary of the Treaty of Utrecht, we shall reaffirm this belief by means of the Utrecht Principles, a modern interpretation of the tenets which in 1713 secured peace in Europe. Our modern principles relate to respect for cultural, ethnic and religious diversity, to the role of culture and multilingualism in creating a sustainable society, and to the exchange of knowledge and experience to underpin social cohesion and renewal. We see these as the values of a 'good' city, in every meaning of the word. They are also the values which we wish to develop further in the role of European Capital of Culture 2018.

As a city in transition, Utrecht is more than willing to make itself available as an international testing ground for urban renewal in all its forms. Utrecht is already the youngest city in the Netherlands in terms of the average age of its population. By 2018, over fifty per cent of 'Utrechters' will be under thirty. Young cities like to look to the future; they wish to explore and expand their horizons. This was amply illustrated in 2005 when the Netherlands held a referendum to decide whether it should ratify the treaty proposing a new European Constitution. The country as a whole voted against doing so (38.5% for, 61.5% against, turnout 63.3%). In Utrecht, however, the electorate voted overwhelmingly in favour. This reflects the outward-looking nature of our city.

Utrecht's universities and colleges ensure a continuous influx of young people. They are of a generation which simply cannot imagine a future without Europe. The process of internationalization has been ongoing in our city for many years, not only in the lecture room and laboratory, but also in the theatres, concert halls, pubs and cafés. There are some seventy thousand students in Utrecht, an increasing number of whom hail from other countries. Their interaction helps to form their attitudes and outlook for the rest of their lives. Utrecht is an important centre of education, at both the national and international level, and hence a vector of the future. Knowledge and culture thrive in such a context. Young people in Utrecht are not content to stand on the sidelines. They want to contribute, to take part. They are keen to see their ideas turned into firm action.

... and because we can!

A city of knowledge and culture

Utrecht has discovered its new identity as an urban region of knowledge and culture, a position which reflects the tumultuous growth the city has experienced as a melting pot of culture and education. Utrecht wants to show the world that it will be able to host, on behalf of the Netherlands, the European Capital of Culture.

For many decades, Utrecht has worked diligently to raise the quality of its cultural amenities. Despite the current financial constraints, the municipality has maintained its culture budget at a high level. We continue to invest in talent development and in cultural participation, supporting various incubators and cultural hotspots. We support a diverse range of venues, as well as several adventurous festivals. Utrecht is among the top three cities in the Netherlands in terms of the size and scope of its cultural amenities. This is not merely our opinion but the findings of the 2012 *Cultuurkaart van Nederland* survey, which examined all aspects of culture – from theatre and live music to literature, film, heritage, museums and galleries – in fifty Dutch towns and cities.

Utrecht is a city of culture with a unique character. We may not have a major international opera house or a mega- stadium which can house huge rock concerts, but we offer unrivalled diversity on a smaller scale. Utrecht is renowned for daring festivals, for its young talent, for experimentation and for artistic exchange with kindred spirits worldwide. New subcultures are constantly emerging. Many of our established institutions are members of international networks, while various organizations have an artistic director from another country and culture. The Early Music Festival, the Holland Animation Film Festival, the Spring Festival, Het Filiaal Youth Theatre, the BAK Institute for Contemporary Art and Gaudeamus are just a few of the organizations whose name and fame have spread far beyond Utrecht.

The vibrancy of Utrecht's cultural life reflects its status as a leading city of education. Our seventy thousand students make their mark on the city and its life every day. They are not only the eager 'consumers' of culture, but they are the organizers of many festivals and events, the producers and performers and – last but not least – enthusiastic volunteers. We shall delve deep into this huge pool of talent to find the young artists, organizers and producers who will ensure the success of Utrecht 2018.

The strength of Utrecht's cultural life lies in teamwork and cooperation. Our ability to organize large-scale public events such as the 'Cultural Sundays' is the envy of many other cities. These events attract tens of thousands of visitors, including many from sections of society which are perhaps less

known for their interest in cultural pursuits. Utrecht is proud to have achieved a high rate of cultural participation and we shall continue to reach out to all members of society with initiatives designed to attract yet more new visitors. The 2013 celebration of the tercentenary of the Treaty of Utrecht will give us valuable experience in interdisciplinary programming and in forging new alliances within the city, the region and at the international level. The challenge for 2018 will be to anchor the new connections and synergies firmly in the permanent cultural infrastructure of the city.

A candidate representing the Netherlands

The importance of exchange and curiosity

In June 2012, the physicist Robbert Dijkgraaf stepped down as president of the Royal Netherlands Academy of Arts and Sciences to take up a new post as director of the Institute for Advanced Studies in Princeton, United States. In his valedictory address, Dijkgraaf considered the Netherlands' international position. "Our country is first of all an important centre of knowledge within Europe. (...) The birth of modern science in the seventeenth century was, in essence, a European achievement. Books, ideas, inventions and experiments were all freely exchanged at that time. All the various fields of research were in existence for centuries before they were formalized by the officials in Brussels. Europe was the domain of Erasmus, Huygens and De Groot. The Netherlands has a duty to embrace and perpetuate the vision of Europe as a centuries-old continent of knowledge..."

Dijkgraaf is an alumnus of Utrecht University and the 'duty' to which he refers applies equally to our city. It is a duty which we are keen to fulfil. As a city of knowledge and culture, Utrecht will continue to invest in the Netherlands as a freeport of original thoughts and ideas. Europe has a long tradition of cooperation and exchange in scientific research, and in many other areas of human endeavour. The composers, painters, architects and philosophers of the past did not feel confined by national boundaries. Many found a very warm welcome in the Low Countries. This tradition of openness, tolerance and acceptance remains extremely important in times of crisis.

Our city carries the DNA of the Low Countries in its blood and is a worthy representative of the national culture. One example of that culture is the famous 'polder model', whereby seemingly irreconcilable conflicts of interests can be overcome through negotiation to arrive at a workable and acceptable compromise. It is no coincidence that so many national trade unions have their headquarters in Utrecht, or that religious leaders of all denominations regularly convene in the city to hold their discussions.

The Dutch are an inventive people. Ever since the first dikes and dams were built, we have worked tirelessly to give form to our surroundings and to shape society itself. It is an ongoing process. The Dutch traditions of technical innovation and social design are both firmly rooted in Utrecht. In 1934, architect and designer Gerrit Rietveld created his iconic Crate Chair using scrap wood from packing cases. It was a radical answer to a radical time: the Great Depression. Today, Utrecht Manifest revolves around the latest developments in social design. The city authority is experimenting with new strategies in welfare, environmental management, social participation and safety in order to ensure that Utrecht remains a pleasant, attractive and 'liveable' city for everyone.

The title of European Capital of Culture would enable Utrecht to explore the character of the Netherlands in the European context, and to give yet greater lustre to our country's international reputation.

Question 1.1.2 What aspect of the title does your city consider most important?

1.1.2 A common European future

In 2003, the Dutch Ministry of Education, Culture and Science named Utrecht as the national 'Culture City of the Year'. It did so in recognition of the quality, diversity and unique character of our programme, venues, museums, festivals and everyone involved in Utrecht's cultural life. Today, nine years later, we present our proposal for hosting the European Capital of Culture 2018. We wish to build on past successes to make the move onto the European stage. We are eager to share our dreams and ideas about Europe and the role of its cities, and we welcome the ideas and reactions of our fellow Europeans. We see the creation of a common European future as the most important aspect of the title. It is with great pleasure and curiosity that we open our city and region in 2018 as a Trust Factory to explore the strengths and value of culture, knowledge and diversity.

Question 1.1.3 What objectives will your city pursue as European Capital of Culture?

1.1.3 Our Objectives

We want to present the concept of a common European future through exceptional cultural projects in which the local and international perspectives are intertwined, and in which Utrecht is brought into the European context alongside other cities. And we will show that cooperation opens up a wealth of new views.

1. Offering perspective, building trust

In a world of political uncertainty in which the established institutions are losing ground, we nevertheless remain optimistic. We want to demonstrate what culture can mean to the future of our city and that of Europe itself. We shall draw upon the cultural wealth of Europe and the quality of its communities, in which respect for the European ideals is firmly embedded.

Our children and grandchildren should live, work and think in an international context of confidence and mutual trust. They must be able to make their own contribution to the city of the future: their city. Our Utrecht 2018 programme, with active participation by everyone in the city, will demonstrate how culture can create cohesion and meaning, and hence trust in the strength of the city. A precondition is that this process begins close to home. We must therefore seek the input of the general public from the very outset. People must be able to identify with the form and content of the programme; they must be actively engaged.

Artists and 'creatives' have an essential role to play: they feed our imagination, they tempt and seduce us, they spark our emotions and dispel our complacency. In other words, they continually create new perspectives. Utrecht and Europe come together in the Utrecht Principles, formulated as a result of the celebration of 300 years Treaty of Utrecht and encapsulating our key values:

1. Respect for cultural, ethnic and religious diversity
2. The strength of art and multilingualism in terms of social sustainability
3. The sharing of knowledge to promote social cohesion and renewal.

They form the common denominator of all programme components. These principles underpin Utrecht's education policy and social policy and inform the dialogue between people of different religions and cultures. They also form the foundation of Utrecht's cultural policy, which attaches great importance to participation, cultural education, connection and cohesion.

2. New connections within the city, the Netherlands and Europe

We shall demonstrate how Utrecht's transformation can draw strength from the new alliances forged by Utrecht 2018. There will be various new partnerships between the creative sector, education and the business community, not only at the local level but also nationally and internationally. Utrecht will strengthen its ties with its European partners and form new bonds with a host of other European cities.

If Europe wishes to retain its influence on the world stage, it must dare to trust in its own innovative strength. This is the challenge facing Europe, and hence the challenge facing Utrecht. We wish to create ongoing, sustainable cooperation between the cultural sector, education and the business community. Through our European Capital of Culture programme, we shall encourage organizations and individuals to develop approaches which will bring about a new balance between People, Planet and Profit, thus injecting fresh vitality into our society and bolstering its resilience.

It is important to share knowledge and experience, not only within Europe but at the global level. The financial crisis and the emergence of other global economies force us to reconsider the qualities which set Europe apart. We must re-examine the essence of the European dream. What makes it different from the American dream... or the Indian or Chinese dream? Utrecht is eager to take on the role of 'urban laboratory': an incubator for new and inspiring ideas.

3. Translating smart growth into firm action

We shall show how Utrecht can combine growth, responsible urban development, a good quality of life and all the measures which will allow knowledge and creativity to prosper.

Utrecht is pursuing growth but at the same time we must maintain and preserve the quality of the human environment. This is no easy task, particularly in times of economic constraints and uncertainty. We must be 'smart' and circumspect, taking the wishes and requirements of local residents fully into account. We have selected a number of transition zones within the city and the wider region as development sites at which various creative and artistic projects can be developed, planned, produced and presented. These are the 'testbeds' at which the future of Utrecht will be presented to the general public in 2018.

'Utrecht is a wonderful city in a beautiful garden,' commented the visiting curator of a Chinese museum when looking out over the city from the Dom Tower. Utrecht is indeed surrounded by extensive open spaces and a historic landscape strewn with villages and small towns which have remained virtually unaltered for centuries. The region has numerous castles, forts and defence works which attest to its strategic military importance in bygone days. There are many country estates with magnificent houses. Rivers and canals run through the entire province, connecting the city to the sea and to the European hinterland. This precious green belt is becoming ever more intertwined with the urban fabric. The farmhouses of yesteryear have become 'city farms' with new urban functions alongside traditional agriculture. As European Capital of Culture, Utrecht will exploit the strengths of its outlying region to the full. We shall highlight the cultural heritage of the entire region and improve access to the many interesting sites (and sights) it has to offer.

Question 1.2 Explain the concept of the programme which would be launched if the city were to be nominated European Capital of Culture.

1.2 Concept Utrecht 2018: the city as the basis of trust and confidence

Utrecht's programme as European Capital of Culture 2018 will strive to build trust and confidence in the city and in Europe. In our concept, the city is seen as a human environment in transition, a creative learning environment, and an international meeting place for culture and knowledge. This vision has been translated into three programme lines: Habitat, Playground and Crossroads. The key building blocks of each line are imagination, connection and the young generation.

The city seen from three perspectives

The programme for Utrecht 2018 will be structured to maximize the potential of culture and creativity in creating trust in the city, and to do so in a tangible way. This intention can only be achieved if there is a clear connection between the overall vision and the programme itself, with which local residents and visitors can identify. We have therefore selected three perspectives which correspond with the ongoing developments in our city as a part of Europe and the world. These perspectives underpin the structure, themes and content of the programme.

The city as a human environment in transition

The world is changing rapidly. One of the most visible developments is urbanization, a trend which raises enormous challenges and calls for a fundamental re-examination of the economic, social and cultural context of our cities. In this light, the cloud of the economic crisis has a silver lining: it offers opportunities for change. It forces planners to rethink their approach to urban growth and development. In Utrecht, after many years of large-scale physical growth, attention has now shifted to the quality of life in the urban setting: 'liveability' as experienced by residents themselves. The city is now seen more as a public space: a meeting place where people come together and interact. New concepts such as temporary usage, re-usage and organic growth are entering the vocabulary of the urban planners. The current economic uncertainty has created opportunities for greater openness and flexibility in the development of urban districts. Utrecht has several transition zones in which the old, traditional functions are disappearing. To avoid the degeneration of these districts, with buildings standing vacant for years, temporary functions and re-use are practical options. An account of Utrecht's demographic and physical development says little about how we wish to see the city develop as a community and as a home for the individual citizen. After all, it is the people, with all their differences and diverse backgrounds, who make a city. They form its social and cultural capital, the very heart and soul of the city. Cultural diversity is the hallmark of a vital urban region. The challenge is to ensure that pluriformity is productive, and that all groups and generations can create a place for themselves within the complex urban context. All residents must be able to take an active part in designing the human environment – their 'habitat' – so that they feel thoroughly at home in their own neighbourhood and street.

Cultural participation and cooperation have proven themselves a powerful means of strengthening the ties between groups and generations in the city. In Utrecht, this process has started to develop with the spontaneous emergence of bottom-up cultural and social initiatives. The city and region have a flourishing volunteer culture and a wealth of artistic platforms involving all sorts of partnerships and alliances. For many years, the municipality has invested in the infrastructure of neighbourhood cultural facilities, public art and amateur art. Community arts have become yet another essential component of the cultural ecology of our city. Local initiatives are a very effective means of involving everyone, including newcomers, young people at risk of social exclusion and those who have yet to develop a personal bond with the community, in the development of their neighbourhood and city.

The city as a creative learning environment

The city is a large, open playground in which one learns lessons for life. The culture of the city makes a significant contribution to the broad personal development of its residents. Individual success depends not only on personal effort or a good education: the atmosphere in which a person grows up is just as important. That atmosphere is determined by the proximity of concert halls, and parks, pop venues, museums and even restaurants and cafés where one can engage in conversation with the entire world.

What cultural baggage do people need in order to hold their own in our rapidly changing world? This is a relevant and topical question, especially in a region in which so many people spend their days in the classroom or lecture room. We find ourselves in times of great uncertainty. Citizens of all ages must learn to deal with that uncertainty. They must prepare themselves to face a complex and unpredictable future, and must be able to form their own ideas about life and the world they live in. They must be able to balance their own interests and perspectives against those of their fellow citizens. In short, we need a contemporary version of the nineteenth-century *Bildungsideal*: Utrecht wishes to offer its young residents every opportunity, both in the classroom and beyond to develop into responsible citizens with a broad outlook and wide-ranging interests.

Utrecht is bringing that ideal within reach through its development as an attractive and open European city. It is an international centre of education with a full cultural programme and an economy which centres on knowledge and innovation. In our vision, culture and economy are closely intertwined. A vital artistic climate acts as the driver of innovation and economic development. It is a key factor in the attractiveness of the city as a business location, and thus helps to create jobs.

Utrecht is well on the way towards achieving its ambitions. In the Randstad conurbation, which the city is a part of, the economic importance of the creative industry is already visible and continues to grow.

In recent decades, Utrecht has established a promising position as the 'breeding ground' of new artistic initiatives, from new start-ups in the creative sector to artistic research and social design. The challenge is now to build upon the foundations we have laid to create new coalitions and greater synergy between the creative sector, the field of education and research and the business community in our region. This is the key to unlocking our 'innovation capital'. It will provide the basis for new forms of learning, living and creating. Knowledge, creativity and economic endeavour are still too often regarded as separate entities. They must be fused into one.

(Read more about *Utrecht, city of education* in our bid book, pp. 58 - 61)

The city as the international meeting place of culture and knowledge

Europe's ability to visualize the future is rooted in the cultural and creative dynamic of its cities. Those cities are among the most vital and vibrant cultural centres anywhere in the world, symbolizing freedom of thought. We can detect the typical 'European touch' in many artistic disciplines, in architecture, philosophy and science. With its strong profile of knowledge and culture, Utrecht is the epitome of an internationally oriented city. And with its creative and higher education sectors it increasingly becomes a serious player on the European stage.

Utrecht and Europe are no strangers to each other. Our city was founded as a garrison on the boundary of the Roman Empire. It owes its name to the ford, or *trajectum*, at which the Romans could cross the Rhine. For centuries, the Archdiocese of Utrecht represented a religious power of world importance. And three hundred years ago, in 1713, a colourful gathering of envoys and emissaries converged on the city to prepare and sign the treaties which all together would establish the Treaty of Utrecht, a milestone in European history. To this day, there are countless threads which tie us to our neighbouring regions and countries: art and politics, sport and science, tourism and trade. Moreover, we continue to welcome new 'Utrechters' – including many researchers, scientists and students – from all corners of Europe.

Utrecht's international orientation is based in part on well-intentioned self interest. The Utrecht region, which forms part of the north-western wing of the Randstad conurbation, is among the strongest in Europe in economic terms, and has everything needed to cement its long-term standing as a driver of the European economy. Our thousands of scientists, researchers, artists, teachers and students represent an inexhaustible pool of creative innovators. They are members of a generation which is already cooperating at the international level to secure the future of the generations yet to come, in areas as diverse as climate, energy, demographics, health, social cohesion and the financial markets.

Utrecht 2018: Trust Factory

We present Utrecht 2018 as a cultural, mental, economic and physical building project: a 'Trust Factory', a workshop for building trust and confidence, in ourselves, each other, the city and Europe. From the many discussions we organized about the development of our city we distilled three clear themes. These themes form the texture of our immediate future and are a programmatic translation of the three earlier described city perspectives. We have named them Habitat, Playground and Crossroads. In combination, they represent the energy and courage we need to do things differently.

Habitat

Experiencing the strength of the city

The urban fabric consists of buildings, streets and squares, parks and canals, industrial sites, railways and waterways and many areas of indeterminate usage, if any. This is the physical environment in which people give form to their lives, pursue their dreams, live alongside each other and collaborate. It is here that they raise their children and develop their talents. The 'Habitat' theme is all about the city as a human environment. It is about how we structure that environment to provide a

comfortable home, how we can make productive use of cultural differences, and how we can strengthen local democracy.

Playground

Exploring the strength of culture and knowledge

The city is an open playground in which one learns about the world. The culture of the city makes a significant contribution to the *Bildung*, or *éducation permanente*, of each successive generation. The city is a campus, a seedbed of talent, a school for life, both inside and beyond the classroom.

