

**BO
DO**

2024

European
Capital of Culture
Candidate City

Midsummer madness

Autumn storms

Arctic light

A P P L I C A T I O N

**ARCTIC
ULA
TION**

ARCTIC ULATION

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Preface

Bringing people together is a really good thing to do.

Bringing people together is a really good thing to do. It can give meaning to individuals, and it can create a sense of community and mutual understanding. In a world where walls are built to keep people apart, it is our responsibility to build bridges. In our Arctic landscape we must facilitate collaborations without boundaries. The best way to do that is to allow people to meet, share experiences, and learn about each other. At its best, culture brings about peace. But culture is so much more than that. It is a unique arena for cultivating identity, a sense of belonging, and critical thinking.

There are three things Bodø and Nordland try to be particularly good at. Close collaboration between amateurs and professionals. Collaboration across genres and between people and institutions. And finally, interaction between culture and nature. Our dream is to create meeting places that will attract artists, cultural operators and athletes from all over Europe, so that we can learn from them, and so that they can bring the best of Bodø and Nordland back home with them.

This is also an opportunity to spark enthusiasm and interest through experiences for curious

children and teenagers, to recruit people to the cultural scene, and to create a sense of belonging and community.

Bodø is in a phase of great change, and the county is dealing with challenges related to population growth and age demographics. Too many young people who leave to get an education do not return to Nordland.

It will be important to us to strengthen culture as an instrument for developing our society in a holistic way.

These important factors create the foundation for our application to become the European Capital of Culture.

We hope that 2024 will be memorable and remembered as the year that Bodø and Nordland truly established ourselves as one of Europe's many cultural capitals. A proud, forward-thinking city and region built on participation and co-creation characterised by curiosity, passion and hospitality – in an integrated and multifaceted Europe. Now that would be really cool.



Ida Marie Pinnerød
Mayor of Bodø Municipality



Tomas Norvoll
President of Nordland County Government



Introduction

In 2018, in the Bodø2024 preliminary application we welcomed you to the Arctic. Through our concept of Articulation which opened our doors, our secrets and our stories to Europe.

ARCTICulation provided a framework for a new portrait of the Arctic, showing ourselves as a true region in Europe and the world, not a distant periphery. Showing what an innovative and creative area the Arctic region is. There is also a lot in our concept that encapsulates the tools we need to deliver the European Capital of Culture programme. Arctic and Articulation, of course. But also Communication. Art. Cultivation. Community. And as the Mayor of Bodø points out in her many presentations about our application: ARCTICulation also includes "artig", one of the Norwegian words for fun. They are all key words for us. They are key words for Europe, too.

We therefore believe that ARCTICulation is a concept which is still fit for purpose. Like many of the practical ways we have developed to adapt to our Arctic environment – physically and emotionally.

We are delighted to have made it through the pre-selection process. Nevertheless, we know that the stakes are now much higher and that it is time to

really challenge ourselves, especially in response to the constructive comments we received on our preliminary application. We therefore welcome you to this second version of ARCTICulation with some words from one of our region's great cultural figures:

"Now if you have time, I will ask you to come and walk with me on the paths of my home. I have a bit more to relate to you."

So spoke Petter Dass as long ago as the late 1600s in his epic introduction to our region, The Trumpet of Nordland. Dass welcomed his readers to Nordland in his poem, many of whose descriptions of our community are uncannily familiar today.

Dass's work shows that the line between survival and prosperity is often a very thin tightrope. This survival-prosperity equation is a central issue for today's Europe. Our own region suffers from the "rural exodus" which seriously challenges regions like ours across Europe. Within the region, the population is aging, and, especially for younger people, becoming more urbanised. Population growth in Northern Norway will be only half of the national average over the next 25 years, and we

**Our concept:
How has it evolved
since pre-selection**



are sure that Bodø2024 can be an opportunity to change this trend.

Decentralisation has been a key driver of our cultural tradition, and clearly it has been a part of the politics of our close partner, Nordland County, of which Bodø is the capital. Today it offers a huge opportunity to drive positive strategic change in the way we develop our cultural institutions and how we cooperate on a regional level. Through the writing of this bid, our good neighbour cities in the region have participated fully. They will continue to participate in the future – and this cooperation will in fact be a game changer for the cultural, economic, and social development of Nordland and Bodø, well beyond the year 2024.