Crossroads

Investing in the strength of Europe

The city is also an international meeting place, a centre of convergence and collaboration, of cultural exchange and cross-fertilization. Mutual trust in the European context relies on awareness of our cultural commonality and shared values, our shared history and our shared future. Human rights and 'unity in diversity' are among the key values of Europe.

Freeport for imagination

Programme building blocks

Culture as oxygen

"We should broaden our definition of culture to find new support, by letting the public know that culture is not like some overpriced bottle of champagne but like oxygen, something that helps us, in one way or another, to breathe life into our own existence, making it possible to cross boundaries, embrace different viewpoints, and share common experiences with strangers." So said Bas Heijne, Dutch writer and cultural commentator, at the Eurocities Culture Forum held in Utrecht in April 2012. We can offer another quote, this time by Maria Hlavajova who is director of BAK, the Utrecht centre for contemporary art which works alongside sister institutes in all parts of Europe: "Before the transformative momentum of today settles, art must not let go of the possibility and responsibility to contribute its imaginings of how the world of tomorrow will be. Chances are, however, that imagining the world otherwise will need to remain an imperative function of art for all time." We thoroughly endorse these viewpoints, which go to the core of Utrecht's candidacy. Without the imaginative power of artists and creatives, our cities have no future. They will simply shrivel away. Art shows us who we are; it can move people, hold up a critical mirror to society, and it can inspire change. Artists confront us with unexpected perspectives. They can set us in motion. Art allows the city and its people to breathe; it gives them colour and character.

Trust the Future, Create the City – the motto of Utrecht 2018 – could be the motto of art itself. After all, without trust in the future there is no curiosity, no inquisitiveness, no experimentation, no confrontation and no risk. There is no room for large-scale failures, but there is also no room for artistic achievements of the first order. Utrecht 2018 will provide an open setting for the artistic visualization of the city of the future.

The art of connecting

To establish connections is itself an art, and one which can demand years of investment and preparation. In recent years, Utrecht has gained much valuable experience in promoting cultural participation, and in using art and culture to strengthen the city's neighbourhoods. We have mobilized the 'happy many'. It is no coincidence that we have designated the Treaty of Europe tercentenary celebrations as an essential stepping stone on the way to Utrecht 2018.

In preparing for the tercentenary in 2013, Utrecht has developed an approach which relies on the input and full participation of cultural organizations, schools, universities, the private sector, social organizations and the general public. We have assembled a small army of 'connectors' and 'bridge builders': local organizations and individuals who know their city inside out but are also thoroughly familiar with Europe and the world of art, culture and festivals. They know how Utrecht's heritage is intertwined with European history. They know how to bring people together: the public with artists, the cultural sector with schools and the business community, and the young with the not-so-young. Our approach is one of co-creation, co-production and co-financing. We shall apply this approach in our preparations for 2018, when the 'bridge builders' will once again form an essential link in the chain.

Youth centre stage

Utrecht is the most youthful city in the Netherlands, and seems set to remain so for the foreseeable future. Utrecht 2018 will therefore devote considerable attention to the next generation. Young people from Utrecht and their contemporaries in Europe will be invited to devise a substantial part of the European Capital of Culture programme, and to organize the relevant activities themselves. However, Utrecht 2018 will not be all about young people. It will also examine how the various generations can learn and draw inspiration from each other in these dynamic times. The master-apprentice principle will play an important part in all our preparations, and in as many programme components as possible. But let us remember that the 'master' is not necessarily the most senior in years. In 2018, we shall all be 18!

The Utrecht 2018 team is working closely alongside the universities and other institutes of higher education, their student organizations and the Dutch National Youth Council, which has its headquarters in Utrecht. The Council has formed a 'trend team' to act as advisors and mediators between the professionals and its members throughout the Netherlands. Our close contacts with international student organizations such as AEGEE (motto: 'Some call it Europe, we call it home') enable us to establish connections with creative young people elsewhere in Europe. Utrecht is building upon the partnerships forged through its involvement in the Antwerp European Youth Capital 2011 programme, its links with past youth capitals (Rotterdam 2009 and Turin 2010) and we will also link up with the European Youth Capital 2013, the city of Maribor. Our collaboration enables us to gain valuable expertise and experience in programming for younger target groups in a European perspective.

Question 1.3 Could this programme be summed up by a slogan?

1.3 Slogan

Trust the Future, Create your City is the motto of Utrecht, European Capital of Culture 2018.

Question 1.4 Which geographical area does the city intend to involve in the European Capital of Culture event? Explain this choice.

1.4 City and Region

The city of Utrecht is the capital of the province of the same name. City and province are closely linked, both geographically and historically. Much of the history of Europe can be seen in our roads, rivers and ancient defence lines. The local and provincial authorities have long worked together to build a future as a strong and prominent European region of knowledge and culture.

European crossroads in city and region

Take a Sunday afternoon bike ride in the countryside around Utrecht (as many people do) and you may form the impression that there is space to spare in our province. You may be surprised to discover the 'wonderful garden' which surrounds the hectic city. Our province has an extremely varied landscape. However, the cycle routes and impressive country estates do not tell the whole story. With 1.2 million people occupying an area of just 1,450 square kilometres, ours is the most densely populated region in the Netherlands.

The city and province of Utrecht are inextricably linked, and not just in name. Together with Amsterdam, Rotterdam and The Hague, Utrecht forms the western conurbation of the Netherlands known as the Randstad. Utrecht's central location places it at the hub of the country's road, rail and waterway networks. The city and region therefore play an important role in the nation's economic wellbeing. There are constant efforts to improve accessibility and connections with the delta region, the mainports of Rotterdam and Schiphol Amsterdam Airport, and the European hinterland.

However, growth and accessibility must never be allowed to impinge on the unique historic and topographical qualities of the region, or detract from the attractiveness of the villages and smaller towns. Urbanization brings clear risks and disadvantages. Our province wishes to meet the ongoing demand for housing, employment and recreation, not only today but far into the future. At the same time, we must ensure that enough land is reserved for agriculture and nature. An active policy is required, one which can reconcile the interests of the city and its youthful urban population with those of the region as a whole, in which the average age continues to rise.

Our challenge for the twenty-first century is to find an appropriate balance between these sometimes conflicting interests. This is one reason why the city and provincial authorities, already close partners in so many areas, have decided to join forces in applying to be European Capital of Culture 2018. The attractiveness of the city as the home base of students and researchers, as a key business location and as a partner in international exchanges relies in no small measure on the proximity of the oasis of green just beyond its boundaries. The region as a whole flourishes by virtue of the dynamics and innovative strength of its capital and its second largest city, Amersfoort.

Town and countryside, previously separate worlds, are becoming ever more intertwined. On the one hand, the rural areas are being urbanized. On the other, more greenery and green areas are being introduced into the city itself. Utrecht and its surrounding region are growing into each other in an entirely new way. Other regions in Europe face the challenges of growth and will see a similar

transition. For this reason, the 'symbiotic' growth of the city and its surrounding region forms an important theme of the Utrecht 2018 programme.

Two thousand years of European Stories

Two thousand years of history have left their mark on the typical Dutch landscape of the Utrecht region. The province has 26 separate municipalities (local authority areas), each representing a town or city with its surrounding villages. The two largest cities in the province are Utrecht and Amersfoort. The various settlements are interlinked by a system of roads, waterways and historic defence lines which traverse the central Netherlands. We intend to involve all cities, towns and villages in the Utrecht 2018 project, when the history of the local infrastructure will once again come to life through theatre, animations, computer simulations and games.

Many of today's major roads follow exactly the same route as those which crossed the province centuries ago. The *Limesweg* is a good example: it forms part of the largest archaeological linear structure in Europe, marking the boundary line of the Roman Empire. It runs from Woerden in the west, through Utrecht's historic city centre and Leidsche Rijn to Wijk bij Duurstede in the east. Another example is the *Via Regia*, part of the centuries-old road to Cologne, alongside which many wealthy Utrecht citizens built their country retreats in the late eighteenth century. There is a belt of over one hundred luxurious country estates and manor houses known as the *Stichtse Lustwarande*. To protect Utrecht and the Netherlands against foreign invaders, the Dutch devised an ingenious system of defence lines. There were not only stone walls and forts from which to repel the enemy, but water defences and large tracts of land which could be flooded at will. Much of this 'New Dutch Water Line', including some 45 forts, can still be seen today running through the province from north to south.

The city and region also share the common heritage of Utrecht's historic city centre and many museums. Moreover, they share many national and European stories which have unfolded here. The eighteenth-century writer Belle van Zuylen lived in a castle alongside the river Vecht, from where she maintained a regular correspondence with the great minds of Europe. As a young law student, James Boswell fell madly in love with her while on his 'Grand Tour' of Europe. Napoleon built an entire road for his army to complete their invasion. In the closing days of World War I, Kaiser Wilhelm II sought refuge in Doorn. These and many other European stories played out against the backdrop of Utrecht. They will be retold in 2018.

The region in 2018

If designated European Capital of Culture 2018, Utrecht will eagerly seize the opportunity to revisualize its two-thousand-year history and the region's long-standing links with Europe. We shall demonstrate how we conserve our heritage, based on the Dutch approach to urban planning and landscape management, even in the face of rapid growth. Recent decades have seen significant investment in our stewardship of cultural heritage and natural values on behalf of future generations. In the run-up to 2018, we shall redefine and revalue this important cultural capital, giving it a new life and significance by placing it in the European context.

Question 1.5 Please confirm that you have the support of the local and/or regional political authorities.

1.5 Support of local and regional authorities

As long ago as the year 2000, Utrecht's municipality expressed the ambition of hosting a future European Capital of Culture, the next time when the Netherlands would be invited to deliver a candidate. It then implemented a long-term strategy designed to strengthen the cultural infrastructure of the city and its international profile, and accordingly, the annual programme budget has noted and made provisions for this ambition. It gave focus to the municipality's culture policy and more recently also to its urban development and city marketing strategies.

The provincial authority aligned itself with the ambition in 2004, leading to a Letter of Intent which was later formalized in a cooperation agreement. The celebration of the tercentenary of the Treaty of Utrecht in 2013 forms part of the joint preparations for 2018 and of the international profiling of Utrecht as a 'city and region of knowledge and culture'. The municipality is the lead partner in the European Capital of Culture project, and will assume overall responsibility for all activities should the title be awarded to Utrecht.

In 2005, the two authorities were jointly responsible for setting up the Treaty of Utrecht Foundation to prepare for both the tercentenary celebrations and the application for the title European Capital of Culture. The foundation works closely alongside representatives of the cultural sector, education and the business community, as well as with the elected officials and staff of various municipal and provincial departments. Utrecht 2018 is therefore a project involving the entire city, other towns in the province, and a host of regional cultural organizations.

Question 1.6 How does the event fit into the long-term cultural development of the city and, where appropriate, of the region?

1.6 Cultural development in the long term

The strategic aim of the European Capital of Culture project is to strengthen Utrecht's development as an urban region of knowledge and culture which has a distinct international orientation. For at least forty years, Utrecht has applied a consistent cultural policy which devotes particular attention to artistic quality, diversity, accessibility and social participation. Utrecht believes in culture as the driver of urban and regional development. We therefore see Utrecht 2018 as an investment in our long-term future.

Bottom-up initiatives

The opening of Muziekcentrum Vredenburg in 1979 marked a milestone in Utrecht's cultural development. Prior to this date, there was nothing which could be described as an official long-term strategy. Theatre, visual arts, literature and (in particular) music were flourishing, but largely due to the efforts of the student community and a few dedicated individuals. The municipal authority had little input, but little was needed. The city had its theatres, concert halls and exhibition rooms; it had the university and a thriving arts education sector. Initiatives were largely 'bottom-up' and the municipality provided financial or practical assistance only where necessary. The result was a cultural programme which could be described as full, and certainly popular, but it was hardly challenging or innovative. There was a distinct lack of flair and too few incentives to raise the artistic level. Muziekcentrum Vredenburg changed all that overnight. The hypermodern concert hall complex, designed by renowned Dutch architect Herman Hertzberger, opened its doors to all genres of music. The building had a logical physical connection with Hoog Catharijne, the largest indoor retail and office complex in the Netherlands, and with the nearby Central Station. The official opening was certainly spectacular, stretching over ten days and including circus acts with lions, acrobats and dancers. The location, design and programming of this new public amenity emphasized the accessibility of our new 'temple of culture'. Muziekcentrum Vredenburg quickly proved to be an enormous success with the public, drawing full houses for most performances. It became an example for other large concert venues to emulate. It quickly established a connection with the wider city, the country and the entire world, setting the tone with its innovative programming concepts.

Investing in culture is investing in the city

In the four decades since Muziekcentrum Vredenburg opened, Utrecht's cultural life has been given a substantial boost, not least due to the active involvement of the artists, performers, festival directors and those who devise and produce the diverse events. The municipality invested significantly in the permanent venues and the festivals, in theatre companies and music ensembles (professional and amateur), in production houses and experiments, in neighbourhood centres, and in community art and cultural education in the broadest sense of the term. The overall artistic quality is high and

continues to rise, as confirmed by the findings of independent advisory committees and the success with which the various organizations' applications for European funding have met.

Between 2003 and 2018 alone, the city will have invested a total of over 400 million euros in its physical cultural infrastructure, from the neighbourhood centres to the new Music Palace which will open in 2014. This successor to Vredenburg Music Centre represents the largest cultural investment ever made by the city. Like the building it replaces, it will capture the public imagination with its innovative programming.

In short, Utrecht has reached cultural maturity. With its strong creative atmosphere, it is among the most attractive and 'liveable' cities in the country, rivalled only by Amsterdam. Over the past decade, the municipal authority has published a number of policy documents on culture. Their titles (given here in translation) bear witness to the growing realization that a good cultural climate enhances the city's ability to attract business investment and new residents. From *Festival City*, the profile of the 1990s, we moved on to *City of Makers and Public* (2001-2004). Next, *Culture is Capital* became the motto for the period 2005 to 2008. A broad-based action plan for the period 2008 to 2018 then followed under the title *The Discovery of Utrecht*. It states our primary objective: to strengthen the cultural infrastructure and international profile of Utrecht within Europe. It also states a very clear ambition for 2018: to be designated European Capital of Culture.

The provincial authority and national government also make a (financial) contribution towards culture in the city. It is recognized that cultural operators in Utrecht serve a large regional public, while several are also of national and international importance. The cultural policy of the Province of Utrecht has been set out in a number of documents, such as *Culture is Strength* and *Your Culture*, as well as the overall 'vision document' *Utrecht 2040: Sustainably Attractive*.

Sustainable planning

In its most recent culture policy document, *Open Space*, the municipality looks beyond 2018 to 2022, the year in which Utrecht will celebrate the 900th anniversary of its city charter. *Open Space* calls for ongoing investment in culture as a driver of urban development, despite the current financial constraints. It also calls for 'unorthodox' connections to be established between the domains of culture, education and commerce. This theme was central to the Eurocities Culture Forum hosted by Utrecht in April 2012, which took as its title *Connectivity – The Art of Creating Partnerships*. We regard this strategy as essential if we are to achieve our long-term ambition of becoming a city of knowledge and culture with international significance. The long-term cooperation between the municipality, provincial authority, Utrecht University and HU University of Applied Sciences has been formalized by means of a covenant which covers the period to 2018 and beyond.

The Utrecht 2018 project will offer artists and cultural operators the opportunity to intensify their partnerships at the international level and to raise the artistic level yet further. The European Capital of Culture project provides a marvellous incentive for the city and region to strengthen their existing alliances and to forge new links at all levels. It also encourages us to pursue increased social participation, thus strengthening mutual trust and self-confidence.

Question 1.7 To what extent do you plan to forge links with the other city to be nominated European Capital of Culture?

1.7 Utrecht 2018 - Valletta 2018

Utrecht has already established close ties with Valletta, Malta, which is also a candidate for the title European Capital of Culture 2018. Since 2006 we have developed an active shared network and, based on a feeling of 'kinship', have devised many ideas for joint programming in 2018. The central themes of our partnership are: cultural and religious heritage, restoration and re-use of historic forts, cultural education, performing arts, creative industry and design.

The success of this north-south cooperation is no accident. Malta and Utrecht have much in common. The number of Maltese inhabitants is roughly equivalent to the number of inhabitants that the city of Utrecht will have in 2030; in square meters Malta more or less equals the province of Utrecht. We share a historical past which is a significant part of Europe's history and identity: from Roman presence and chivalric orders to religious art (the Caravaggists) and military forts. Moreover, we both acknowledge the importance of culture as a driver of broad social development, whether urban or rural.

Letter of Cultural Cooperation

The first official meeting between representatives of Utrecht and Malta took place in June 2006. The purpose of this meeting, hosted by Utrecht, was to explore opportunities for long-term cooperation in the period leading up to 2018. Our talks were both pleasant and successful. In 2007, a Letter of Cultural Cooperation was signed by the president of the Malta Council for Culture and the Arts, the City of Utrecht's alderman for Culture, and his counterpart on the provincial council.

There have been many exchange visits by official delegations, representatives of cultural organizations and artists ever since. From both sides, the teams in charge of preparing the European Capital of Culture application have maintained close contact, discussing both the bid book process and opportunities for a joint programme line. In 2012, the Treaty of Utrecht Foundation, being the legal entity to which the Utrecht 2018 team belongs, and the Valletta 2018 Foundation signed a Memorandum of Understanding which sets out a broad programme of cultural exchange in the years ahead.

Joint programmes and projects

Various plans for the period leading up to 2018 have already been set in motion or are in an advanced stage of preparation.

- Centraal Museum Utrecht and Heritage Malta have set up an exchange programme to support exhibitions about their respective cultural icons such as Rietveld, orders of chivalry, temples and archaeology. They are also sharing knowledge and experience in practical matters such as collection management and infrastructural improvements. In 2018, the

partnership will give rise to two major exhibitions: *Caravaggio and the Caravaggists* (which will also involve museums in Edinburgh and Toledo) and *The Roman Empire: Centre versus Periphery* (working title) in association with museums in Bonn (Germany) and Syracuse (Italy). Sandro Debono, senior curator at the National Museum of Fine Arts in Malta, is a member of the international committee responsible for planning the Caravaggio exhibition.

- Since 2010, the City of Utrecht and the Museum of Fine Arts in Valletta have organized performances by Utrecht ensembles and soloists during Malta's annual *Notte Bianca* festival. The programme has included everything from baroque music to jazz.
- St James Cavalier Centre for Creativity and the youth theatre company *Het Filaal* are working together to promote cultural education. *Het Filaal* has taken its productions to Malta, appearing at the first Ziguzajg Kids & Youth Art Festival 2011, and has explained its approach to various Maltese cultural organizations.
- Heritage Malta, Council Paola, the City of Utrecht, the New Dutch Water Line Foundation and several private sector partners are developing strategies for the restoration and reuse of historic forts. There is an ongoing programme of advisory meetings and site visits.
- Young representatives of Utrecht's creative and design industries are acting as advisors to the Maltese INVEX subsidy programme, and as coaches to their counterparts in Malta.
- Valletta 2018 and Utrecht 2018 have confirmed their intention to cooperate in evaluating and monitoring their respective European Capital of Culture programmes.

The relationship between Utrecht and Valletta (and the entire island of Malta) is already much closer than anyone could have hoped or imagined. We inspire each other and wish to make a significant joint contribution to the Europe of the twenty-first century.

Question 1.8 Explain how the event could fulfil the criteria listed below. In terms of 'the European dimension', state how your city intends 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*
- *to highlight the richness of cultural diversity in Europe;*
- *to bring the common aspects of European cultures to the fore*

Please explain how the event can help to forge closer ties between the city and Europe.

1.8 European dimension

Connection, research, exchange and a constructive dialogue: these are the key ingredients of renewed trust and a vibrant, modern European culture. Cities have a vital role to play in establishing that culture. They have both a local and a global outlook; they connect the small-scale with the entire world. With Utrecht 2018 we wish to connect the world of a Dutch city and region with the future of Europe.

Windows and doors wide open

Despite the open attitude and international orientation of Utrecht as a city, there is still some way to go in ensuring that all citizens hold Europe in such high regard. The European Capital of Culture title has nothing to do with European politics as such, and can therefore do little or nothing to resolve scepticism with regard to the political processes. Nevertheless, being European Capital of Culture can indeed help to foster involvement in Europe, particularly in terms of shared values, history and culture. This process begins by focusing on the community in our own city, which brings together people of so many different cultures, languages and backgrounds. However, more is needed: the city cannot survive without external stimuli.

In 2005, Utrecht hosted the annual conference of the International Network for the Contemporary Performing Arts (IEPM), attended by some six hundred delegates from 43 countries. The theme was 'bonding and bridging' under the motto, 'If you close all the windows and doors, a house will very quickly start to smell'. Wise words, which take on even greater significance in times of crisis.

On its way to 2018, Utrecht will throw all its windows and doors wide open. We shall invite artists, creative thinkers, cultural operators and producers from all parts of Europe and the world to join us in imagining the Europe of the future. We shall do so through projects and events which appeal to a broad public. All will highlight both the cultural diversity of Europe and the common bonds which all Europeans share. We shall exploit the cultural richness and European history of the city and region, and we shall make full use of the many international networks to which our creative sector, educational institutes and private sector companies belong. The concept of *connectivity* – in the sense of networks which facilitate connection and cooperation – is all the more urgent in these times of financial crisis and uncertainty about the future of Europe. Hosting the European Capital of Culture

will enable us to strengthen our connectivity with Europe, but also with the emerging economies in other parts of the world. We firmly believe that this will benefit Utrecht, the region and Europe as a whole.

Similar Cities Network

For Utrecht 2018 we will draw much inspiration from the Similar Cities Network (SCN). This informal alliance was formed in 2008, with Utrecht as a founder member. It now includes Aarhus, Bologna, Edinburgh, Ghent, Malmö and Stuttgart. These are cities with much in common: all have a historic city centre, a large university and a dynamic cultural climate which welcomes experimentation. Moreover, all face similar issues in terms of urban development, mobility and sustainability. Local government staff from the member cities maintains close contact, sharing knowledge and experiences with regard to common policy themes, European legislation and subsidies. There is a full programme of annual exchange visits and conferences. Each year, up to ten officials from Utrecht spend time in another city as part of the 'Europe-proof' exchange programme.

The Similar Cities Network also offers opportunities for professional artists and cultural organizations to meet their European counterparts and gain international experience. In 2011, for example, a delegation of festival organizers from Utrecht met with their festival colleagues in Edinburgh, while a Utrecht youth theatre group made their European debut at the Edinburgh Fringe.

The Similar Cities Network is still relatively young. In the years ahead, we intend to consolidate the exchange of ideas about urban development, and will launch a number of cultural initiatives. In 2012, the network partners joined forces in two projects which will provide valuable input for the Utrecht 2018 programme. First, and at the initiative of Utrecht itself, the seven partners will develop a joint strategy for *'The City as a Creative Place – Urban Development and the Creative Sector.'* Once again, this will involve sharing knowledge and experience, particularly that relating to the use of culture and creativity in strengthening the transition zones in the city. The keywords are temporary usage, sustainability, flexibility and ownership. We will link this strategy to activities which promote the mobility of art and artists, and which establish a relationship with research and education in all member cities. This could be given form through an exchange of artists, scientists and teachers 'in residence' within our transition zones.

Sensing Similar Cities is a project launched by Aarhus which is now taking form in close collaboration with Utrecht. Other cities will join as the project progresses. Artists, creatives and academics from various disciplines will act as 'creative commentators'. They visit the Network cities and, based on their experiences and observations, create joint visualizations to illustrate their ideas. This project will give rise to various public events and exhibitions, especially if both cities succeed in their bids to become European Capital of Culture in 2017.

Utrecht shall also participate in another project launched by Aarhus, *Cultural Institutions of Tomorrow*. As Aarhus describes it, "the project aims to develop models for cultural institutions for 2025. Participating institutions will include local museums, theatres, community centres, galleries, and sports halls. (...) The project has a strong European dimension: EuroCities is an active partner in

the project, and eight cities will participate through seminars and design programmes." Utrecht will be one of them.

How is the European dimension reflected in the Utrecht 2018 programme?

Cooperation between artists and cultural organizations in Utrecht and other parts of Europe

- The *Summer of 18* festival will involve cooperation between various European youth organizations. Thousands of young people will converge on Central Park Soesterberg, the former Soesterberg military airbase, for this ten-day event at which artists will present their vision of the European Dream.
- In *Former West*, various European art institutes examine the changing position of the West following the fall of the Berlin Wall in 1989.
- The ten festivals of the *Port Europa* project will bring the cultural dynamic of other countries to Utrecht. The guest curators will be given carte blanche.
- *Hacking Habitat*, directed by Ine Gevers, will bring politically engaged artists and organizations from all over Europe together in a project with an 'activist' tint.
- The theatre company *Het Filaal* is to invite young theatre producers from various European countries to devise and present the *Podium 18* programme.

Highlighting the cultural diversity of Europe

- Local musician Colin Benders, who works under the stage name Kytelman, will undertake a *European roadtrip* in search of new inspiration. He will invite fellow musicians, from Spain in the west to the Baltic states in the east, to join him in creating a new 'European fusion'.
- *Writers and poets* from Utrecht will join their European counterparts in a festival examining the literary identity of cities.
- The *Amazigh Festival* will celebrate the Berber culture (which originated in North Africa but can now be found in various parts of Europe) in Utrecht and beyond.
- In the *Cultural Village of Europe* project, young people from European villages will meet in a village near Utrecht to share their thoughts and ideas about the future of the rural areas.

Highlighting the common aspects of European cultures

- Several European museums and cultural operators in various disciplines will be involved in projects celebrating *Caravaggio* and his significance to European art. The programme is being developed by Utrecht's Centraal Museum in association with sister institutions in Valletta, Edinburgh and Toledo.
- The Christian martyr *Saint Martin* of Tours has been part of the shared European heritage since the fourth century. There is a European Cultural Route which links many European towns that were part of the life of Saint Martin, as well as those with a significant architectural heritage linked to his veneration. In 2018, a lamplight procession will pass through Utrecht. All countries along the Saint Martin route will be invited to take part.
- The European history of Utrecht lies concealed at various locations in the city and province. The *Hidden Museum of Europe* will give this heritage a new dimension through visualizations by cinematographers, computer games designers and artists.
- A major exhibition about *Pope Adrian VI* will illustrate Utrecht's special place in both the history and future of religion in Europe.

The relationship between the city and Europe

- The *Expo Create your City* project will involve European cities in ongoing research examining the significance of culture in terms of urban development
- An exhibition entitled *The future of Rietveld* will place the work of this great Utrecht designer in the international context of the modernist movement.
- The Utrecht Manifest Biennale will invite international artists and world-renowned experts in social design to contribute ideas which can help Utrecht and other European cities to achieve its urban renewal objectives.

Question 1.9 How will your city ensure that the programme of the event:

- *sparks the interest of the entire European population*
- *encourages all artists, socio-cultural operators and citizens to take part in the event*
- *is sustainable and forms an integral part of the long-term cultural and social development of the city?*

1.9 City and citizens

Utrecht 2018 connects the local world of our city with the world of Europe. Based on the local Utrecht context, we shall share knowledge, experience and ideas about the city as a 'Trust Factory'. The programme will be devised in close collaboration with artists, cultural organizations and citizens of the city and region. It will connect the growth of Utrecht itself with the future of Europe, thus being of significant interest to our fellow European citizens, many of whom live in medium-sized cities like our own. Sustainability is a key concept in Utrecht's policy and strategy in all areas, including the European Capital of Culture project.

A 'testbed' for Europe

With Utrecht 2018 we will present our city and region as a depository of European stories and an international 'testbed' for new urban solutions. There will be inspiring public programmes at various locations throughout the city and region, from former factories to historic forts and chateaux. Our chosen themes will appeal to many Europeans, whether their interests lie in cultural heritage such as the work of Caravaggio and his followers, the latest developments in urban culture, or the visualization of the city of the future by professional artists and children. The programme will feature renowned artists and performers from home and abroad; creative young talent from Utrecht will be given a European platform and the chance to work alongside their European colleagues. Young people from all parts of Europe will be invited to help devise, produce and present the programme.

Much of the programme will be developed in consultation with our European partners. The ongoing exchange in the years between now and 2018 will undoubtedly lead to even greater mutual interest and inquisitiveness on the part of the artists and cultural organizations concerned. Moreover, the cooperation with other European cities will highlight Utrecht's status as an international city of culture and knowledge. The public will have a good many reasons to visit Utrecht in 2018. Some might come for the *Summer of 18* youth festival, a truly European event held on the runways of the former NATO airbase in Soesterberg. Others might come for *Expo Create your City*, examining the city of the future (and of the next generation). Yet others will wish to visit the international exhibition devoted to the work of Gerrit Rietveld, or the exhibition about the life of Pope Adrian VI.

City and region working together

Co-creation, personal initiative and social participation are all firmly anchored in the cultural life of our city and region. Many of the regular events which have proven their lasting value – including the major festivals, the varied pop circuit and the church concerts – were originally devised and produced by passionate citizens, sitting around their kitchen tables or enjoying a drink in the local café. Networking and cooperation are the lifeblood of Utrecht and its people. That applies equally at the neighbourhood level. Utrecht has a strong tradition in amateur art, community arts and cultural participation.

Co-creation is an important pillar of Utrecht 2018. We invited 1,500 people from throughout the region to think about the three programme themes and the content of the bid book. We received over 160 programme ideas. In fact, at least 95% of the programme presented here was devised by local artists, creatives, cultural and social organizations, educational institutes, private sector companies or members of the public. We consider this crucial to the success of Utrecht 2018. The entire event must be ‘owned’ by the people who live and work in Utrecht.

Sustainable networking and knowhow

Although Utrecht has considerable experience in organizing cultural events, the Utrecht 2018 project will offer many additional learning opportunities. We wish to ensure that the connections between the creative sector, education and private sector become as meaningful as possible. We are particularly looking forward to the input of other parts of Europe with their different perspectives and ‘fresh pair of eyes’. Our wish to host the European Capital of Culture in 2018 and the intended programme therefore fit seamlessly into the long-term strategy of the city and region. It will create room for innovative ideas and will strengthen the hardware and software of our creative infrastructure. The programme must enhance the public’s sense of involvement in the development of their city as an intrinsic part of Europe. It must also encourage a very diverse group of partners and stakeholders to work together in creating our common European future.

Cultural Sundays

Barely a month goes by in which Utrecht does not stage a ‘Cultural Sunday’: a large public event with a different theme each time. Since the first Cultural Sunday in 2002, the series has become a successful and original part of our city branding. These events attract thousands of visitors to the city’s cultural institutions and are the drivers of cultural diversity. Live music venues, museums and galleries, ensembles and theatre companies: all are regular partners of the foundation – *Stichting Cultuurpromotie* – which organizes and publicizes our Cultural Sundays. Relationships beyond the cultural field are of growing importance. The organizers have forged links with social organizations, neighbourhood initiatives, churches and mosques, sports clubs, retailers’ associations and the education sector. In 2018, the Cultural Sundays will take on an extra European dimension.

Question 1.10 How does your city plan to get involved in, or create synergies with, the cultural activities supported by the European institutions?

1.10 Creative Europe

Utrecht and the Europe 2020 strategy

The creative industry represents an important source of economic growth in Europe. Culture and creativity therefore deserve a central place in the Europe 2020 strategy. This contention is echoed by various European policy documents and is a standpoint that we wholeheartedly endorse. We attach great importance to a broad definition of 'culture and creativity' and would like to see greater cohesion between the arts, cultural heritage, the media, entertainment and the creative services sector. An integrated approach is required.

Creative Europe, the proposal for a new EU programme for the cultural and creative sectors (2014-2020), makes some stimulating steps towards achieving such an integrated approach. This is particularly relevant in our city and region: Utrecht has a strong cultural sector and a rapidly developing gaming industry. The two are becoming increasingly intertwined. To promote synergy between the sectors, Utrecht is now developing a Creative Utrecht Strategy, which will involve both public and private sector parties and educational institutes. It represents yet another way in which Utrecht will pursue 'smart' growth: growth which is innovative, sustainable and inclusive.

Our motto for 2018 is *Trust the Future, Create your City*. These are not empty words. We are convinced that cities can play a key role in the cultural development of Europe. They are the powerhouses of an innovative and enterprising Europe. It is at the level of the city that people can exert greatest influence over their own environment and 'habitat'. In recent years, organizations such as Kosmopolis and Mira Media have devoted considerable attention to the role of active citizens, as well as to fostering cultural diversity and intercultural dialogue in our city. We see a European Capital of Culture nomination as a major opportunity to emphasize the importance of culture for urban development.

By organizing the Eurocities Culture Forum in April 2012, Utrecht became an active participant in the European debate about the role of culture for city development. We shall continue to contribute to that debate. With the help of our partners in the city, we intend to examine the relationship between culture and economy by means of an annual series of international debates. We shall invite the input of our partners in the Similar Cities Network, and will make full use of the contacts we have established with Malta. We shall also draw upon the knowledge and experience gained by past European Capitals of Culture.

In 2018, we hope to welcome the *European Forum on Cultural Industries* to Utrecht for a symposium on the future of Creative Europe. This will also be an opportunity to review the progress made since the publication of the European Commission's green paper, *Unlocking the potential of cultural and creative industries*, in 2010. That document recommends the adoption of "a common cultural policy and a European legislative framework for a sector which provides five million jobs and generates 2.6% of GDP in all EU member states." Has this recommendation been implemented and, if so, what have been the effects?

Institutions such as Utrecht University and the Utrecht School of the Arts (HKU) will continue to contribute to European policy through their research, as they did in 2010 with the study *The Entrepreneurial Dimension of the Cultural and Creative Industries*.

(Read more about *Utrecht the creative city* in our bid book, pp. 116 - 117)

Utrecht and European cultural programmes

The programme of Utrecht 2018 will be in keeping with European policy and the various activities to which it gives rise. Our programme will focus on the culture and history of Europe, our special European heritage, cooperation between artists and creatives from different member states, the mutual loan of artworks, the use of new technology and the creation of surprising new art forms. It will also devote attention to cultural education, particularly for young people, and to social cohesion not only within Utrecht itself but throughout Europe. The basis for this European orientation will be provided by the cultural sector itself.

Culture Programme

Many of Utrecht's cultural organizations already operate internationally and have programmes designed to promote the mobility of art and artists within and beyond Europe. Some institutions have attracted funding under the European Union's Culture Programme to co-finance activities such as festivals, co-productions and participation in European networks. In 2011, for example, Centraal Museum was awarded a grant for its exhibition *Peace was made here*. Other recipients of European funding included BAK (*Former West*), the Tweetakt youth theatre festival, Festival a/d Werf (innovative theatre and dance) and the Gaudeamus Music Week, an international competition for young composers. Gaudeamus also received funding to support its membership of the Ulysses network for contemporary music. Utrecht offers regular guest residencies for European artists, while our own artists find a warm welcome in other European cities. In 2011 and 2012, for example, a group of young artists from Utrecht had the opportunity to present their work at the *Il Carnevale dei Ragazzi* youth festival in Venice.

Interreg IVB and Urbact

The City of Utrecht is lead partner in the EU Cultural Heritage project, *Portico*, which also involves Ghent, Cologne and Chester. The partners are studying ways in which to reveal our hidden heritage, such as the archaeological remains under Domplein, placing the past in a contemporary context. The new Leidsche Rijn development area includes a cultural heritage centre, *Castellum Hoge Woerd*, in the form of a Roman fortress. It will provide an innovative and interactive visitor experience which combines history, performing arts and environmental education. Funding has been provided under the Interreg IVB programme. The *Portico* project also includes a 'students challenge' contest. The most recent winner is an augmented reality application entitled *Aelius & the Time Portal* developed by students at Utrecht University and HKU to teach local schoolchildren about the Roman *Limes*. In 2012, the project was the Netherlands' entry for the European Parliament's annual Charlemagne Youth Prize.

Utrecht has also received funding under the Urbact Repair programme with which it will develop new uses for two historic forts which form part of the New Dutch Water Line. The Dutch government intends to nominate the Roman *Limes* and the New Dutch Water Line, both of which can be seen

within the province of Utrecht, for inclusion on the UNESCO World Heritage list. Utrecht itself intends to nominate the Treaty of Utrecht for a *European Heritage Label* in the 'intangible heritage' category. The Utrecht School of the Arts (HKU) is a research partner in the Interreg IVB project CURE (Creative Urban Renewal Northwest Europe), in which its Faculty of Art and Economics is working alongside counterparts in a number of European cities, including Bruges, Hagen, Lille and Edinburgh. Over the next two years, the partners will formulate strategies for area development based on creative enterprise. CURE draws on the 'Creative Zones Innovator' model, which was co-developed by HKU. In early 2012, Utrecht was named lead partner in the CityLOGO project, in which various European cities will share knowledge and experience in 'city branding' and in particular the design of a strong city logo. Part of the Urbact programme, this project addresses the need for cities to profile themselves as effectively as possible in these times of economic crisis and growing international competition. Utrecht is joined in the project by Genoa, Zaragoza, Coimbra, Krakow, Dundee, Aarhus, Vilnius, Alba Iulia and Oslo.

European Regional Development Fund

Grants from sources such as the European Regional Development Fund (ERDF) have enabled Utrecht to undertake a series of projects designed to promote innovation and knowledge-sharing to strengthen our position and profile as a 'creative city'. Recent and ongoing projects include *ProtoSpace* (a laboratory in which starting entrepreneurs, artists and students can literally visualize their ideas and transform them into actual products), the new restoration workshop at *Museum Speelklok* (one of the world's largest collections of musical automata), the *Designer Café* (a new 'concept store' where talented young fashion designers produce and sell their collections), the restoration of Villa Jongerius, the Dutch Game Garden (a platform for the gaming sector), Utrecht Science Park, the Máxima Park in Leidsche Rijn, and the *Trajectum Lumen* trail (along which important buildings in the historic city centre feature artistic light shows and effects).

And... education, sustainability and environment

Various educational institutes in Utrecht are developing programmes which address the ambitions of the European Union's Life-long Learning Policy. In 2010, the Advanced Thematic Network in European Women's Studies, coordinated by Utrecht University, won the European Award for Life-long Learning. Alongside Bologna, Funchal, Gdansk and Tallinn, Utrecht is working to enhance the sustainability of city transport as part of the Civitas Mimosa programme. The city is also a partner in European projects to increase energy efficiency and promote sustainable renovation in social housing (Cash) and reduce energy consumption in the transport sector (Segment).