The Arctic is home of Europe's only group of indigenous people, the Sami. Nordland is a hugely important Sami region, and the only county in Norway with all three official Sami languages and cultures present. It is of genuine importance to highlight the Sami culture in Bodø2024.

Living on the edge of Europe, up here in the arctic region, means that the climate challenges and changes are more visible. It is almost as if we can watch the effects on our nature happen on a daily basis. We need new ideas for how to solve

this problem. We are trying to find part of the answer in a transversal scope on ecological economy, as well as by achieving our goal of being the most sustainable European Capital of Culture (ECOC).

Living in the Arctic also means being part of the geopolitics of the north. Our geopolitical position makes us part of the circumpolar community. Our geopolitical affiliation is a part of our daily lives, and we want to reflect this both through art and other expressions that will challenge us all.

Our town was left in ruins during World War II. After the rebuilding we lived as a cold war target due to our military NATO air base. Now a new transition sees the light of day, when the airbase is being moved. Even though it was considered a political defeat when decided, we now see it as an extraordinary opportunity to develop a new smart, cultural, living and sustainable city.

We strive to think ahead of our time and of globally significant issues, inspired by our people, our places, and our partnerships. We have tried to create a programme of truly international significance, and to build deep and sustainable relationships with artists, networks, and partner cities.

ARCTICulation will show why and how Bodø and Nordland are central to Europe, through its history and unique position in the Arctic. We want to share with Europe some of our Arctic values, by delivering a challenging and innovative cultural programme, and by broadening the scope of our European narrative to explore what is at the heart of democracy and freedom of expression. Bodø is ready to transition from Arctic to ARCTICulation, from cold to cool. The doors of our region, and our hearts, are wide open to Europe.



SAUNA SESSIONS
Træna





1. Contribution to the long-term strategy

...they are the artists, the organisers, the audiences and the cultural founders of the future.

Cultural strategy:
Bodø2024 and key priorities



Both for the municipality and for the county, cultural politics are of great importance. Indeed, both had cultural strategies long before the thought of being Capital of Culture emerged, and they will continue to strive for a strong cultural focus for our region irrespective of whether our application succeeds. Bodø Municipality and Nordland County endorsed their cultural strategies in 2018, and they will be renewed every fourth year.

In our first bid book, we described seven important strategic objectives and their associated goals. We still find these seven strategic objectives relevant and important. Given our status as strong advocates for open and functioning democracy here in the Arctic, we found it essential to develop a new strategic objective – number eight: to address freedom of expression.



HAVFOLKETS PARADEKORPS
The Sea people's parade band
Træna

NR	STRATEGIC OBJECTIVES	GOALS
1	To reverse the image of Nordland – Internally and externally	More attractive and exciting to visit, and to study, work, and stay in
2	To widen the production base for culture	More producing, co-producing, and cross-working
3	To connect with groups still not engaged	Addressing issues like diversity, mental health, isolation
4	To make better use of unusual spaces	New cultural areas and venues, driven by where people live
5	To create a connected web of “hotspots” especially for young people	Facilities are improved to create a strong and widely recognised cultural region
6	To make our cultural offer more international	More international collaborations. Better links with European artists and institutions
7	To improve the careers and opportunities for cultural professionals	A major capacity-building focus, which improves skills and experience, and creates jobs
8	To address freedom of expression	With our democratic experience, include freedom of expression in future cultural events

We have further prioritised five key strategic priorities for Bodø2024. Each is described below.

Children and young people

This is our number one key priority. In addition to being an important part of our current audience and production base, they are the artists, the organisers, the audiences and the cultural founders of the future. Bodø2024 will pursue an active strategy to encourage them to try out their own ideas and solutions, and to set in motion young people's ability to express themselves via words, music, dance, images, social media, and other forms of expression.