Question 1.11 Are some parts of the programme designed for particular target groups (young people, minorities, etc.)?

1.11 Young people in Europe

As European Capital of Culture, Utrecht intends to highlight the immediate future and the 'City of the Next Generation'. It is therefore only logical that the programme for 2018 devotes extra attention to young people, both in the Netherlands and throughout Europe.

Young people were invited to submit programme ideas and many have done so. Some students completed their internships with the bid book team, helping to devise appropriate funding and communications strategies. Pupils at the Amadeus Lyceum produced their own version of the bid book.

Young people will continue to be involved in the process in various ways. The Dutch National Youth Council (NJR) will take a full part in the discussions about the final programme. We shall seek cooperation with the education sector wherever possible.

We propose a broad programme targeting young people. It includes:

- *Podium 18* – international cultural performances, programmed, produced and presented by young people from all parts of Europe.
- *Your kids and theirs* – from 2014, children from Utrecht schools and their partner schools in other European countries will design the 'City of the Next Generation' with the help of artists, architects and researchers.
- *Roots & Routes* – young urban artists from all European countries will converge on Utrecht European Capital of Culture, where they will spend three weeks working on a multidisciplinary art project.
- *St Martin's Day* – children will be the main players in the closing ceremony of Utrecht 2018: a procession of lantern sculptures made by the children themselves.
- The *Summer of 18* will welcome some ten thousand young people from the Netherlands and other European countries to the former military airbase at Soesterberg.
- *European Puzzle* – young European composers will each write a section of a spectacular piece of music, which will be performed by various student music groups from Utrecht and other European cities.
- *Camping Europa* – the area around the Jaarbeurs Utrecht conference and exhibition centre in the heart of Utrecht will be transformed into an enormous campsite for young people from all parts of Europe.
- *The Hidden museum of Europe* – European stories will be retold as a source of inspiration for young people.
- *Cinetik* – a programme of films, selected by young people and presented in the Bibliotheek++, the new library complex.
- *Kathy's Choice* – in the run-up to 2018, Centraal Museum is to stage a special exhibition in which young contemporary artists present their commentary on the Old Masters of the

Chiaroscuro style. Guest curators, all aged 18, will select works from the museum's extensive collection.

All generations are 18

Although the programme has a special emphasis on the young, Utrecht 2018 will of course be for everyone. The aim is that the young and energetic programming will appeal to local residents and Europeans of all ages and from all sections of society. We attach particular importance to the exchange of ideas between all visitors and participants, regardless of age. In these dynamic times of online communication and 'job-hopping', the generations can learn a lot from each other. It is for this reason that the 'master-apprentice' principle will be applied in as many programme components as possible. The master could be 81 or 18 – and could of course be a 'mistress'!

Young people and their seniors will come together in various projects, including:

- *The Generation Band* – children, grandchildren and great-grandchildren will play music for, and alongside, residents of care homes for the elderly, under the guidance of the professional musicians of *Fort van de Verbeelding*.
- *Don't look back* – a large-scale new production by Holland Opera, based on the myth of Orpheus and combining the music of Monteverdi, well-known pop tunes and modern compositions. Children will play the gods, their seniors will take the roles of the demigods.
- *Media4Me* – a social media project in various local neighbourhoods.
- *Play*, the new Game Museum – children will take their grandparents along to build a virtual city.

Further details of these projects can be found in our bid book: chapter 2 *Programme* (pp. 152 – 207) and section 7.3 *All project ideas* (pp. 278 – 286).

Question 1.12 What contacts has the city or the body responsible for preparing the event established, or what contacts does it intend to establish, with:

- *cultural operators in the city?*
- *cultural operators based outside the city?*
- *cultural operators based outside the country?*

1.12 Cultural operators

Cultural operators in the city and region

Representatives of the cultural and creative sector, of education and research, of the private sector and the societal midfield have all been involved in the application process from a very early stage, as have individual citizens from the city and region.

In 2010, the various parties were invited to contribute their ideas about the vision and concept of Utrecht 2018. In 2011, they were invited to submit ideas for the programme itself and many of these cultural operators have indeed done so.

All cultural sectors were well represented. They included:

- the Utrecht museums (working as an alliance)
- the Utrecht festivals
- the main performance venues in the city: the Music Palace and the Stadsschouwburg theatre
- festivals and performance venues in Amersfoort, the second largest city in the province
- the forts, castles and historic country estates in the region
- neighbourhood culture centres and arts development projects
- the creative sector: gaming, animation, design
- visual arts institutions
- music ensembles and theatrical producers
- the local education sector, from primary schools to the university

Cultural operators in the Netherlands

- The International Architecture Biennale Rotterdam (IABR) is conducting a long-term research project examining the development of the urban regions and is a partner in the *Create your City* exhibition project.
- The Dutch National Youth Council (NJR) will play a key part in organizing the *Summer of 18* international youth festival.
- *Marmoucha* and *Forum* are proposed partners for the Berber-Amazigh Festival.
- The *Limes Trail* project involves the National Museum of Antiquities in Leiden and Museum Valkhof in Nijmegen.
- Utrecht 2018 will also seek collaboration with *Premsele*, the Netherlands Institute for Design and Fashion and *De Waag Society*, Institute for art, science and technology.

Cultural operators in other countries

Many cultural operators in Utrecht have extensive international networks. Needless to say, we intend to make full use of these networks. We can list a number of important partners with whom we have already made agreements or intend to approach shortly.

- The National Gallery of Scotland in Edinburgh is Centraal Museum's partner in the exhibition about the Caravaggists in Europe.
- Utrecht's ten international festivals will invite guest curators from other countries to devise their programmes in 2018.
- The European Brass Band Championships are to be held in Utrecht in May 2018.
- The French *Centre Culturel Européen de Saint Martin de Tours* is our partner for the closing programme.
- The Utrecht youth theatre company *Het LAB* has contacts in many countries. It has invited *De Kopergieterij* (Ghent), *Dschungl* (Vienna) and *Tanzhaus* (Dusseldorf) to perform during the *Podium 18* event.
- For the *Hacking Habitat* project, curator and artist Ine Gevers has enlisted the help of *Moderna Galerija* (Ljubljana), *Weltkulturen Museum* (Frankfurt), the Liverpool Biennial and the Istanbul Biennial.
- The *Spoffin* street theatre festival in Amersfoort will feature performers and experts from Romania, Turkey, Sweden, Poland, Macedonia, Bulgaria, Lithuania and Kyrgyzstan.
- We plan to bring the French *Royal de Luxe* street theatre to Utrecht to take part in the *World Station* project.
- The *Roots & Routes* urban festival will invite artists from the Balkan which are expected to have acceded to the EU by 2018.
- *PLAY*, the new gaming museum, has made contact with *Ars Electronica* (Linz), *Computer Spiele Museum* (Berlin) and the *Manga & Animé Museum* (Hangzhou).
- Matthijs van Lieshout, who hails from Utrecht, is currently artist in residence in Kosice, Slovakia. Utrecht intends to invite Slovakian artists for an exchange visit.
- Utrecht will establish contacts with European Youth Capitals, including Antwerp and Turin, and whichever city is awarded the title in 2018.
- Utrecht will seek cooperation with organizations such as *A Soul for Europe*, *Les rencontres* and the International Network for Contemporary Performing Arts (IETM), with a view to organizing symposia and conferences in 2018.
- The contemporary arts institute BAK has entered into long-term partnerships (covering the period 2009 to 2018) with *Reina Sofia Museum* (Madrid), *Akademie der bildende Kunst* (Vienna), *Haus der Kulturen der Welt* (Berlin), *Secession* (Vienna), *Museum of Modern Art* Warsaw, *Afterall* (London) and the Istanbul Biennial.
- The *Domplein* project and the Centraal Museum's work on the *Limes Trail* will involve the *Römisch-Germanisches Museum* in Cologne.
- Museum Catharijneconvent has a number of partners in mind, including the Vatican archives, archives in Valladolid and Madrid, *Biblioteca Communale Siena*, the Belgian National Library (Koninklijke Bibliotheek), *Museum M* (Leuven) and the University of Leuven Library.

- The Music Palace intends to invite international partners to collaborate in the *Connect!* project. They include the Barbican Creative Learning department (London), Carnegie Hall and the Weill Music Institute (New York) and The Sage (Gateshead).

Our contacts with cultural operators in Malta are described in section 1.7 *Utrecht 2018 - Valletta 2018*

Question 1.13 In what way is the proposed project innovative?

1.13 Innovative aspects

We consider our proposal for hosting the European Capital of Culture innovative in at least six respects:

Programme

- The concept and format of *Expo Create your City*. The cultural programme is linked to ten locations at which the growth and transformation of Utrecht to become the 'City of the Next Generation' is visible. Attention will also be devoted to the rural culture as part of the urban development process.
- The link between the programme and the demographics of the city. We have a particularly youthful population and young people will play an active role in devising, producing and presenting the programme, often based on the 'master-apprentice' principle.
- The sustainable connection between the domains of culture, education and commerce. One example is the *Gaming meets Heritage* project, which incorporates European heritage with location-specific gaming and digital design.

Process

- The holistic approach, whereby culture is used as a vehicle to improve the quality of the city as a place in which to live and learn (habitat), and as an international meeting place (crossroads). The development of the concept and programme, funding arrangements and communications are all based on the principle of co-creation. At the municipal level, various departments – urban development, culture, economic affairs, education, internationalization and communications – are working closely alongside each other to prepare for this large-scale, long-term project. In this respect, Utrecht 2018 is the perfect test case for a new, fully integrated organizational approach to urban development (in the broadest sense of the term), which relies on active participation by the people with the local authority in the role of facilitator.
- The celebration of the tercentenary of Treaty of Utrecht in 2013, which acts as a stepping stone, learning opportunity and dress rehearsal for 2018. As 2013 draws closer, we shall intensify our contacts and partnerships with relevant organizations in education, the societal midfield, the private sector and the cultural domain. The Dutch Centre for International Cultural Activities (SICA) has already held a number of masterclasses for local cultural organizations, examining topics such as international cooperation, co-production and European funding opportunities.
- The focus on 'unique *sharing* points' rather than unique selling points. Utrecht founded the European Similar Cities Network based on shared interests and shared characteristics. Eventually, we hope to expand the network to include cities beyond Europe. The entire process is concerned with sharing knowledge and experience about the quality of life in creative cities which are seeing the same rapid development as Utrecht itself. Even during the preparation of this application, Utrecht sought the input of fellow candidate Valletta and the partners in the Similar Cities Network.

Question 1.14 If your city is awarded the title of European Capital of Culture, what would be the medium and long-term effects of the event from a social, cultural and urban point of view? Does the municipal authority intend to make a public declaration of intent concerning the period following the year of the event?

1.14 What the title will mean in the longer term

The process of producing the bid book has brought the various parties in the city and region closer together. We now know where to find each other. In this respect, we have already derived some benefits from the project. In terms of the common interests, we see Utrecht as a tolerant, hospitable and outward-looking city, which pursues growth in a responsible manner and which attaches great importance to education and creativity. The title of European Capital of Culture will give Utrecht an enormous feeling of pride, which in turn will foster great energy and enthusiasm as the city and region strive to make 2018 a year to remember.

The new connections and alliances on which Utrecht 2018 is built will give the entire region new insights and ideas for its future, and will thus contribute to even 'smarter' growth in subsequent years. We are confident that the stronger links between culture, education and commerce will greatly enhance social vitality and innovative strength. They will stimulate economic activity and thus help to cement Utrecht's position as a strong region of European importance. In short, we expect Utrecht to remain a resilient region after the event, and one in which culture will continue to thrive and develop. It will be a region which can boast a high degree of cultural participation, many international visitors, and one which displays its European identity with conviction and pride.

We have formulated a number of objectives for the period following 2018, all of which must lead to visible and measurable results.

International

- Utrecht's ties with (cultural) institutions elsewhere in Europe will be visibly stronger and more numerous.
- Utrecht will enjoy greater visibility within Europe and the world. It will be an even more attractive city in which to live, study, work, hold a conference or stage an exhibition. A far greater number of people will have discovered Utrecht as a tourist destination.

Cultural and social

- There will be a broad support for culture, reflected by higher approval ratings for cultural amenities and permanent (financial) support for an innovative production climate in the form of both hardware (physical accommodation and facilities) and software (research and production).
- Primary and secondary schools will enter into long-term partnerships with organizations in the creative sector, from theatre companies to games developers.

- Local cultural amenities (in the neighbourhoods) will have seen further professionalization and will attract a broad public from all sectors of society. Utrecht will enjoy an international reputation for local cultural development and community arts projects, through which it will continue to promote social inclusion.
- The cultural heritage of the city and region will take on a new and topical significance for young people and the wider public, largely through the creative efforts of the gaming sector. The outlying rural areas will have established a more permanent place in the cultural infrastructure of the region.
- In 2018, Utrecht and its partners in the Similar Cities Network will have signed the joint manifesto, 'Creative Europe and Urban Development'. This significant step will be celebrated with large public events in the cities concerned. The manifesto itself will incorporate the results of research and exchanges conducted in the run-up to 2018, thus forming a solid basis for further European cooperation in the years which follow.

Urban and regional development

- The city and regional authorities will use the new combinations of knowledge and creativity produced by Utrecht 2018 to promote further development, and will facilitate new developments generously and with as few restrictions as possible. They will do so in close cooperation with semi-public and private partners such as education and knowledge institutes, societal organizations, commercial companies and community initiatives.
- Some of the transition zones in the city and region will be earmarked as (semi-) permanent locations for creative development, production and presentation.
- The public domain – parks, squares, canalside wharves and semi-rural areas – will undergo significant improvement to allow their use as meeting places and event venues. There will be a greater number of both permanent and temporary performance venues, including bandstands. Byelaws governing public events will be simplified and made more transparent. The number of public artworks in the city – already substantial – will be increased.

After 2018, the municipality together with the province will continue to invest in a high-quality creative infrastructure of culture and knowledge. We shall do so with all parties who have made Utrecht 2018 possible. Needless to say, we shall continue to build upon the local, regional and national partnerships which will already have been given a significant boost by Utrecht 2018. And by this time we shall be working towards the next milestone event and reference point, the celebrations marking the 900th anniversary of Utrecht's city charter in 2022.

Question 1.15 How was this application designed and prepared?

1.15 Preparing the application

In 2000, Utrecht first stated the ambition of hosting the European Capital of Culture. The preparations for this application commenced in earnest in 2006. As is traditional in Utrecht, the entire process has been based on the principle of co-creation.

It was in 2000 that the (then) alderman for culture proposed that Utrecht should apply to be European Capital of Culture. Originally, the Netherlands was scheduled to deliver a candidate in 2013; this was later changed to 2018. In the first instance, Utrecht's ambition had strategic motives. By setting a target on the distant horizon, the municipality would be able to implement a long-term policy for Utrecht's cultural and international development. The ambition has been consistently reiterated in every subsequent municipal policy document and budget proposal, and was given a significant boost by the decision to celebrate the tercentenary of the Treaty of Utrecht in 2013. It soon became clear that the city and the province shared similar ambitions, and that cooperation between them would be extremely fruitful.

The Treaty of Utrecht Foundation

In 2005, the two authorities decided to establish a non-profit organization to prepare for both 2013 and 2018. It is formally known as the *Stichting Vrede van Utrecht*, which translates directly as the Treaty of Utrecht Foundation. Its remit is twofold:

- to develop a programme for the celebration of the tercentenary of the Treaty of Utrecht in 2013
- to prepare Utrecht's application for nomination as European Capital of Culture 2018.

At first, the foundation's activities inevitably focused on the preparations for the tercentenary celebrations. In 2009, however, it devoted full attention to the ambitions for 2018, whereupon an action plan was produced and an initial effects assessment was conducted. Based on the plan and assessment results, the city and provincial authorities awarded a budget to cover the costs of producing the bid book and the initial public information campaigns.

Although undertaking the two processes simultaneously has sometimes caused practical difficulties, there are enough points of similarity and synergy to justify this approach. Both events are based on the same principles in terms of social and cultural development. The preparations for the tercentenary celebrations have given rise to a tightly-meshed network and a strong infrastructure, and therefore offer a useful stepping stone for the European Capital of Culture project.

Since 2005, Utrecht has worked on:

- formulating the Utrecht Principles, which present the key values of this region of knowledge and culture
- involving and engaging local residents in the ambitions of the city and region
- building a region-wide network of cultural operators, societal organizations, educational institutes and private sector companies

- developing a cultural programme for, and with the input of, local residents and visitors from the Netherlands and other parts of Europe; this has been a process of co-creation involving cultural and social institutions in the city and region, as well as our partners in other countries.
- expanding and extending contacts between Utrecht's cultural institutions and their counterparts in other countries; this has involved organizing workshops on internationalization and co-funding various exchange visits.
- promoting close cooperation between the provincial authority, the City of Utrecht and all other local authorities in the region.

2009: The Action Plan

In 2009, the foundation produced an Action Plan, based on a number of brainstorming sessions attended by representatives of cultural and educational institutions, the City of Utrecht and the Province of Utrecht.

2010: European Capital of Culture exhibition: 'Work in progress'

In the spring of 2010, an exhibition was staged at *Het Gebouw* in Leidsche Rijn, presenting the history of the European Capital of Culture programme and why it exists. In a separate area, a series of sixty public workshops were held. They were attended by over seven hundred people, including representatives of cultural, social and educational institutions, the private sector, individual artists and creative entrepreneurs, municipal staff and members of the public, all of whom were invited to contribute their thoughts and ideas about the course and vision for Utrecht 2018, and indeed whether the city should pursue its ambitions at all. A report of each workshop was produced and forwarded to the participants. Those who did not have an opportunity to speak during the workshop itself could leave their comments in the suggestion box or could record a short video in a booth provided for the purpose. The results of all meetings were collated and incorporated into the 'mission and vision statement' which was later published in the *Work in Progress* brochure.

2011 Make no little plans

In 2011, the key message was further refined and initial project ideas for 2018 were conceived. A 'kick-off' meeting was held on 14 February, at which the vision and themes for the event were discussed. This was followed by a number of conference sessions and regional meetings, each considering a specific theme of the overall programme, at which anyone wishing to do so could submit a project proposal. The criteria for these proposals were set in the booklet *Make no little plans*. Informal gatherings – the *Utrecht 2018 Cafés* – then took place once every other month to keep everyone informed about developments and progress. The artistic director held a weekly 'open door' session at which anyone was welcome to suggest ideas, no appointment necessary. Eventually, over 160 programme proposals were submitted.

2012 The bid book

In 2012, the concept and programme were further refined and the draft version of this application was written in close consultation with the city and provincial authorities. National and international experts were then invited to comment on the draft version, while regular feedback was sought from those attending the *Utrecht 2018 Café* and in individual conversations.

March 25 saw the official launch of the *Ik ben 18* ('I am 18') public campaign, further details of which are given in Chapter 5 (Communications).

Who is working on the Utrecht 2018 candidacy?

Treaty of Utrecht Foundation:

Peter de Haan (director)
Han Bakker (programme development)
Bram Buijze (internationalization)
Twan Geurts (text and editing)
Lieke Hoitink (bid book coordination)
Daniel Melse (programme development asst)
Petra Orthel (head of communications)
Lonneke Laurant (press liaison)
Gillian Engel (campaign)

City of Utrecht:

Renée Heijnen (text and editing)
Gerard Derksen (communications advice)

Province of Utrecht:

Thomas Nova (programme manager)
Harry Louwenaar (communications advice)

... and many others, including all project-owners, staff of the City of Utrecht, the Province of Utrecht, the Treaty of Utrecht Foundation.

Treaty of Utrecht Council

In 2011, ten national and international companies based in Utrecht came together to form the Treaty of Utrecht Council. Its members endorse the *Utrecht Principles* and are keen to help promote Utrecht's development as an international region of knowledge and culture. The Council is supporting the city's ambitions for 2018 with both practical expertise and sponsorship, thereby laying a firm foundation for sustainable and constructive cooperation in the future. The companies which have committed themselves to the project until at least 2014 are ASR Nederland, Bouwfonds Ontwikkeling, CMS Derks Star Busmann, Corio, Jaarbeurs Utrecht, NS, ProRail, PwC, Rabobank Utrecht and SHV. We gratefully acknowledge their support.

The next generation

The younger generation has played a special and important role in the preparation process. Since 2010, almost six hundred students and schoolchildren have completed assignments connected with Utrecht's application. Their activities have included:

- Three hundred Communications students at HU University of Applied Sciences designed a multimedia campaign to support Utrecht's bid.

- Under the guidance of the AORTA Centre for Architecture, 150 students at the Amadeus Lyceum produced their own bid book for the city of the future.
- Forty students from the Fine Arts programme at HKU devised a number of concept projects for the Utrecht 2018 programme.
- Twenty students at HKU devised alternative funding strategies for the Capital of Culture project.
- Ten students from HU University of Applied Sciences visited ten European cities to seek inspiration for Utrecht, reporting their findings accordingly.
- Eight students from HU University of Applied Sciences produced plans for 'Line 18', a new bus service to promote Utrecht 2018.
- Six students from HU University of Applied Sciences devised ways of using social media in community arts projects.
- Eleven children who will turn 18 in 2018 are taking part in Michiel van Erp's documentary series *Tijd van je leven* ('The time of your life'), talking about their lives and dreams.

PR & Communications

The Dom Church is the venue for the annual Treaty of Utrecht Concert, held each May since 2006. The underlying aim of this concert is to strengthen links with all stakeholders and to build an international network in the run-up to the tercentenary celebrations in 2013. The concerts, a joint initiative of the Province of Utrecht, the City of Utrecht, Utrecht University and the Treaty of Utrecht Foundation, have already established themselves as an important event in the city's cultural calendar and a successful public relations exercise. This is largely due to the efforts of Jos van Veldhoven, artistic director of the Netherlands Bach Society, who each year devises a unique programme in keeping with the special location and the principles represented by the Treaty of Utrecht.

The website www.utrecht2018.eu was launched in 2010. It has recently been revised and updated to include a short video entitled *The Pitch*, which takes a light-hearted look at Utrecht's bid to become European Capital of Culture, and the video *Ik ben 18* (I am 18) in which local people explain why they wish to see Utrecht being designated the title.

The digital newsletter *Nieuwsbrief Utrecht 2018* informs subscribers about the progress of the application process, the various activities being undertaken, news from other Capitals of Culture, collaborations between Utrecht artists and institutions and their counterparts elsewhere in Europe, and relevant news about European cultural institutions and projects.

Brochures

Work in Progress (2010) describes the visions and theme's of Utrecht's application, reports on the workshops held in 2010 and provides a guide for anyone wishing to help devise the programme for Utrecht 2018.

Het verhaal van Utrecht ('Utrecht's Story'; 2011): a summary of Utrecht's ambitions for the benefit of all stakeholders.

Support Utrecht: We geven je 18 redenen ('Support Utrecht: We give you 18 reasons; 2011): Utrecht's ambition in 18 key points. An adjunct to the public campaign.

The *Supporter's Kit* has also been developed to underpin the public campaign. It includes materials such as badges, posters, stickers and banners with which local residents, institutions and companies can demonstrate their support for Utrecht's bid to become European Capital of Culture 2018. The Utrecht 2018 promotion bus will visit various festivals and other public events throughout 2012 and 2013.

Other Capitals of Culture

In preparing our application, representatives from Utrecht visited several past European Capitals of Culture, as well as cities whose nominations have been confirmed: Bruges, Graz, Maribor, Lille, Liverpool, Turku, Linz and Essen/Ruhr. The visit to Linz (Austria) was undertaken by a delegation from Utrecht's cultural sector, while those to Lille and Essen also involved officials from the city and provincial authorities.

There have also been collaborative projects or exchanges with a number of European Capitals of Culture, including Linz, Essen/Ruhr, Istanbul and Kosice. Since 2006, Utrecht has worked closely with Valletta, our fellow candidate for the title European Capital of Culture 2018.

2 Programme

Question 2.1 What structure does your city intend to give to the year's programme if it is designated European Capital of Culture (guidelines, general theme of the event)? How long will the programme last?

2.1 Programme structure

In our bid book we proudly present our vision of the event as a whole, together with descriptions of some proposed programme components. Section 2.2 Programme proposals offers a selection of project proposals, illustrating the diversity of artistic disciplines, themes, topics and manifestations that they represent. We shall invite a broad public from the Netherlands and the rest of Europe to visit our city in 2018. All programme proposals are intended to make the central theme 'Trust the future' fully tangible, whereby we shall begin close to home in the streets and individual districts of Utrecht itself. A full list of the proposals can be found in section 7.3 of our bid book (pp. 278 – 286)

The central programme component will be *Expo Create your City*, running from April to October 2018 at ten key transition zones. It is here that the physical changes to our city are already most evident. The event will give visitors an impression of the 'city of the future', cast in an artistic light. The various locations will provide a stage for performances, debates and other forms of cultural expression.

The *Museums of the Future* will be open throughout the year, presenting exhibitions such as the Future of Money, the Future of Religion, the Future of Public Transport, and so forth. There will be art exhibitions at unexpected locations. Utrecht's European history will be brought to life at various heritage sites in our province through film, gaming simulations and musical theatre.

Ten international festivals will give their guest curators from all parts of the world carte blanche in devising and presenting the programme. It goes without saying that there will be spectacular theatrical productions, concerts, parades and performances throughout the year, many at unconventional locations in the city and elsewhere in the province. Amersfoort, as the next largest city in the province, will be the second podium for the Capital of Culture events. There will be community arts exhibitions in the various neighbourhoods and outlying areas. In May 2018, Utrecht's parks will host the European Brass Band Championships.

Three programme lines

In the bid book, we present the programme according to the three themes or 'lines' described in Chapter 1: Habitat, Playground and Crossroads. These three themes encapsulate the overall development of the city and provide a cohesive framework for the programme.

Habitat

Experiencing the strength of the city

'Habitat' is about the city as a human environment. It looks at the quality of both the physical and social environment. How can we structure the city so that everyone feels 'at home' and can peacefully co-exist alongside each other? How can we take advantage of cultural differences in a productive way, while also strengthening local democracy? Concepts such as temporary usage, redesignation of use and urban diversity will inspire developers, planners, artists, creative researchers, the private sector and the general public to engage in a new dialogue. Together they will seek out new meeting places and will strive to upgrade public areas with the help of art and culture. They will try to find a new balance between 'liveability' and economic growth, between global influences and local wishes. The Habitat theme is also concerned with the quality of the outlying rural areas: what can the villages and historic landscapes add to the development of our city?

Playground

Exploring the strength of culture and knowledge

The city is an open playground in which you learn about the world. The culture of the city makes a substantial contribution to the *Bildung* or 'education permanente' of future generations. The city is a campus, a breeding ground for talent, a school for life, both within and beyond the classroom. The Playground theme is concerned with the 'baggage' that people need to form their own insights and opinions in our rapidly changing world. It presents and explores the exciting connection between culture and knowledge. As European Capital of Culture 2018, Utrecht will invest heavily in the city as a creative learning environment. We shall forge new and unexpected links between generations, social groups, institutions and disciplines.

Crossroads

Investing in the strength of Europe

The Crossroads theme looks at the city in its role as international meeting place: a point of convergence, of cultural exchange and cross-fertilization. Trust in Europe and in each other relies on a sense of cultural unity, of shared values, a shared history and a shared future. How can we best present the common stories hidden within our heritage: how can we use them to inspire future generations?

Crossroads is about the sense of community, not only close to home but within Europe as a whole. It is about creating awareness of Utrecht's role in the culture of Europe, and of the European view of the world.

Main project: Expo Create your City

Create your City is the central project in which the three programme lines of Utrecht 2018 – Habitat, Playground and Crossroads – come together.

Utrecht is now undergoing a ‘growth spurt’ which is changing our city socially, culturally and physically. We intend to make this transition and all the attendant dilemmas fully visible through a series of exhibitions and events in and around the city, at the very locations at which the changes are already evident. In the city centre, for example, former industrial sites are now being given new functions. Elsewhere, Utrecht is growing outwards, encroaching upon the rural areas and slowly but surely creating green ‘enclaves’.

In these days of economic crisis and spending constraints, the concept of ‘growth’ is taking on a new meaning in which there is a greater emphasis on quality rather than quantity. This new approach to urban development includes an important role for art and culture. In 2018, Utrecht will therefore partner the International Architecture Biennale Rotterdam (IABR), which is currently undertaking a long-term research project examining all aspects of urban development. The theme of the 2018 biennial conference will be Making City with Culture. Alongside various reference cities in Europe and elsewhere, Utrecht will explore the role that culture can play in ensuring smart and responsible growth. Researchers, artists, architects, the private sector and the general public will be invited to devise the preconditions for the sustainable and attractive transformation of urban areas.

Expo Create your City will comprise ten transition zones, all interlinked by pedestrian routes, cycle paths and public transport services. Each location will have its own programme, but visitors can expect artistic presentations, symposiums and debates held in marquees, temporary structures, vacant buildings and on derelict sites. Each location will also feature part of the large-scale art project, Hacking Habitat.

Utrecht is to host a conference in 2013 to ‘kick-start’ the Expo Create your City process. In 2018, the results will be presented to the public in the form of exhibitions and various artistic presentations.

More about Expo Create your City on pp. 162 – 165 in the bid book.

Question 2.2 What main events will mark the year? For each, please give a description, the date and place, project partners and financing arrangements.

Read about the *Programme proposals* for Utrecht 2018 in our bid book on pp. 160 – 207.

Question 2.3 How does the city plan to choose the projects/events which will constitute the programme for the year?

2.3 Selection procedure and criteria

The projects described in this chapter have been selected by the team responsible for producing the bid book based on the following criteria.

The programme proposal must:

- be of appropriate quality and in keeping with the level of ambition of a European Capital of Culture: 'Make no little plans!'
- be interesting to both local residents and European visitors
- be in keeping with the predetermined programme lines and the overall theme of 'Trust'
- be likely to mobilize and involve a large number of citizens, or conversely one or more specific groups
- have an 'owner' and be developed in cooperation with new local, national and international partners
- be sustainable and contribute to local development, not only in 2018 but beyond.

The programme proposals presented here illustrate the sheer wealth and diversity of the ideas submitted by our cultural organizations and members of the public. A full list of the project ideas submitted to date is given in Chapter 7.

The above criteria will also be applied in subsequent stages of the application process and when compiling the final programme for Utrecht 2018.

3 Organization and financing

Utrecht has a strong cultural infrastructure. Its finely-meshed network of institutions, organizations and performance venues extends into all city districts. Utrecht 2018 seeks to make full use of the existing infrastructure. We shall build upon the experience gained during the tercentenary celebrations of the Treaty of Utrecht in 2013 when developing and implementing the programme suggestions, each of which will ideally have an 'owner' within the city or region itself.

Question 3.1.1 What kind of structure is envisaged for the organization responsible for implementing the project? What will be its relationship with the city authorities?

3.1.1 Organizational structure

The European Capital of Culture project will be overseen by an independent non-profit organization, the Utrecht 2018 Foundation. Based on the contents of the bid book, the foundation will develop and refine the artistic concept and finalize the programme.

Utrecht 2018 Foundation: form and tasks

The Utrecht 2018 Foundation will be operational from 2014 until (late) 2019. It has four main tasks:

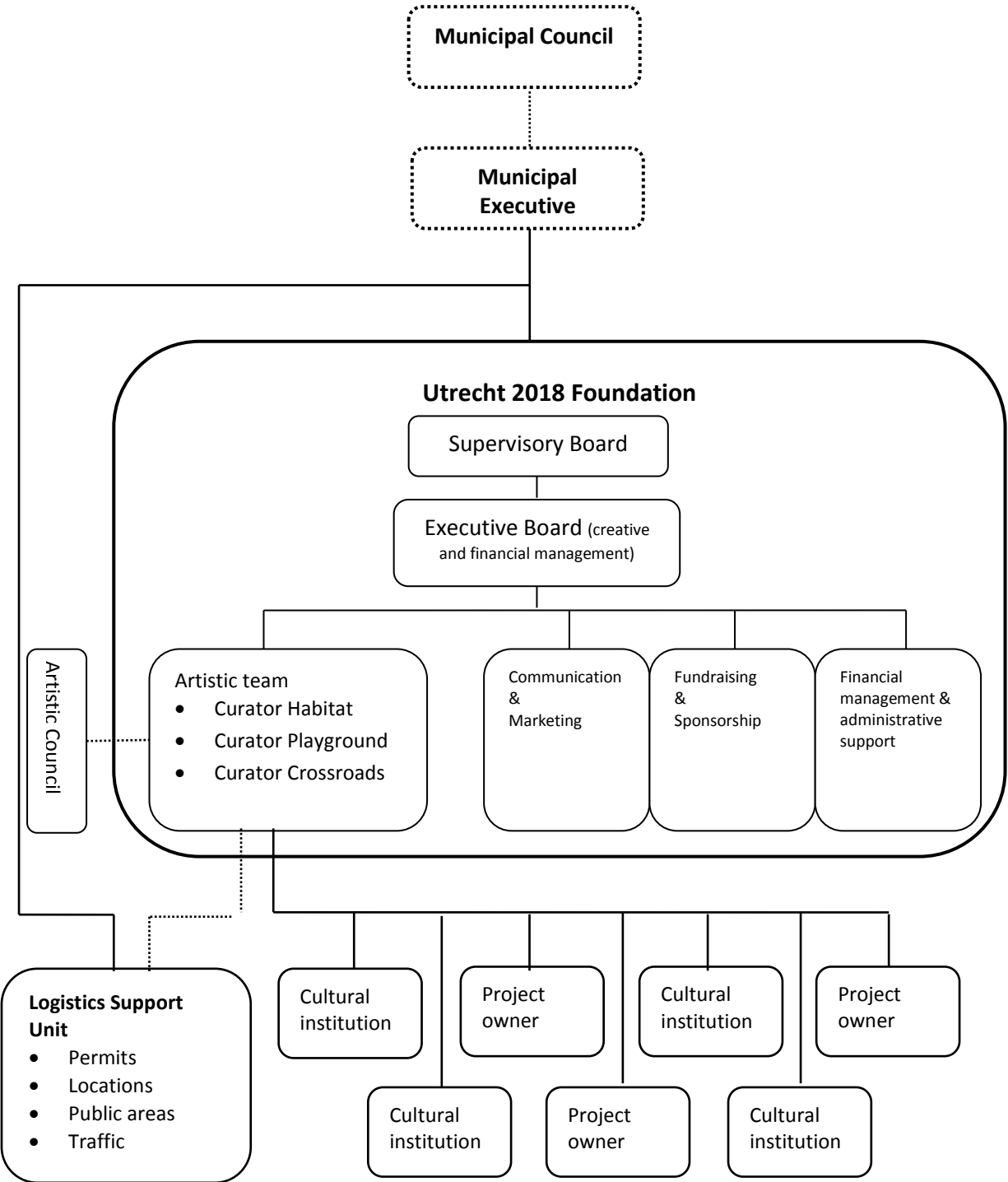
- to devise and organize the cultural programme and all associated activities for Utrecht 2018
- to administer the finances and budget for the event
- to undertake the communications and marketing for the project and associated activities
- to establish private partnerships through fundraising and sponsorship activities, etc.

The organizational structure of Utrecht 2018 is shown in the organogram overleaf.

Bird on your shoulder

Utrecht 2018 will apply the 'bird on your shoulder', or 'master-apprentice', principle at various levels of the organization. This entails bringing experienced curators and staff together with promising young talent. The 'masters' then share their experience with their young 'apprentices', who for their part bring a fresh and novel approach to programme development and implementation.

Utrecht 2018: organizational structure



Utrecht 2018: Supervisory and Executive Boards

The structure of the foundation will be as prescribed by the Netherlands Code of Cultural Governance, which sets out rules and 'best practice' principles for the management of cultural organizations. The Code was established in 2006 in consultation with the Dutch cultural sector, the aim being to ensure responsible and transparent governance at all times.

Supervisory Board

At the head of the foundation is a Supervisory (non-executive) Board which oversees policy decisions made by the Executive Board and the general running of the foundation. The Supervisory Board will report annually to the City of Utrecht. The relationship between the foundation and the municipal authority is primarily based on the latter's financial input in the form of grants and subsidies. The provincial authority also has a direct financial relationship, whereupon separate agreements will be made between the parties with regard to the availability and allocation of provincial funds.

Appointments to the Supervisory Board will be made on the basis of a candidate profile, the main points of which are:

- extensive administrative experience, personal authority and a practical approach
- the members in combination will represent the full range of cultural, administrative, legal and financial expertise
- international experience and expertise
- having roots in social organizations and private sector companies in the city and region
- strategic relationships in the social, economic and cultural domains.

When the foundation is operationalized in 2014, the chairman of the Supervisory Board will be appointed by the municipal authority, which will also be consulted on appointments to the Executive Board.

Executive Board, Artistic Team and Artistic Council

The Executive Board will be responsible for the development and implementation of the concept and artistic programme of Utrecht 2018, in keeping with the themes presented in the bid book. The Executive Board will be supported by an Artistic Team made up of the curators of each programme line. The curators are responsible for the artistic coordination of their respective programmes and events. They in turn will be supported by an Artistic Council, a panel of (international) experts in the various cultural disciplines and representatives of the broader social field. The organization will of course also be able to call on those with experience gained in previous European Capital of Culture projects.

The further development, refinement and implementation of specific artistic projects falls to the project owners. They will include the directors of existing cultural institutions, as well as the initiators and owners of the bid book ideas. Our city has an abundance of knowledge and experience in matters of cultural programming. A key feature of Utrecht's approach is that the Utrecht 2018 Foundation will, wherever possible, seek links with the existing cultural infrastructure of the city and the key figures who work within it. It is important that cultural projects are also assessed according to the degree of co-financing which the institutions are able and willing to provide.

Alongside the implementation of the programme, the Executive Board is responsible for all marketing, promotion, fundraising and financial administration. The experience of previous Capitals of Culture reveals that communication and marketing are essential ingredients of success, the importance of which can often be underestimated. The Executive Board will therefore devote particular attention to this aspect, applying the innovative strategy described in Chapter 5. The Utrecht 2018 programme assumes significant involvement on the part of private sector parties, to include (co-) financing and sponsorship. The Executive Board is therefore also responsible for the fundraising and sponsorship strategy, as described in the section on 'Financing' below. Lastly, the Executive Board bears overall responsibility for the administration and allocation of the substantial budget which the European Capital of Culture project will have at its disposal.