We will emphasise events that will foster their cultural development and participation, across differences in nationality, race, religion and financial status. Some of these events will be made for, by, and with young people through involvement and co-creation, with a key role in the Bodø2024 administration as youth mentor. It is also of great importance to us that events are made by our young people, and that they are attended by everyone, us adults as well. Putting the young people in charge of their own programme line gives us new and challenging events.

Connections and capacity

Capacity building is still one of our key priorities, and we will have our own cultural capacity building programme, with tentacles into many of the artistic projects before, during, and after our capital year. In the preliminary bid the capacity programme consisted of three C's:

- Competency (skills to survive and thrive)
- Character (personal growth, resilience)
- Culture (connections, shared history and values)

In Nordland, cultural institutions are located all over the region, and every municipality has at least one festival – big or small.

Bodø2024 is a big and uniting project. It would not be possible without all the different cultural institutions in the region being part of the programme and its formation, connected in a totally new way through the bidding process. This raised level of cross-region and international cooperation will be an important element of the legacy from 2025 onwards. We want Bodø2024 to be a game changer in our cultural and community life by improving our cultural sector's capacity and creating our vision of a region of cultural hotspots.

Bodø itself has good practice in cultural cooperation to build on, owning the Arctic Philharmonic Orchestra, the world's youngest and northernmost professional orchestra, together with neighbouring Tromsø municipality.

Bodø and Nordland are known for their cross-cultural collaboration and connections. Amateurs and professionals have united through cultural projects for years, expanding the competence of both. Cross-over cultural projects are common and appreciated, and different communities in our society connect through cultural life. Urban and rural cultures are also part of the cross-over development. However, even though this is something we have done for years, it is important to emphasise this through Bodø2024, and make more of it. Making sure that e.g. professionalising our art institutions does not make less space for amateurs.

Taking this into account, we have sharpened our focus on these connections, and made a fourth C's model, consisting of Competence, Connections, Character and Culture.

The program will focus on four C's:



Competency
(skills to survive and thrive)

Connections
(domestic and international cooperation, crossover cooperation)

Culture
(shared history and values)

Character
(personal growth, resilience)

In addition, our new city development gives us opportunities to build infrastructural capacity.

Audience development

Audience development is still a key priority for both culture strategy and for Bodø2024. We emphasise which groups are still not engaging in cultural activity, and how to better connect with them and help resolve issues like reaching people who suffer from mental illness, loneliness, and isolation. In our preliminary bid book, we spoke about making better use of venues and spaces closer to where people lived. Our plan was built around three A's: making culture more Attractive, Accessible, and Affordable.

In this final selection phase, we have continued our work on building and reaching new audiences. To our surprise, we needed to revise our assumptions about our audiences. They are very

keen on actively participating and showcasing their own culture and traditions. Both senior citizens and ethnic minority groups clearly state that they want arenas and physical locations where they can perform their own cultural expressions. Our settlers from other parts of the world have also requested professional performances from their native countries.

As a result, we now prioritise more direct involvement of different communities in co-curating our cultural programme – in planning and preparations, motivation, and delivering activities in 2024. We will emphasise participation and involvement to maintain and broaden this enthusiasm. So from now on, we are no longer working only with the three A's Attractive, Accessible and Affordable as in bid book one. We have added the fourth and important A: Activating.

City and community development

Our region is geographically located at the furthest northern margin of Europe. This sets us apart from the traditional European model of urban life. By focusing on achieving status as a European Capital of Culture, we wish to create a city and a region with an international profile. A place that will participate in setting an agenda for the future, and an environment that values and attracts talent and initiative. A region that measures the success by its degree of creative expression and innovation. One which emphasises its ties to Europe and its intention to strengthen these links and explore their potential.

The statement above provides the connection between the status of becoming a European Capital of Culture and the need for major development in Bodø. With the NATO base moving, a new opportunity for the city has arisen. Airport relocation and the development of a "new city" will drive one of the biggest city development projects

in Europe over the next 10-15 years. Bodø's city development plans are ambitious, making use of the Smart City approach, and indeed Bodø is among the three first Norwegian municipalities included in the UN network for Smart Cities. It will take half a century building the new city, which is why the initial planning is of such great importance.