Development of the Utrecht 2018 Foundation and winding-down after the event

The foundation will be relatively small-scale at first, gradually growing in line with the level of activity. While the preparations for the Utrecht 2018 programme will start immediately following the designation, the main preparatory costs will be in 2017, and those of the event itself in 2018. The planned development of the organization reflects this focus, as does its annual budget. The intention is that administration and management costs should be kept as low as possible in order to retain the lion's share of the budget for the cultural projects themselves. In 2019, once the project has been completed, the foundation will be wound down and will cease to exist. There is to be a full impact assessment of the project, whereby the direct and indirect effects will be monitored and evaluated over time. This assessment will be conducted by Utrecht University in association with the city and provincial authorities and various private partners. The precise form of the assessment has yet to be finalized.

Logistics Support Unit

Bringing the European Capital of Culture project to a successful conclusion is a significant challenge to the City of Utrecht and the provincial authority. It is, however, a challenge to which we are more than willing to rise. It is essential that the vision, concept, plan and activities are carefully coordinated in every way: organizationally, logistically and financially. The municipality therefore intends to set up a separate Logistics Support Unit which will facilitate all aspects of the project's organization, from permit application procedures to traffic management.

Question 3.1.2 If an area around the city is involved in the event, how will the coordination between the relevant local and regional authorities be organized?

3.1.2 Coordination between local and regional authorities

Utrecht 2018 European Capital of Culture is a single, large-scale cohesive event which will involve not only the city of Utrecht itself but the entire surrounding region. While the City of Utrecht is putting its name forward as the 'official' candidate for the title of European Capital of Culture 2018, it does so on behalf of the Province of Utrecht as well. We enjoy the full support of the provincial authority in every respect – programming, organization and finances. Although the municipality is the primary stakeholder, the Utrecht 2018 Foundation also has a direct relationship with the provincial authority, further to the latter's financial involvement. Separate agreements will be made between the foundation and the province with regard to the use and allocation of the funding it provides. The provincial authority will oversee coordination with all other municipalities in the region, and will support the implementation of the regional programme.

Question 3.1.3. According to what criteria, and under which arrangements, will the artistic director of the event be chosen? What is the relevant profile? When will he or she take up the appointment, and what will his or her rights and responsibilities be?

3.1.3 Creative Director

A detailed profile for the Creative Director of the Utrecht 2018 Foundation will be produced following the initial selection round, and will form part of the second bid book. However, it is already clear that the Creative Director must meet the following criteria:

- relevant work experience (in both depth and breadth) in the cultural sector
- relevant experience in establishing links between culture and other sectors, such as education, commerce, spatial development and creative industry
- knowledge and experience in communication and marketing for large events
- knowledge and experience in fundraising and sponsorship
- an extensive national and international network
- a strong strategist with administrative experience and good political sensitivity
- a creative 'bridge builder', able to connect artistic ideas, bring people together and facilitate cooperation
- experience in producing large cultural events
- knowledge and experience of different cultures and ethnicities.

3.2 Financing

Since the 1980s, Utrecht has made significant investments in culture. Those investments have targeted not only the 'hard' infrastructure of physical amenities and new performance venues, but also the 'soft' infrastructure of performing arts companies, institutions and museums. As a result, Utrecht has established a strong cultural sector. It provides a firm foundation on which we shall build further in the run-up to 2018. Both the organization and financing of Utrecht 2018 take this fact into account.

In terms of organization, we shall seek every possible opportunity for ownership and implementation by the cultural field itself. The working budget for Utrecht 2018 is € 65 million, of which we intend to raise € 15 million through sponsorship and a private sector investment fund. Co-financing by cultural institutions and project owners will generate a supplementary budget. We can make these projections with some confidence, based on the immense involvement shown by partners in the city and region throughout the preparations for our bid. Between 2010 and 2012, over 1,500 institutions and individuals contributed ideas and input for the bid book.

We realize that Utrecht 2018 will be organized during an exceptional period. Government budgets are under considerable pressure throughout Europe, partly as a result of revised European spending limits and partly due to a new interpretation of governments' role in art and culture. While we are convinced that governments have a responsibility in the arts, we also believe that the actual situation demands a new strategy in which we can find alternative, 'smart' ways of funding culture, next to the necessary public investments. We will therefore also turn to 'ownership' and financing by private parties and even individual members of the public.

Our account of the financing arrangements for Utrecht 2018 therefore describes a new approach. We shall also investigate the possibility of reallocating some of the extra revenue from tourism and tourist taxes, and of generating some additional budget from the Utrecht Entrepreneurs Fund.

Question 3.2.1 What has been the annual budget for culture in the city over the last 5 years (excluding expenditure for the current European Capital of Culture application)?

3.2.1 Culture budget in the past five years

Utrecht's culture budget reflects the cultural ambitions of the municipality. It has shown consistent growth from € 12.6 million in 1990, to € 23.3 million in 2000 and to € 43.3 million in 2010. When corrected for inflation over this period, the figures become:

| | |
|------|--------|
| 1990 | 19.7 m |
| 2000 | 29.1 m |
| 2010 | 43.3 m |

This represents a twofold increase in just twenty years. Despite the current economic constraints, the municipality intends to maintain the budget at its current high level until at least 2015 (the current Municipal Executive's term of office). The following budgets are available for the broader domain of culture, cultural education and heritage conservation (again based on 2010 price levels):

| | |
|--------------------|---------------|
| Culture (arts) | 43.3 m |
| Monuments | 2.7 m |
| Libraries | 12.9 m |
| Cultural education | 2.9 m |
| Total | 61.8 m |

The fluctuations in the annual culture budget shown below are due to incidental factors. The permanent budget for culture is in the order of € 60 million per annum.

Table: Culture budget 2008-2012

| Year | Municipal culture budget (in EUR x 1000) | Municipal culture budget (as % of total expenditure) |
|------|--|--|
| 2008 | 58,200 | 12.0 |
| 2009 | 64,400 | 12.3 |
| 2010 | 61,800 | 12.1 |
| 2011 | 58,250 | 11.3 |
| 2012 | 59,600 | 11.0 |

Question 3.2.2 Please explain the overall budget for the European Capital of Culture project (i.e. funds that have been specifically set aside for the project).

3.2.2 Budget for Utrecht 2018

The city and provincial authorities aim at a joint working budget of € 65 million to finance direct expenditure on Utrecht 2018, both during the preparatory process and the event itself. The contribution of the city and province sums up to (just over) € 28 million; this is new, additional funding specifically for Utrecht 2018. The table above shows the expected contribution of the various funding sources in euros and as a percentage of the total budget.

Table: Operating budget for Utrecht 2018 (period 2013 to 2019)

| Source | Contribution (in EUR x 1000) | Contribution (as % of total) | Status (confirmed or projected) |
|----------------------------------|------------------------------|------------------------------|---------------------------------|
| Central government | 15,000 | 22.9 | Projected |
| City of Utrecht | 17,500 | 26.7 | Confirmed |
| Province | 10,600 | 16.2 | Confirmed |
| Other municipalities in province | 5,000 | 7.6 | Projected |
| Europe | 2,500 | 3.8 | Projected |
| | | | |
| Subtotal public sector | 50,600 | 77.1 | Projected |
| | | | |
| Sponsorship and donations | 15,000 | 22.9 | Projected |
| Total | 65,600 | 100% | Projected |

Public funding: city, province and central government

The experience of previous European Capitals of Culture suggests that the greater part of the budget for Utrecht 2018 must come from the public sector. We expect public funding to total € 50.6 million, a projection based in part on information provided by other European cities. As stated above, the city and provincial authorities have already undertaken to contribute € 28 million. We expect central government to contribute € 15 million, including the contribution of approximately € 5 million provided by various national and regional funds.

Other municipalities in the province

Various other municipalities in the Province of Utrecht will be involved in the European Capital of Culture 2018 programme. We estimate their financial contribution to be in the order of € 5 million. Exactly how this amount is to be spent, and whether any initial subsidy is to be provided, will be agreed once project details have been confirmed.

Europe

Our budget projection includes € 2.5 million in European funding. This includes the Melina Mercuri Prize (€ 1.5 million), with at least a further € 1 million provided by other European funds, including those intended for research with European partners further to the impact assessment.

Sponsorship

We believe that it will be feasible to attract € 15 million in funding from private sector sponsors and private funds. We have taken the current difficult economic situation into account, but we expect to see some economic recovery in the years ahead. In this context, it is important to note that Utrecht is undeniably one of the strongest economic regions in the Netherlands, and indeed Europe.

Question 3.2.3 Please explain the operating budget for the European Capital of Culture project.

3.2.3 Budget administration and allocation

Table: Total operating budget for Utrecht 2018 – period 2013-2019

| | Programme expenditure (EUR x 1000) | Programme expenditure (as % of total) | Promotion and marketing (EUR x 1000) | Promotion and marketing (as % of total) | Organization and management (EUR x 1000) | Organization and management (as % of total) | Total expenditure (EUR x 1000) |
|-------|------------------------------------|---------------------------------------|--------------------------------------|---|--|---|--------------------------------|
| Total | 39,500 | 60.2 | 12,750 | 19.4 | 13,350 | 20.4 | 65,600 |

Both the city and province are extremely keen to ensure that the available budget is used to finance direct programme expenditure to the greatest extent possible. As a rule of thumb, at least 60% of the total budget should be devoted to cultural projects and activities. The remainder will be made available for ‘promotion and marketing’ and ‘organization and management’, to include research, monitoring and impact assessment. Based on the experiences of previous European Capitals of Culture, we intend to devote particular attention and appropriate funding to promotion and marketing. This forms a key success factor whereby any ‘penny-pinching’ is likely to prove a false economy.

Table: Annual expenditure, Utrecht 2018 (period 2013 to 2019)

| Year | Programme expenditure (in EUR x 1000) | Programme expenditure (as % of total) | Promotion and marketing (in EUR x 1000) | Promotion and marketing (as % of total) | Organization and management (in EUR x 1000) | Organization and management (as % of total) | Total |
|-------|---------------------------------------|---------------------------------------|---|---|---|---|--------|
| 2013 | - | 0.0 | 300 | 40.0 | 450 | 60.0 | 750 |
| 2014 | 400 | 13.3 | 600 | 20.0 | 2,000 | 66.7 | 3,000 |
| 2015 | 700 | 19.7 | 800 | 22.5 | 2,050 | 57.7 | 3,550 |
| 2016 | 1,500 | 28.6 | 1,500 | 28.6 | 2,250 | 42.9 | 5,250 |
| 2017 | 10,000 | 58.5 | 4,300 | 25.1 | 2,800 | 16.4 | 17,100 |
| 2018 | 26,500 | 77.7 | 5,000 | 14.7 | 2,600 | 7.6 | 34,100 |
| 2019 | 400 | 21.6 | 250 | 13.5 | 1,200 | 64.9 | 1,850 |
| Total | 39,500 | 60.2 | 12,750 | 19.4 | 13,350 | 20.4 | 65,600 |

As shown by the above table, the budget for programme expenditure and for promotion and marketing will gradually increase during the period 2013 to 2019, with a focus on 2018 itself and the 2017.

In 2019, the administrative and organizational activities will be wound down. Some projects may be transferred from the Utrecht 2018 Foundation to other cultural organizations in the city. The budget for this year therefore represents the costs of finalizing the foundation's activities and ensuring the follow-up.

Supplementary financing by city and provincial authorities

Over and above the budget of € 65.6 million, the municipality intends to reserve at least € 14 million of the regular budgets for culture, monuments, libraries and cultural education to support activities connected with Utrecht 2018. This amount will be matched by the provincial authority with at least € 12 million. A supplementary budget of over € 26 million will therefore be available. The allocation of amounts from each budget is shown in the tables below.

Table Supplementary financing from regular budgets: City of Utrecht (all amounts in EUR x 1000)

| Source | KuS* | Cultural Sunday | Neighbourhood culture | Cultural Production | Cultural programming | Heritage & Education projects | Total |
|--------|-------|-----------------|-----------------------|---------------------|----------------------|-------------------------------|--------|
| Year | | | | | | | |
| 2013 | 250 | 100 | - | - | - | | 350 |
| 2014 | 250 | 100 | - | - | - | | 350 |
| 2015 | 250 | 100 | - | - | - | | 350 |
| 2016 | 250 | 100 | - | - | - | | 350 |
| 2017 | 250 | 200 | 100 | 675 | 750 | 1,000 | 2,975 |
| 2018 | 250 | 400 | 400 | 2,700 | 3,000 | 3,000 | 9,750 |
| Total | 1,500 | 1,000 | 500 | 3,375 | 3,750 | 4,000 | 14,125 |

*KuS: Kunst in Stationsgebied = Art in the Station Zone

Table: Supplementary financing from regular budgets: Province of Utrecht (all amounts in EUR x 1000)

| Source | Festivals | Culture education | Heritage | Country houses and estates | Total |
|--------|-----------|-------------------|----------|----------------------------|--------|
| Year | | | | | |
| 2013 | 750 | 600 | 600 | 250 | 2,200 |
| 2014 | 750 | 600 | 600 | 215 | 2,165 |
| 2015 | 750 | 600 | 600 | 170 | 2,120 |
| 2016 | 750 | 600 | 600 | 170 | 2,120 |
| 2017 | 500 | 600 | 600 | 170 | 1,870 |
| 2018 | 500 | 600 | 600 | 170 | 1,870 |
| Total | 4,000 | 3,600 | 3,600 | 1,145 | 12,345 |

Question 3.2.4 Total investment amounts. If appropriate, please insert a table here that specifies the amounts to be made available for each type of capital expenditure between the date of application and the European Capital of Culture year.

3.2.4 Investments in the city and in culture

Between 2003 and 2012, the City of Utrecht made significant investments in both the urban and the cultural infrastructure. The emphasis was on adapting the infrastructure and amenities to meet the requirements of a rapidly growing city, and on the revitalization of its individual districts.

The table below shows the investment programme for the recent past, together with the projected investment levels to year-end 2018.

Table Investments made by the City of Utrecht (all amounts in EUR x 1000)

| Category | 2003-2012 | 2013-2018 | Total |
|---|-----------|-----------|-----------|
| Cultural infrastructure | 56,000 | 360,000 | 416,000 |
| Revitalization of city and individual districts | 653,000 | 466,000 | 1,119,000 |
| Urban infrastructure | 565,000 | 569,000 | 1,134,000 |
| | | | |
| Total | 1,274,000 | 1,395,000 | 2,669,000 |

Cultural infrastructure

In the 1990s, many cultural venues (and especially the larger buildings such as the Stadsschouwburg and Centraal Museum) underwent extensive modernization. The past decade has seen further investment in the cultural sector totalling some € 56 million. Utrecht now faces a major challenge: how can we ensure that our cultural amenities continue to meet the needs of a growing city in the face of difficult economic circumstances and budgetary restrictions?

The investment programme to 2018 includes the completion of a community culture centre in Leidsche Rijn as part of the *Castellum Hoge Woerd* project. This is scheduled to open in 2014, as is the prestigious *Music Palace*, with no fewer than five auditoria. In 2018 the new Bibliotheek++ library complex (including an art house cinema) will be finished in the Station Zone. There are plans for a large new theatre complex in Leidsche Rijn, to be known as Theater XL. The municipality has made budget reservations for this accommodation.

Revitalization of the city and urban infrastructure

When considering investments in the city and the urban infrastructure, the most notable is of course Leidsche Rijn, currently the largest newbuild development in the Netherlands. This expansion district on the western fringe of the city will represent a remarkable combination of old and new. It will

cover a total area of approximately 2,500 hectares, assimilating the historic villages of De Meern and Vleuten with new residential estates, public amenities, business premises and green parks. The *Limes*, the boundary of the Roman Empire, runs through Leidsche Rijn. A number of major archaeological finds have been made. The plans for a new visitor centre in the form of a reconstructed Roman fort, *Castellum Hoge Woerd*, are now in a very advanced stage. Significant investments have been made in accessibility and mobility, to include excellent public transport services. We expect the development of Leidsche Rijn to continue until 2030, by which time it will have some 90,000 residents and provide 40,000 jobs.

As part of our efforts to ensure a clean, complete and safe city centre, Utrecht is currently undertaking a major upgrade of the Station Zone. By 2016 it will represent a major logistics hub, with high quality architecture and excellent public areas in constant heavy use. Trains, trams, buses and taxis will come together under one roof. Over one hundred million passengers will pass through the new terminal each year, with Utrecht Central Station retaining its status as the main ‘rail port’ of the Netherlands.

Considerable attention is being devoted to the pattern of construction and the public spaces within the city. Utrecht has no fewer than seven major parks, all of which are to be upgraded. Ecological corridors are being created for the benefit of the city’s non-human residents: the flora and fauna. The post-war districts are also to be upgraded with a greater diversity in construction styles and volumes, which will have a direct effect on the quality of the residential environment.

The Province of Utrecht

Table: Investments made by the Province of Utrecht (all amounts in EUR x 1000)

| Category | 2003-2012 | 2013-2018 | Total |
|-------------------------|-----------|-----------|---------|
| Cultural infrastructure | 111,000 | 68,000 | 179,000 |
| Cultural heritage | 97,000 | 7,000 | 104,000 |
| | | | |
| Total | 208,000 | 75,000 | 283,000 |

Between 2003 and 2012, the Province of Utrecht and the city’s neighbouring municipalities implemented an extensive programme of cultural investment totalling over € 200 million. An ambitious programme is planned for the period 2013-2018, with projected investments of € 75 million. The cultural infrastructure for which the provincial authority is (partially) responsible includes neighbourhood culture centres, libraries and the performance venues outside the city of Utrecht . The province is also responsible for the conservation of major heritage sites, such as the forts of the New Dutch Water Line, the Grebbelinie defence line and the former airbase at Soesterberg.

Question 3.2.5 Have the public finance authorities (city, region, central government) already voted on or made financial commitments? If not, when will they do so?

3.2.5 Financial commitments

As noted above, both the city and provincial authorities have made firm budgetary commitments, reserving resources for Utrecht 2018. The amounts concerned include € 28 million in supplementary financing to be made available might Utrecht be designated European Capital of Culture. As of the contribution of the national government and the regional and national funds, there is no confirmation yet on how they will proceed once the Dutch European Capital of Culture has been designated. Therefore, the amounts projected in the Utrecht 2018 budget are based on the assumption that – in percentage terms - their financial involvement will be comparable to what has been the general experience of earlier European Capitals of Culture. As soon as the national government will have announced its contribution, the here presented budget will be finalized.

Question 3.2.6 What is the plan for involving sponsors in the event?

3.2.6 Partners: sponsors, companies and private funds

European Capital of Culture 2018 as we imagine it will be a project involving the entire city and province of Utrecht. The public authorities wish to enlist the full support of local residents, the cultural sector, social partners and the private sector in making the event a resounding success. As noted above, our target is to raise € 15 million in funding from external sources. We see this as realistic given that Utrecht has already developed a broad network of companies, funds and individuals who show enormous commitment to the cultural life of the city, and are willing to demonstrate that commitment through both financial and practical support. The concept of the public sector as the only financier, and hence sole risk-bearing party, does not apply to Utrecht 2018 and indeed would be inappropriate to the current social and economic situation.

Moreover, the investments in Utrecht 2018 will be recouped directly or indirectly in the form of the additional revenue generated by various sectors. The business cases of previous European Capitals of Culture show a positive yield of approximately one hundred per cent. Assuming the event attracts three million additional visitors to the city and region in 2018, we may therefore expect an economic injection of approximately € 130 million, based on a working budget of just over € 65 million.