Bodø2024 is the best imaginable opportunity to heighten the awareness of culture, and for having the cultural and social development be part of the new city planning. Because of our visibility and our extensive capacity building and outreach activities, it will be impossible to overlook the importance of culture when our new city is being developed.

Bringing cultural and social engagement to form an integral part of new city development will highlight communicative processes as a value inherent to 'living societies'. This stands in partial contrast to the instrumental value of dialogue in the 'Smart City' concept, where conversation is often in service of designing technology and services for the future. Our goal is to develop arenas for conversation and to inspire processes that connect individuals in society and connect society to nature.

Relocating the airbase means that old military buildings and shelters will be left in the hands of the municipality. The area for the first spot of the development of the new city is where the military administration buildings are situated. Through Bodø2024, we want to explore the possibility of using some of these buildings to make artist-run cultural cradles, making art the heart and centre of this new part of the town. In our preliminary bid, the "port of culture" project described how the terminal building could be the headquarters of Bodø2024, and also a creative port for cultural organisations. The latter is still our vision, and

Bodø2024 will continue to develop this idea. Postponing the building of the new terminal building puts an effective end to the thought of the existing terminal as our headquarter, however.

Freedom of expression

During the second phase of the application, and as we looked at our aspirations to build a more equitable balance between ecology, society, and economy, we also looked at the broader situation across Europe and across the world. As a former cold war target, we know what it is like to live under the shadow of oppression, and how easy it is to take for granted the ability to think, speak, and perform without fear. We therefore want Bodø2024 to make a strong statement and give room in its programme to address the issues of cultural freedom and freedom of expression.

In November 2018, the Norwegian Ministry of Culture endorsed a national cultural strategy, **The power of Culture**, later adopted by the parliament. This quote is from the introduction to this strategy:

“Art and culture are expressions that build society, and cultural policy must be based on freedom of speech and tolerance. The cultural sector and civil society are prerequisites for an educated and enlightened public, and thus an investment in democracy. Culture must be free, based on personal involvement and voluntarism.”

Considering our well-developed democracy and welfare systems, where "the Nordic model" works, and where freedom of expression is taken for granted, we still experience challenges due to fake news and attempts to limit cultural expressions in general and satire in particular.



HOLMEN RESTAURANT
Sørvågen

Europe is currently experiencing what can be defined as a crisis of democracy. Simultaneously, cultural and social diversity and refugees seem to push some European states in the direction of nationalism.

Kristin Danielsen, Director of Arts Council Norway, puts it this way:

“I will argue that in times of change, arts and culture may provide tools for building honesty, connectivity and framework for understanding.”¹

Conversations about freedom of expression can be difficult, but in a cultural context and mediated through art, all difficult topics have a different look and can be lifted and visualised. We have experienced that when persecuted, writers and artists contribute to promoting democratic values through their respective homelands, a deeper and broader dialogue between people and societies is realised. The writers and artists are becoming more integrated into the city’s artistic and cultural life, and they are acting as ambassadors for a greater diversity.

With reference to the new Norwegian Cultural Strategy, The power of culture, we will, together with ICORN, International Cities of Refuge Network, develop a democratic project which links arts and culture with democracy. Fourteen former European Capitals of Culture are already members of ICORN, which provides a good basis for developing this into a project that really meets a burning issue in Europe now, where nations are ridden by populism and xenophobia.

In Norway, new national curricula are implemented in schools, with more emphasis on democracy and involvement than before. This gives us the opportunity to integrate the ECoc ideas and values into our school projects in a new way.



HOLMEN RESTAURANT
Sørvågen

¹ Cultural forum Tbilisi, May 2019.



The cultural year of 2024 will not be the end, but the beginning of a new era.

The overall impact we anticipate is that by 2025, Bodø and Nordland will have gained a Europe-wide reputation as a cultural hotspot where culture forms a vital part of life. These qualities will set the tone for an area which energises young people living and working here. More and more new settlers are attracted to live in a place which is tolerant, welcoming and free of prejudice. In tune with the nature that surrounds us. Creative, yet technologically advanced. In short, we are talking about vibrancy, community engagement, and the Nordland brand.

We will celebrate our cultural year, but also demonstrate that we will continue with our cultural ambitions into the future. The years beyond the Capital Year are even more important than the Year itself. The ambitions for the years beyond 2024 will be as high as they will be in the Capital of Cultural Year. We will implement results from the evaluation processes into the future artistic plans and programmes. The cultural year of 2024 will not be the end, but the beginning of a new era.

At the end of 2024, instead of a great spectacle, like the one we will give you for the opening, we want to reflect with dignity and look forward.

We expect to build projects and friendships, and somewhere in the mix of artistic expression, a different way of thinking will emerge.

Bodø2024 also intends to host a European Conference about sustainable European Capitals of Culture as early as 2021 to work out general strategies to create sustainable, effective and successful European Capitals of Culture. Such a challenge poses the question of what remains afterwards, which ECoC effects are sustainable and lasting. The conference's goal will be to develop practicable guidelines for the creation and preservation of sustainable effects on a European level.

The following diagram demonstrates some of the anticipated impacts for our main strategic priorities. It also helps to identify some important targets for our monitoring and impact work.

We do see the duality of talking about sustainability and at the same time wishing more tourists welcome to Nordland. We have the capacity to accommodate an increase in visitors. Nevertheless, it is important that we have a good strategy for how, who and when.

Intended long term impacts of Bodø2024



Key priority

Children and young people

Growing our audience

Connections and capacity

City Development

Freedom of expression

Anticipated impact

- ▶ An improved cultural education model
- ▶ Between 80% and 100% of school students take part
- ▶ Increase by 50% students returning after studying elsewhere

- ▶ Overall audience numbers improve by 30% and by 40% from hard to reach groups

- ▶ Increase of 20% in cultural workforce
- ▶ Each of 10 main towns is a recognised cultural, cool hotspot

- ▶ Bodø known as a cool European cultural city
- ▶ 20% increase in new workers coming to Nordland and Bodø.
- ▶ Creative businesses increase by 100%; Tourist jobs by 10%
- ▶ 30% increase in hotel stays up to 2024; continued post 2024 growth

- ▶ Nordland recognised as best practice example of cultural democracy

→
B&OI TURN
 Stormen Library, Bodø
 Fairytail Stone: A K Dolven



Monitoring and Evaluating plans



Quality monitoring and evaluation plays an important role, both specifically for evaluating and building on the impact of Bodø2024, and also in light of future use by ECoCs yet to come. We want to build a model which has a much broader application. In this way its material and findings can propel our future work with culture and culture-based urban and regional development projects, in addition to offering valuable insight to future ECoCs and other communities in Europe wanting to start processes of cultural change.

As described in the pre-selection bid book, the monitoring system will be built on two features:

1. A set of **core economic and social indicators measuring** the improvements and successes of Bodø and Nordland within a long-term perspective, using the eight objectives set out in Q3 for strategic cultural development. Some key economic indicators will be added, to measure in particular the economic and social and demographic impacts.
2. A **qualitative analysis** of what we have described as “Dialogues for a Living City”, emphasising the effect of the ECoC year on the population of Bodø and Nordland.

Who?

For the task of monitoring and evaluating, Bodø2024 will engage existing research institutes and centres that have a proven track record within cultural research. A regional/urban dimension will be further secured in the

evaluation, in collaborative initiatives between primary and secondary monitoring and evaluating research institutes and centres. Bodø2024 will run a collective tender, securing the quality of the material and analyses. Competency and independence will be key criteria for selecting research partners.

Relevant research institutes and centres are the Telemark Research Institute, The Norwegian School of Management (BI) Oslo, and NORCE in Norway (also responsible for evaluating Stavanger 2008), as well as our regional university, Nord University, and the research centre Nordland Research Institute. Through cooperation with Nord University, students will be encouraged to explore the different themes in the ECoC in their papers and theses. Relevant research institutes and centres outside of Norway include Liverpool University’s Institute of Cultural Capital and Aarhus University.