A private investment fund for Utrecht 2018

The Utrecht 2018 Foundation has conducted a study examining alternative financing forms for the event. Based on the findings, we have now commissioned a more detailed study which focuses on the possibilities and conditions for the establishment of a private investment fund. The results will become available in late 2012, whereupon it will be possible to set up the fund itself in early 2013.

Other fundraising and sponsorship activities

If Utrecht is awarded the title, the Utrecht 2018 Foundation will produce a detailed sponsorship plan covering co-financing for the period up to and beyond 2018 itself, doing so in close consultation with private sector parties and the cultural sector. We shall seek participation on the part of the entire private sector nationwide. After all, Utrecht will carry the title on behalf of the Netherlands as a whole, and Utrecht European Capital of Culture 2018 will have a major international appeal. There will be many interesting opportunities to create thematic links between the programme activities and various companies. That said, there will of course be a particular focus on companies and organizations which are based in the Utrecht region. Ten such companies have already joined forces to form the Treaty of Utrecht Council, which provides support in organizing the tercentenary celebrations in 2013. This council offers a firm foundation for further practical and financial involvement in the Utrecht 2018 project.

The municipality also maintains good contacts with local, regional and national private culture funds which will be willing to support a European Capital of Culture project. As in the case of the

commercial sponsors, links between various programme events and the objectives of these funds will provide a basis for effective long-term cooperation.

The Utrecht 2018 Foundation also intends to pursue partnership and cooperation with the shops, restaurants, cafés, hotels and other companies which stand to benefit from the increase in visitor numbers, both in 2018 and beyond. One manifestation of this cooperation is the 'Cultural Shopping Sunday', whereby one of the regular Cultural Sundays is scheduled to coincide with the retail sectors' monthly Sunday opening. A successful trial was held in the spring of 2012 and will be repeated annually until 2018, when there will also be a 'Night of the Retailer' event.

Finally, 'crowdsourcing' and 'crowdfunding' represent two thoroughly modern means of promoting co-ownership and co-financing among individual citizens, small business and social organizations. The amounts concerned are seldom huge, but the enthusiasm engendered is invaluable. We have successfully applied the principle of crowdsourcing in producing both our bid book and our communications strategy.

Question 3.2.7 According to what timetable will the income be received by the city and/or the body responsible for preparing and implementing the project if the city is awarded the title of European Capital of Culture?

3.2.7 Income schedule

Table: Schedule for receipt of income to cover operating costs for period 2013 to 2019

| Year | Income (in EUR x 1.000) | As % of total |
|-------|-------------------------|---------------|
| 2013 | 750 | 1.1 |
| 2014 | 3,000 | 4.6 |
| 2015 | 3,550 | 5.4 |
| 2016 | 5,250 | 8.0 |
| 2017 | 17,100 | 26.1 |
| 2018 | 34,100 | 52.0 |
| 2019 | 1,850 | 2.8 |
| | | |
| Total | 65,600 | 100 |

This schedule will be refined in the second version of the bid book.

Question 3.2.8 What proportion of the usual overall annual budget does the city intend to spend on culture after the European Capital of Culture year?

3.2.8 Cultural budget after 2018

The City of Utrecht will maintain a culture budget of € 60 million per annum after 2018. This is approximately 12% of the city's total annual budget.

4 City infrastructure

Question 4.1 What are your city's assets in terms of accessibility (regional, national and international transport)?

4.1 Accessibility

Train, bus, car, air

Utrecht is located in the very centre of the Netherlands and is the hub of the country's main rail and road networks. The city is therefore readily accessible for many people from home and abroad, who can reach Utrecht quickly and comfortably. This is one reason that so many conferences and congresses are held in Utrecht each year.

The ICE train connects Utrecht directly with Amsterdam, the Ruhr Valley region and Frankfurt. From Berlin, Brussels and Paris, the city can be reached by fast train in short time. There are ten major intercity services from Utrecht, as well as local services to all surrounding towns and regions. There is a finely-meshed network of bus routes within the city and throughout the region, with a regular schedule and comfortable vehicles. The Netherlands' main airport, Amsterdam Schiphol, is half an hour train, while from the airports at Rotterdam/The Hague and Eindhoven the city can be reached in less than an hour. Four motorways connect Utrecht with Belgium and Germany and further Europe. The city offers extensive possibilities for receiving groups traveling by bus and coach

Good accessibility and fresh air!

Utrecht attaches great importance to good mobility and accessibility, but at the same time we do everything possible to maintain the quality of life, which entails efforts to prevent and reduce air pollution. We therefore make substantial investments in the public transport system and in facilities for pedestrians and cyclists, all of which are of the highest quality. A number of 'park and ride' locations can be found on the outskirts of the city, where motorists can leave their vehicles and reach the city centre by bus, tram or train within fifteen minutes.

By 2018, Utrecht's Central Station will have undergone a complete modernization, doubling its capacity. On arrival, passengers will be able to walk into the city centre via one of the two new station forecourts, transfer onto one of the many bus routes which serve the station, or hire an (electric) bicycle. The city centre and its many cultural amenities can be explored on foot: most traffic is already excluded to create large pedestrian zones. Cycling is an ideal way of exploring not only the wider city but also much of the surrounding region.

In addition to Central Station, by 2018 Utrecht will have seven smaller stations including those serving the Expo locations (Cartesius and Rotsoord) and the new Leidsche Rijn district. Two new bus routes now connect Central Station with the rapidly growing Utrecht Science Park. By 2018, one of these routes will have been replaced by a light rail system.

Cycle routes and regional heritage

A finely-meshed network of cycle routes covers the entire province of Utrecht. Dedicated cycle paths are separated from other traffic flows and hence extremely safe. The provincial authority intends to extend the network to provide even better links with the key heritage sites of the region such as Slot Zeist, Kasteel De Haar, Fort Vechten and Soesterberg. There will then be almost twenty recreational 'arteries' between the urban centres of Utrecht and Amersfoort and the countryside of the Utrechtse Heuvelrug and the 'Green Heart'. These are attractive destinations for the hobby cyclist and the distances concerned are manageable for most. This recreational network is unique in the Netherlands. For those who are unable or not willing to cycle, public transport or the car remain an option.

From 2013, the region will also boast two cycle 'highways' with speeds of up to 25 kmph. They are primarily intended for commuters who use electric bicycles, racing bikes or recliner cycles. Route 1 will link the Lage Weide industrial zone with Nieuwegein, via the Amsterdam-Rijnkanaal and the Merwedekanaal. Route 2 will run from De Bilt through Utrecht Science Park to Bunnik and Houten. In 2018, these will be important access routes for visitors to the Expo locations, the forts and the historic country estates.

Question 4.2 How many visitors can the city accommodate?

4.2 Hospitality

Utrecht and the surrounding region host many conferences and business meetings each year.

Utrecht is already the Netherlands' prime destination for business travellers. It is also attracting a growing number of leisure visitors who come to attend a cultural event or simply to explore the city. At present, Utrecht welcomes a total of six million visitors each year. The number of hotel rooms in the city itself – a total of 1,500 in total – is no longer adequate to meet demand and over the coming ten years will be increased to at least 2,400 rooms.

In 2018, we expect to welcome an additional three million visitors, some of whom will wish to spend one or more nights in the city. This situation calls for an expansion of the existing facilities, as well as some 'smart' temporary solutions such as the planned campsite alongside the Jaarbeurs Utrecht. There may also be extra temporary accommodation in the Station Zone and we may use mobile catering services to ease the pressure on the existing restaurants. The nearby cities will be able to accommodate many visitors. Amersfoort, just fifteen minutes from Utrecht and the venue for many of the planned activities, has eight hundred hotel rooms, while the region as a whole has at least 2,600 rooms, most of which are in high-end hotels.

If Utrecht is designated European Capital of Culture, private initiatives can be expected to ensure that all required amenities are in place. The municipality will facilitate such initiatives to the greatest extent possible, and will strive to make full use of the special qualities represented by smaller hotels, low-budget hotels, B&B's and 'experience hotels' (those with a unique concept). The large hotels will be found in and around the city centre, in Papendorp, the Station Zone and Leidsche Rijn. When creating temporary facilities, we shall draw upon the knowledge and experience gained by previous European Capitals of Culture.

Alongside sleeping accommodation, we shall also devote due attention to all other aspects of hospitality. Utrecht is a university city with a very high number of students. This is reflected by the type and quality of its restaurants, cafés and bars. In the years ahead, we shall work to develop a broader range of concepts and price classes which appeal to (international) visitors and local residents alike. There will be more terraces (outdoor cafés) in the city centre, and a greater number of cafés in hotels and museums where visitors can enjoy a full sit-down lunch.

Question 4.3 What projects (including renovation projects) are to be carried out between now and the year for which the city is applying for the title of European Capital of Culture in terms of urban and tourism infrastructure? What is the timetable for this work?

4.3 Infrastructural projects and timetable

Cycle routes and public transport

As stated above, Utrecht will continue to make significant investments in public transport and facilities for cyclists. Before 2018, there is to be a new tram/light rail connection between the city centre and Uithof, the district where Utrecht Science Park is situated. Other sustainable public transport services are now in the advanced stages of planning. Additional 'Park and Ride' facilities are to be sited alongside all major access routes.

The Station Zone

Utrecht's Station Zone is currently the scene of the largest construction project in the Netherlands. In 2018, we shall be able to welcome our European guests to a new and spacious Central Station, alongside which will be a new library complex incorporating an art house cinema. Within a few hundred metres will be the exciting new Music Palace. By 2018, these new icons in and around the Station Zone will be completed and Central Station itself – an 'international station' according to the standard criteria – will be fully operational.

The historic city centre

Many structures and public spaces are to be sensitively restored to retain the historic character and authenticity of the city centre. One large-scale project involves the renovation of the brickwork alongside the Oudegracht and Nieuwegracht canals which, once complete, will present the city centre in a new light, particularly when viewed from the water itself. Many of the six hundred bridges in the city are also to be restored.

Old and new

Recent years have seen a major expansion of our city, with an entire new district - Leidsche Rijn – rising on its western flank. There will be many attractive new cycle routes connecting the old city with the new. Leidsche Rijn is to have its own railway station and a full range of public amenities, including a shopping centre. It will be readily accessible by public transport. The motorway which used to form a barrier between the city and its western districts has now been moved entirely underground. The tunnel through which it passes is topped by a new park, with buildings on either side creating a visually appealing fusion of old and new.

Squares, parks and other public meeting places

Utrecht has numerous parks, squares and other public areas which provide excellent meeting places and a locus for social interaction. Zocherplantsoen, in front of the Stadsschouwburg theatre, has been fully renovated and now offers an additional outdoor location for the city's many cultural events. The new Máxima Park in Leidsche Rijn is another excellent venue for outdoor events of all types. The municipality is currently in talks with owners, developers and private sector parties with a view to giving various public areas in the city a much-needed 'facelift'. A budget of at least €27 million has already been set aside for this purpose, covering the period to 2015. An additional six million euros has been reserved to strengthen the spatial and visual relationships between the Station Zone and the historic city centre, and between four key public areas: Mariaplaats, Domplein, Janskerkhof and De Neude.

5. Communication

Question 5.1 What is the city's intended communication strategy for the European Capital of Culture event?

5.1 Communication strategy

Like all other aspects of our plans, the communication strategy for Utrecht 2018 is designed to engender trust in a common future among the people of Utrecht, the Netherlands and Europe as a whole. We wish to inspire them to visit one or more Capital of Culture programmes, to join each other in thinking about the position of our European cities in today's changing world, and to help design and build the 'City of the Next Generation'.

The basic principles of our communication strategy are based on the story and qualities of Utrecht itself, and on the artistic programming of Utrecht 2018. All programme activities draw their inspiration from the Utrecht Principles which in turn are based on the strengths of diversity, knowledge and culture.

- **Co-creation.** Just as our bid book is the product of a process of co-creation, the communication for Utrecht 2018 will be a joint effort on the part of all partners: local, national and regional, from large organizations to individual citizens.
- **The happy many.** Utrecht 2018 is to be a festive event for everyone in Utrecht, and as many of our fellow Europeans as possible. It is not only for the 'happy few' of the cultural elite, but also – and more importantly – for the 'happy many' who are less easy to reach through the usual channels.
- **Utrecht in Europe, Europe in Utrecht.** Our city wishes to establish a strong international profile as an attractive international partner and a good place in which to live, study, work, hold a conference or stage an exhibition. And, of course, as a major destination for culture, tourism and leisure.
- **Central Station for the young.** The youthful character of our city will be visible in the programming for Utrecht 2018, and hence also in the communications for the event.

Co-creation

Our mission of trust must captivate the hearts and minds of everyone in Utrecht, including the very youngest, and of all the cultural operators and social stakeholders whose help we need to ensure that the European Capital of Culture project is one which involves the entire region. This will only be possible if we can create a sense of engagement, involvement and shared ambition among all local residents, cultural institutions, schools, educational institutes, social organizations, commercial companies and the creative industry. All citizens must think of themselves as 'co-owners' of Utrecht 2018, sharing its ideals and endorsing its values.

The first step in developing our communication strategy was taken in early 2010, when we invited local residents to attend workshops, brainstorm about the character of our city and start to think about the programme for Utrecht 2018. These workshops laid the basis for a rapidly expanding network of partners eager to share their ideas about the city's ambition of being European Capital of Culture. In April 2012, a survey revealed that 30% of local people knew that Utrecht intended to put itself forward for the title. Given that the first major public campaign had yet to be launched, this can be seen as a very high level of awareness.

Almost all the project proposals for Utrecht 2018, as presented in the bid book, are the result of close cooperation and consultation with other parties in the city and region. There are remarkably few projects devised and owned by the organization itself. The approach of co-creation, co-production and co-financing will also underpin the communication strategy. Citizens and stakeholders – local, national and international – will be closely involved in spreading the message of Utrecht 2018 using their own communication channels.

Participation and direct marketing

Utrecht 2018 will build upon the extensive network of high-quality stakeholders we have developed in preparation for the Treaty of Utrecht tercentenary celebrations in 2013. Each of these partners has a direct interest in Utrecht's nomination as European Capital of Culture, and in the success of the event itself. In the years ahead, Utrecht will continue to invest in the relationship with these stakeholders, based on the principle of co-ownership and with a view to optimizing cooperation, the essence of which is mutual support on the road to 2018.

Utrecht 2018 has the following stakeholders:

- the cultural field: artists, artists' collectives, performers, creative entrepreneurs, etc.
- the City of Utrecht
- the Province of Utrecht
- the other 25 municipalities in the province
- financiers: funds, sponsors and grant-awarding bodies
- societal organizations
- the educational sector (from primary schools to universities)
- international partners: our partners in networks such as Similar Cities, the partners of Utrecht's cultural institutions and the educational institutes involved in the programme
- the private sector: commercial companies, including the SME sector in the Utrecht region and national or multinational companies with a presence in the Netherlands
- local, regional and national media organizations
- collective marketing organizations: Toerisme Utrecht (Utrecht Visitors and Convention Bureau), which promotes incoming tourism, Stichting Cultuurpromotie Utrecht (which organizes the Cultural Sundays and maintains the Utrecht Uitburo website), Stichting Utrechts Museumkwartier (representing the Museum Quarter in Utrecht) and the tourist information offices of all municipalities in the region. These are permanent partners in the development of the communication strategy for Utrecht 2018.

This network creates broad support, as well as new and perhaps unexpected opportunities for communication and marketing. The partners lend weight and credibility to the Utrecht 2018 'brand' which they jointly represent and promote. 'Crowdsharing' techniques make it possible to tailor the message to certain target markets, drawing on the specialist knowledge and (international) communication networks of the partners. Via the local stakeholders, we will extend our network into Europe as a whole, thus reaching specialists, students and people with an interest in culture from all parts of the continent.

The 'I am 18' campaign

Effective communication relies on the ability to engage as many people in the city and region as possible, and to do so at the earliest possible stage. We are already benefiting greatly from the experience gained in promoting the Treaty of Utrecht tercentenary celebrations in 2013, for which we have used print media, online and social media, television, radio and every other imaginable communication channel. We can also build upon the extensive public network developed in recent years. Our Facebook sites have proven a particularly effective way of publicizing the 2013 events. In early 2012, a public campaign to support Utrecht's application was launched under the title 'I am 18'. The number 18 can refer to the date of the event itself (2018) or to the age of 18, thus symbolizing the youthful character of Utrecht and its ambition to develop as a fully mature urban region. We invite all Utrecht citizens to join us on this great adventure. Companies, organizations and members of the public can show their support by displaying 'I am 18' posters and stickers, wearing campaign badges, or including a banner on their own website. The bright red '*I am 18*' and '*We are 18*' posters and stickers are already a very prominent feature of the street scene throughout the province. They can be seen on municipal vehicles, private cars, school satchels, bicycles and in the windows of houses. Banners are shown on the displays of all Rabobank ATMs in the region, and on the websites of many cultural institutions. Utrecht largest bakery participates in the campaign with special 'I am 18' cakes. Utrecht's ambition is not only stated as part of the email 'sig' of municipal and provincial departments, but is now printed on all official stationery.

Spreading like wildfire

From 2012 onwards, the Utrecht 2018 'supporters bus' will visit all major public events in Utrecht, including of course those which form part of the tercentenary celebrations in 2013. The bus and its enthusiastic crew will provide information about the European Capital of Culture project and invite visitors to support our aims.

One new communication channel with which we intend to experiment in the years ahead is the '*We are 18*' online forum. Users will be able to post reviews of events and suggest further ways in which to promote our application. The Utrecht 2018 'story' will only take on meaning and significance if people talk about it. Site visitors will be encouraged to write their reviews of performances and exhibitions, and to suggest new programme ideas. Not only will this reinforce the sense of involvement and co-ownership, but it will create extremely valuable 'word of mouth' advertising which is likely to spread like wildfire through social media sites such as Facebook and Twitter.

The happy many

The tercentenary of the Treaty of Utrecht in 2013 will give Utrecht much valuable experience in devising a fully accessible programme which appeals to the broadest possible public, and in mobilizing new target groups, both local and international. A key objective of Utrecht 2018 will be to allow as many people as possible to take part and to visit the various events. Utrecht 2018 will not focus on a single target group, particularly where the local and regional market is concerned. Rather, we shall constantly seek greater breadth. Utrecht's established tradition of neighbourhood development and community arts demonstrates that it is indeed possible to involve and engage people who would otherwise have little contact with the world of arts and culture. Similarly, our Cultural Sunday events have consistently proven able to mobilize new and large groups. Both Utrecht and Amersfoort have long used the city itself as a stage for theatre, music and dance; open air events in the public areas are an excellent means of reaching a very broad and varied public.

'Smart' programming

The basis for successful communication is 'smart' programming'. The cultural programme for 2018 will show the greatest possible degree of clustering, both in time and location. The Expo concept, which extends across ten transition zones, provides an excellent 'coathook' on which to hang the remainder of the programme. Around each location, visitors can expect to find a balanced selection of events, with both local and international productions. Each cluster will have its own recognizable theme and a flagship programme to capture the interest of both the public and the media. Clustering the programme in this way will enable us to focus the communication efforts in a way that is more effective – and cost-effective – than having a programme of large and small events spread randomly throughout the city and throughout the year.