What sort of information

Data will be collected through surveys and interviews among citizens and cultural operators. Some important questions for the monitoring and evaluation include:

- Did artists, production managers, cultural institutions and other cultural actors as well as citizens get/stay involved in the ECoC year, and how were they affected?
- Have there been new demands and expectations about the cultural offer in the city and in the region?

- How has the public debate/discourse relating to art and culture developed and been affected, including media coverage of the ECoC?
- How have other sectors, citizens, and policies been affected and influenced by the ECoC status and ECoC activities?
- Have the city and the region become more attractive for artists, production managers, cultural institutions and other cultural actors as well as students, young families, innovators and entrepreneurs?
- Has the Bodø2024 vision and its primary and secondary goals for the ECoC year been reached?

Cultural Vibrancy, Community Involvement, and the Nordland Brand

The programme for the evaluation process will consist of a series of Baseline and Special Studies that will feed into a Main Study. The Main Study will be sectioned according to three threads of inquiry: Cultural Vibrancy, Community Involvement, and the Nordland Brand. These three threads of inquiry are linked both to the eight strategic objectives of Bodø2024 and the general and specific objectives outlined in the evaluation guidelines from the Commission. The three threads are further defined here:

- **Cultural Vibrancy** is all about how the ECoC can create better conditions in which a

variety of cultural expressions can blossom in the North. It encompasses the Bodø2024 objectives: widening the production base for culture, making better use of unusual spaces, and improving the careers and opportunities for cultural professionals. These correspond to the ECoC objectives of fostering contribution of culture to the long-term development of cities (G02); widening access and participation in culture (S02); and strengthening the capacity of the cultural sector and its link with other sectors (S03).

- **Community Involvement** focuses on how the ECoC can be used to build a community with a diversity of people, also those not usually “connected”. It encompasses the Bodø2024 objectives about connecting with groups still not engaged, and creating a connected web of “hotspots” especially for young people. These correspond to the ECoC objective of safeguarding and promoting the diversity of cultures in Europe, highlighting the common features they share, and increasing citizens’ sense of belonging to a common cultural space (G01).
- **The Nordland Brand** turns its focus on how the city of Bodø and the region of Nordland can be part of the greater European community. How the European community can be part of Bodø and Nordland. It encompasses the Bodø2024 objectives of reversing the image of Nordland – internally and externally, making our cultural offer more international and develop our freedom of expression. These correspond to the ECoC objectives of safeguarding and promoting the diversity of cultures in Europe, highlighting the common features they share, and increasing citizens’ sense of belonging to a common cultural space (G01); fostering the contribution of culture to the long-term development of cities (G02); enhancing the range, diversity and European dimension of the cultural offerings in cities, including through

transnational cooperation (S01); and raising the international profile of cities through culture (S04).

Data collection timeline

These three threads of inquiry will be the starting point of the Baseline Studies that will be conducted in 2021, 2023 and 2026. Together, these studies will enable us to assess how the image of Bodø and Nordland evolves in the years leading up to 2024 and in the aftermath of the ECoC year. This evaluation will also link to some of the 17 UN Sustainable Development Goals, where especially Goal 11: Sustainable Cities and Communities is of relevance. In this the assessment of how ECoC relates to urban and regional development in Bodø and Nordland, will be of importance. An assessment of the mutual benefits between the ECoC and the many urban development projects in Bodø will be central.

The Main Study will consist of a comprehensive analysis of the Nordland cultural programme, with the three main themes of the cultural programme – The Art of Nature, Fish and Ships, and Transition – as points of departure. Comparisons will be made to other ECoC cities, Norwegian ECoC Stavanger (2008) and one of the other 2024 cities. In addition, it will be natural to look to Umeå (2014) and Århus (2018). Participation surveys will also be an important element of the main study.

In monitoring and evaluating, both in the Baseline studies and Main studies, we will employ relevant indicators from the evaluation guidelines as well as qualitative information from the greater community. The concept of “Dialogues for A Living City” will be developed as a way to get more qualitative information from the local population. A possible method for approaching the greater community and engaging in “Dialogues for A Living City” can be found in the work by the Centre of Ecological Economics and Ethics

at Nord University, which consists of series of café dialogues where local citizens, artists, representatives from the civil, business and government sector talk with each other about issues relevant for ECoC.