Optimum accessibility

We wish to ensure that the Utrecht 2018 programme is fully accessible to all. This means that the locations themselves must have good physical access. 'Difficult' (e.g. more intellectually challenging) events will be staged at readily accessible locations, and all information about the events and exhibitions will be in clear, understandable and informative language. All of the information shall be in English and as much as possible also in other European languages for the benefit of visitors from other countries, while we also realize that not all Utrecht residents have a perfect command of Dutch.

The Night of the Retailer

A good example of 'smart' programming with a huge outreach was the first *Cultural Shopping Sunday*, held in March 2012. It was entirely devoted to the public awareness campaign for Utrecht 2018. Forty city centre shops of all types and sizes opened to the general public, while exhibitions and performances were held in and around those shops. The singers of *De Utrechtse Spelen* theatre

company took to the water of the Oudegracht canal to present excerpts from *Orfeo ed Euridice*. The result was a 'total experience' with which internet shopping cannot hope to compete. The concept represents a partnership between various cultural organizations and the retail sector, reaching a varied public of culture enthusiasts, shoppers and people looking for an unusual day out. In 2018, we intend to present an extended version of the event under the title *De Nacht van de Middenstand* ('The Night of the Retailer').

Utrecht in Europe, Europe in Utrecht

Hotel 18

During the year preceding the Capital of Culture event itself, Utrecht will launch 'Hotel 18': an online platform which brings the people of Europe and our European prospective visitors in touch with each other. This is tourism twenty-first century style. The concept is simple: everyone in Utrecht can post an offer: accommodation in a student house, an invitation to a party, a personal tour of the best fashion outlets, to give just three examples. The platform will of course be linked to the social media. For those from other countries, it will provide an excellent means of getting to know Utrecht and its people before they even arrive. Conversely, Utrechters will get to know their European counterparts and no doubt a return visit to Barcelona, Prague, Bratislava or Lund will soon be on the cards. Hotel 18 offers a good illustration of the type of communication strategy we have in mind for Utrecht 2018, particularly in terms of the international target group. We shall present Utrecht as a hospitable city brimming with hidden secrets. The Lonely Planet travel guide describes Utrecht as an 'unsung place'. Few international tour operators have included our city in their brochures. Our communications for the European Capital of Culture event will therefore devote considerable attention to the attractiveness of Utrecht and the surrounding region as an international tourist destination.

International target markets

At the international level, we see two main target groups: people with an interest in culture, and young people between the ages of 18 and 34. (Of course, there can be a considerable overlap.) We are particularly keen to attract visitors from our neighbouring countries, but also from southern Europe and Scandinavia. We shall surprise them with the wealth of culture, knowledge and nature that Utrecht has to offer.

Primary target markets: Belgium, Germany, the United Kingdom, France and the Netherlands.

Secondary target markets: Italy, Spain, Scandinavia.

We intend to reach visitors from other European countries chiefly through international tour operators, specific partners in these countries (the network cities, cultural and educational institutions) and through professionals with a special interest in the themes of our programme.

A strong city brand

Our international communications will of course try to do more than attract large numbers of tourists and 'culture consumers'. Utrecht profiles itself as a city with a particularly attractive business climate for international companies, an equally attractive university city for students and researchers, and an innovative city of culture for artists and creative entrepreneurs. As a city of knowledge and culture, Utrecht wishes to play a leading role in shaping a strong and resilient Europe. We actively seek cooperation with other European regions which share this ambition. The communications for Utrecht 2018 will therefore devote considerable attention to the development of partnerships, the exchange of ideas, and involvement in actual programme events. Prospective partners include other cities and organizations with which Utrecht has similarities or shared interests. Wherever possible, and once again in accordance with a joint strategy of co-creation and co-production, we will make grateful use of our international partners' own communication channels.

Central Station for young people

Almost 40 % of Utrecht residents are aged under 27. This fact is reflected by the programme of Utrecht 2018, and clearly the target group of children and young people must form one of the spearheads of the communication strategy. The international youth programme *Summer of 18* and the educational exchange programme *Your kids and theirs* offer particularly interesting opportunities in this regard.

Based on the principle of co-creation and co-production, we intend to involve young people from the Netherlands and all parts of Europe in the preparation and programming for Utrecht 2018. It is therefore only logical that we should also involve them in our communications. We shall engage with them, seek their views and opinions, and wherever possible give them a say in the development of the various programme proposals. The Summer of 18 event certainly lends itself to this approach. There will be a central platform through which young people from all parts of Europe can contribute ideas, discuss those ideas with each other, and actually exert an influence over the choices that are made.

Social media

The internet has opened up seemingly endless opportunities. You can go 'clubhopping' without leaving the house, demonstrate your skills as a DJ on YouTube, chat with friends or meet new people. On average, young people spend over two hours online every day. Approximately half of that time is spent on social media sites such as MSN, Twitter, Facebook, Hyves, etc. The other half is devoted to general 'surfing', seeking information, watching video clips or online gaming. It is possible that new technology will add yet more communications resources: it is impossible to predict what the future may hold. However, it is already certain that the 'horizontal communication networks' of the social media will form a key success factor for the Utrecht 2018 communication strategy. It is therefore important to keep abreast of the latest developments. Fortunately, we are able to call upon the expertise of Utrecht University, HU University of Applied Sciences and Utrecht School of the Arts, all of which are actively engaged in research in this field.

Interrail

Today's young people are more likely to travel to Thailand or Brazil than visit another city in their own country. Utrecht wishes to encourage young Europeans to set their sights somewhat closer to home in 2018. In partnership with the national rail operator NS, we shall draw attention to the many affordable and interesting travel opportunities offered by the European rail network. Educational institutes in Utrecht will seek cooperation with the international student cities in all parts of Europe. The National Youth Council (NJR), which is closely involved in preparing Utrecht 2018, can usefully work with its sister organizations in other countries, and particularly those in the Similar Cities network. Utrecht will join forces with the International Student Identity Card (ISIC) scheme to attract as many young Europeans to the Netherlands as possible through special deals and discounts.

Unsung place

It seems that Utrecht is not widely regarded as a 'must-see' European destination. Of course we disagree, as does the *Lonely Planet* travel guide. A recent article lists Utrecht as one of the world's ten 'unsung places': towns and cities which are "persistently off the beaten track, despite their many charms [...] unjustly overlooked because of geography, chance and the presence of more glamorous neighbours." Utrecht shares this unwarranted (lack of) distinction with Trieste (Italy), Arras (France), Gujarat (India), Chóngqìng (China) , Aberdeen (Scotland), Meknès (Morocco), Helsinki (Finland), Jerez de la Frontera (Spain) and Takayama (Japan).

Lonely Planet author Abigail Blasi writes:

"Perhaps it's the lure of Amsterdam that leads people to forget Utrecht. Whatever the reason, this graceful city is bizarrely under-visited. Its old town is encircled by a medieval canal, and you can hop on a boat tour to visit the city's bustling, vibrant wharves. Built to connect the canal side with Utrecht's impressive townhouses, today these unique spaces are filled with bohemian cafes, shops, restaurants and bars."

As European Capital of Culture 2018, Utrecht wishes to remove itself from the list of 'unsung places' once and for all.

Question 5.2 How does the city plan to ensure the visibility of the European Union, which is awarding the title?

5.2 Visibility of the European union

There are various ways in which we might draw attention to the European Union. Here, we present a few suggestions which will of course require further development. In the years running up to 2018, we shall ask students from the Utrecht School of the Arts and Hogeschool to help us develop our EU campaign, either as a (graded) assignment or as an open contest.

- Utrecht's colours are red and white. The European Union's colours are blue and yellow. Add black and you have the colour palette of *De Stijl*. This palette could form the basis of all communications for Utrecht 2018, whereupon Europe and Utrecht come together in an artistic way and with a particularly relevant reference.
- Utrecht is known as the province of hot-air ballooning. Blue balloons bearing the yellow stars of Europe could float over the region at regular intervals.
- Flags, banners, cycles, buses, road signs and street furniture can carry not only the logo of Utrecht 2018 but also the European emblem.
- Central Station, the point at which many international visitors will arrive in the city, could have a large (digital) map of Europe, showing all the European partners involved in Utrecht 2018.

6 Evaluation and monitoring

Question 6.1 Does the city intend to set up a special monitoring and evaluation system:

- *for the impact of the programme and its knock-on effects?*
- *for financial management?*

6.1 Utrecht 2018 impact assessment

Utrecht in Europe, Europe in Utrecht

This application sets out the basic principles, concept, challenges, objectives and expected long-term effects of Utrecht's application for the title European Capital of Culture 2018. We shall apply a comprehensive set of monitoring and evaluation instruments to ascertain whether these objectives are indeed being achieved, and to quantify the long-term effects. This process will also help to reveal how Utrecht is developing as an international urban region which attaches particular importance to culture and knowledge in establishing its identity. In particular, we wish to assess the contribution which Utrecht 2018 makes to the specific themes presented in the bid book: 'trust' and 'smart growth'.

An international framework

In the long tradition of the European Capital of Culture programme, the impact assessment has become ever more important – and justifiably so. The extensive study conducted by Liverpool 08 (in association with the city's university) gave rise to an International Framework. It offers cities an outline assessment structure which can be adapted according to their own situation. The use of the framework enables comparison and benchmarking. We have opted to apply the International Framework in our own research.

Research themes for the Utrecht 2018 impact assessment

In keeping with the International Framework, Utrecht's impact assessment will examine six main themes.

Cultural vitality and sustainability

Examines the programme content and its impact on the vitality and sustainability of the cultural infrastructure and creative economy in the Utrecht region.

Cultural participation, engagement and access

Examines the diversity of cultural events, how access to those events is assured and how participation is encouraged. What are the demographics of the participants and attendees? Why did they choose to attend certain events and how do they rate the experience of doing so?

Identity and image of the Utrecht region

Examines awareness and perception of the European Capital of Culture programme within the Utrecht region itself, and the effects of Utrecht 2018 in terms of the identity and image of Utrecht.

Quality and philosophy of organization and management

Examines the quality of the overall process and the organization, the management philosophy underpinning the Utrecht 2018 programme, the manner in which partners' involvement is sought, and how the process has helped to create new networks in Utrecht.

The European dimension

Examines the contribution made by Utrecht 2018 to the creation of new connections between the Utrecht region and Europe; the extent to which the European dimension is evident within the programme, and the contribution made by the event to the attainment of Utrecht's internationalization ambitions.

Economic impact

Examines the economic impact of Utrecht 2018, and the specific economic impact for the 'spearhead' sectors such as tourism, the cultural and creative sector, and knowledge-based commerce.

Community of Knowledge

Utrecht 2018 is firmly rooted in the concept of co-creation. Both the production of our bid book and the implementation of its proposals rely on the input of a broad coalition of public and private partners in the city and region. The evaluation and monitoring process will adopt a similar approach based on a 'Community of Knowledge'. This will represent a partnership between public authorities (the city and province), the cultural sector (notably the Utrecht 2018 Foundation), education (Utrecht University) and private sector companies. Alongside cooperation with these key partners, we will also seek input from various public and private organizations such as the Chamber of Commerce, Statistics Netherlands (CBS), the Utrecht Development Board, cultural institutions, entrepreneurs and individual members of the public.

The Community of Knowledge will actively involve the younger generation in the process through cooperation between the city's institutes of higher education and secondary schools. This will also serve to reinforce the continuity of the learning line. Some of the research data will be gathered by students as part of university and school projects.

A special feature of Utrecht's proposed evaluation and monitoring process is its focus on the main themes of our programme: 'trust' and 'smart growth'. We shall develop an evaluation system in which these key concepts are operationalized and made measurable in relation to the programme of Utrecht 2018.

Evaluation and monitoring of financial management

All aspects of financial management will be monitored in accordance with the rules and procedures prescribed by the City of Utrecht, the Province of Utrecht, national government and the European Commission.

The Utrecht 2018 Foundation will report annually to the granting authorities, presenting audited financial statements and an Annual Report which meets all standard reporting requirements. An interim audit will also be conducted on an annual basis. The mandatory interim reports submitted by the Utrecht 2018 Foundation to the granting authorities will fulfil the monitoring requirements both in terms of activities and financial management.

The assessment will examine the following aspects:

- An adequate system of planning and control
- Awareness of financial risks
- Adequate accountability
- Prompt payment of invoices (payable and receivable)

7 Additional information

Question 7.1 What, in your opinion, are the strong points of the city's application and the parameters of its success as European Capital of Culture? Conversely, what are its weak points?

7.1 Strengths and weaknesses

The strengths of Utrecht 2018

Making full use of the creative and international strength of the city and region

- Utrecht 2018 rests on the firm foundation provided by a vital, high-quality cultural sector, and a public which appreciates and supports cultural activity.
- Utrecht 2018 will present a cultural programme with a strong international orientation, which evolves naturally from the long-term strategy of 'Utrecht, city of knowledge and culture'.
- A key component of the concept is the connection, both thematic and physical, between the programme and the transition zones in the city and region.
- Utrecht's cultural organizations, education sector and creative industry have networks which connect them to counterparts in all parts of the world.
- Utrecht 2018 will draw upon the principles of flexibility and temporary usage as key concepts within sustainable urban development.

A programme based on participation and co-creation

- Utrecht 2018 will build upon the firm foundation created by the Cultural Sundays and the tercentenary celebrations of the Treaty of Utrecht in 2013.
- The concept and programme are based on a long-term process of co-creation and co-production with the cultural field, students and many other partners in the city and region.
- In keeping with the city's existing inclusion policy, we intend to ensure that all activities are fully accessible to everyone, including persons with a disability.
- Utrecht 2018 will also apply the principle of co-creation in its communication strategy, its financing arrangements and its method for the impact assessment.

A sustainable, long-term strategy with full public authority support

- Utrecht 2018 is part of the long-term development strategy being pursued by the city and region.
- As long ago as 2004, the city and provincial authorities made firm agreements regarding their intention to apply for the title European Capital of Culture.

Compact Capital of Culture

- Utrecht offers the visitor comfort and convenience: it is a compact city and region. All programme locations are easily accessible on foot, bicycle or public transport. Visitors can easily visit multiple Expo locations in one day.

The weaknesses of Utrecht 2018

Effects of the financial crisis

- Like all cities, Utrecht is now forced to reduce expenditure for the foreseeable future. As yet, it is impossible to gauge the effects that austerity measures (at local, regional and national level) will have on the size and quality of our cultural and creative infrastructure.

Visibility, capacity and accessibility

- Utrecht is an 'unsung place'. We do not enjoy a particularly high profile as a city of culture; our international visibility is limited. This situation can only be rectified by means of a significant marketing and communications 'push'. As yet, Utrecht has relatively little experience in this area.
- At present, Utrecht cannot offer adequate hotel capacity. The city's hospitality sector, although large, is not of a quality appropriate to large-scale cultural events. We need more restaurants and cafés at the higher end of the market.
- The area around Central Station is currently the scene of major construction and redevelopment, a situation which will continue until 2030. Maintaining a good connection between the station and the city centre will remain a major challenge in the years ahead.
- Utrecht can probably claim to be the most outward-looking of all Dutch cities, with a strong European orientation. However, that is not to say that all its citizens warmly embrace the idea of internationalization. There remain 'islands of insularity' which present yet another challenge.

Success factors

- Utrecht 2018 will offer an exciting, optimistic, varied and distinctive programme which visitors will find both engaging and entertaining.
- The programme includes many 'mediagenic' components.
- Utrecht offers the visitor comfort and convenience: it is a compact city in which all programme locations are easily accessible on foot, bicycle or public transport.
- There will be something for everyone, regardless of nationality or interests.
- Utrecht is certainly able to handle the logistics: we have gained extensive experience in other large-scale events and will continue to do so in the years ahead.
- The city enjoys excellent transport connections with the region, the Netherlands as a whole and indeed the entire world.
- Utrecht 2018 enjoys broad support on the part of the public authorities, municipal and provincial staff, the cultural field and the general public alike.

Question 7.2 Does the city intend to develop particular cultural projects in the coming years, irrespective of the outcome of its application for the title of European Capital of Culture?

7.2 Planned cultural projects

Utrecht has already devised a series of large-scale projects intended to reinforce or expand the cultural infrastructure. Some are already ongoing, others are due to be implemented in 2012, while a few are scheduled to commence within the next few years. These projects form part of the city's long-term investment agenda and are entirely independent of the success of our European Capital of Culture application. Specific projects, arranged in order of planned completion date, are listed below.

2012

- Restoration of the Jongerius Complex. One of the region's most notable examples of early twentieth-century architecture, with a mix of art-deco and modernist elements, is being restored to its former glory. It will then become a centre for the creative industry and healthy eating. Work on the residential villa will be completed in 2012, with the garden and office building following at a later date.
- Renovation of Overvecht Neighbourhood Cultural Centre ('Stefanus').

2013

- Restructuring of Centraal Museum. The new layout will include a multifunctional auditorium and education workshop. The main entrance is to be relocated, while exhibition areas will be expanded. The first phase of the project will be completed in 2013.
- Restructuring of Domplein, to include an underground visitors' centre in which two thousand years of history will be revealed to the public. During the past two millennia, Domplein has been the site of a Roman fort, the seat and palace of St Willibrord, and no fewer than three large churches.
- Restoration of the Cereol site. This former soy processing factory is being redeveloped as a cultural cluster which will include a library and multifunctional auditorium.
- Redevelopment of Oud-Amelisweerd (manor and coach house), which is to reopen as Museum Oud-Amelisweerd, featuring Chinese wall-hangings and the work of the artist Armando.

2014

- Opening of the Music Palace. The city's new cultural icon will be fully operational for the 2014/2015 season.
- Castellum Hoge Woerd Cultural Centre (Leidsche Rijn). This newbuild complex will bring culture, nature and archaeology together under one roof. Designed as a reconstruction of a Roman fort, it will house the Roman ship discovered nearby in 1997. The centre will also host various cultural events, performances and activities.
- Renovation of de Stadsschouwburg theatre, to include new underground facilities.

2018

- Opening of the Bibliotheek++ complex, an innovative combination of public library and art film house, with a special focus on the written word and the visual arts in the broadest sense of the term.
- The New Dutch Water Line is due to be added to the UNESCO list of World Heritage Sites. Also known as 'the collar of Utrecht', the Water Line forms an important recreational zone to the east of the city. Many of its forts have been given a new function.
- The Roman *Limes* will also take its place on the UNESCO list of World Heritage Sites. The remains of the *Limes* will be made visible at various points in and around Utrecht, with the significance of this archaeological treasure placed in context.

And beyond...

- Rotsoord: this former industrial zone on the fringe of the city centre is to become a cultural 'hotspot' and residential area. Two notable features will be:
 - The Pastoe furniture factory, which has stood on this site since 1918. The current owner intends to convert it into a 'culture factory-cum-design centre'.
 - The Heuveloord Water Tower, built in 1906, will become a centre for interior design, complete with an exhibition area, various ateliers, a business centre providing office space for individual designers, a meeting room and, at the very top of the tower, a restaurant. All parts of the tower will be accessible to the general public.
- There are plans, still in the early stages, for a large new theatre complex in Leidsche Rijn, to be known as 'Theater XL'.
- The city has commissioned a study into the possibility of converting and updating the Kanaleneiland Youth Culture Centre to become an attractive, low-threshold cultural amenity for the entire district.