Youth formative dialogue research

In addition to this monitoring programme, we will engage a research institute to execute a formative dialog research programme connected to the “my life is somewhere else” young people project. This will help the whole process in finding answers to how we could encourage young people to actually choose to stay in peripheral regions like ours. Our goal is that young people to a greater extent believe that they can make their own future in the North.

Dissemination

The results of both the Baseline and the Special studies, showing qualitative analyses of the effect of the ECoC year in Bodø and Nordland, will be summarised in a written report and presented as an Open Access document for future ECoCs as well as at a conference in 2027.

The outcomes of the dialogues from the conference will be presented and lifted on a European level, and the results from the studies will be compared to sustainability of the European idea. Capital of Culture as an instrument to unify Europe with culture will be the central theme, and these aspects will be declared as true and essential sustainability.

We are also planning to host a conference in 2024, where we wish to collaborate with UNECC (the University Network of European Capitals of Culture), universities, and international research institutes. The conference will emphasise the themes of culture, democracy, and education, aiming to create an amplified European benefit on the basis of the ECoCs of the past and future.



FESTIVAL, TRÉVAREFABRIKKEN
Henningsvær

2. Cultural and artistic content

When the stage lights of Bodø2024 are out, we are not left in darkness.

Our artistic vision is for the people of Bodø and Nordland to share with Europe and a broader international audience a programme of high quality, variety, and imagination. Nature is our main influencer and our vision is also to produce the most environmentally friendly and sustainable ECoC programme ever.

The programme is built around projects and events which reflect and experience an interconnectedness of culture(s) and nature. It reflects on how we have learned to survive and even prosper from the same resources continuously for thousands and thousands of years. Another aspect is the awareness that Arctic people have of the environment in a concrete, personal way, which connects nature, society and economy in a relationship that has deep meaning in today's challenging times.

Here, we know how fragile we are, living in some of the most vulnerable areas of Europe. Seeing white snow on the mountain tops and crystal-clear sea water is a constant reminder of some of our most important challenges, influencing everything from how we live our private lives to geo-politics. The Bodø2024 programme will articulate and

explore these connections and seek to give them universal value to share with an international audience.

In developing our original artistic vision, we related our discussions to the following description of the main concept which emerged from and energised our programme development group:

ARCTICulation

↓

From a cold war target
To a European cultural hub
Articulating an Arctic perspective
On today and tomorrow
Through borderless culture
Respecting our histories
The land and the sea
Aiming for new horizons

We have been inspired to raise the bar significantly on the quality, range, and depth of our programme – still celebrating and reflecting the qualities of

Bodø2024: Artistic vision and strategy for the cultural programme



the Arctic and its unique relationship with land and sea and with nature. These Arctic qualities are reflected in our society and therefore drive our projects, many of which explore big questions which challenge all of us Europeans. Nordland and our neighbours of the north are very much European. Our programme vision reaches out for closer connections to continental Europe.

Key themes
Our vision and strategy provide an inclusive reflection on our 21st century society, combining indigenous Sami culture and expressions as well as traditional and contemporary Norwegian culture – not to mention the vibrant culture new migrants and expats add to the mix.

This has led us to develop our projects around three key themes. These themes are the result of the initial programme work in our pre-selection bid – a working group of artists and cultural institutions developed these themes to represent who we are. The main themes run through the whole programme.

The Art of Nature is about exploring art in – or from – an Arctic perspective. It builds on the idea of being one with nature and the environment, as opposed to hiding from it. We are programming projects and events that bring art into the nature, and vice versa. We want to articulate our responsibility of the nature we are part of, making nature itself our main stage.

Fish and Ships is about our history, and through the programme we are taking aim at communicating both the story of living in Nordland, and how our story is still living all around us today. Our living (hi)story. The story of stockfish trade has made such an important contribution to the development of our nation from the time of Petter Dass, and it is still a living part of our everyday life when the fishing boats and factory trawlers dock right into ports all over Nordland. It also looks at and shares with a number of European partners our Cold War and Second World War histories and how they have impacted our collective consciousness and confidence.

Transition is highlighting connections with city development and capacity building projects. The towns and centres of Nordland have adapted to change through history. Surviving the rise and fall of the industrial era, becoming modern societies. In the years coming we will again be challenged, as our NATO base is moving, and we are preparing to develop a smart, living and sustainable city and region. We are fulfilling the transition from cold war target to a future where culture is connecting us to people throughout Europe, inspiring innovative dialogues and creating a true cultural hub.

Transition also relates to our ambition to build on and develop our existing festivals and events. Currently they are good, but they can and will be better. By investing in their development between now and 2024, and working with European partners, they can move from good to great in 2024. Great also as a long-term legacy of quality international festivals which continue to work with European partners and draw larger and more diverse audiences.

The projects that form our programme have been inspired by these three themes, but we have reflected on how we structure them in the year itself and designed a different approach. We have structured the year around the pulse of nature. →

TRYGVE LUKTVASSLIMO
Local Artist, Lofoten International Arts Festival
Valberg, Lofoten



We will soon describe our seasons and projects in full detail. But first: At this point in the world's history, there is no way we can design a programme like this without having UN Sustainable Development Goals (SDGs) as a part of our core values. Therefore, we want to lift a couple of major concepts ahead of the core structure and up front, as comprehensive and operational letimotifs for a sustainable approach to accessing culture wherever you are and for an ecologically balanced way of life. Both are fundamental values for the Bodø2024 organisation.

Join2024 is a vital part of our ambition to become a green and sustainable ECoC. We will welcome anyone, of course, like we have proudly done throughout history. But we also want to take this opportunity to challenge all aspects that could cause extra damage to the environment. The idea of Join2024 is to include even more people in our programme, and to share the Nordland we're so proud of with those who will not be able to visit during 2024.

Join2024 is about distributing our programme digitally, and developing a cutting-edge digital platform in the years leading up 2024. Join2024 will be an opportunity to fill the gaps in our digital production field, and build capacity where needed. We want to ARCTICulate our programme in all of Nordland, and in the ECoCs of Estonia and Austria. And why not our ECoC neighbours in Umeå, Aarhus, and Stavanger? By 2024, we can even make friends with the 2025 ECoCs of Germany and Slovenia, and be part of their warm-up, handing over some well ARCTICulated ideas on how to be a sustainable ECoC.

In addition, this digital platform will make sure people in Nordland have equal access to the experience. Discovering the most spectacular parts of Nordland takes an experienced, trained and healthy enthusiast. But if everyone meets up in the park to share concerts from mountain tops, glaciers, or remote beaches, the playing field is levelled. Join2024 will produce and distribute shows that are equally accessible for everyone. This will not be a bleak substitute for the real deal. Instead we want the best production teams to work with top artists and create stunning events created especially for digital formats. Always with sustainability in mind, leaving nothing but footprints.

Of course, nothing beats being together at the events. Live art is best enjoyed, well, live. But the health of our planet requires us to be creative and try out new ideas. This is our chance to change how we experience big cultural events. Bringing thousands of people to some of the most vulnerable areas of Europe may not be sustainable. Bringing thousands of people together in parks and squares in cities across Europe, enjoying big screen concerts and performances from these areas, is. We want to create a series of events that can be shared between the ECoCs on a whole new level.

Ecological Economy is a relatively new subject, with a small, but growing department in Nord University. We want to build on and develop their idea of a circular, sustainable economy as a universal concept. A model of how living

in the middle of the vulnerable but resourceful environment can influence even scientists and economists in how they view their work.

We believe Bodø2024 will be an arena where ecological economy can function in real life. Ecological economy will be a method within the Bodø2024 organisation, inspiring to explore sustainability and ecology. In this, we need Europe and the ECoC family, both as support and network, and to develop knowledge and ability.

This concept has a highly relevant European dimension. Bodø and Nordland can become a best practice of how ecological economy can be implemented in the cultural sector, with crucial links to what we think are innovative cultural and creative education plans for young people. We need to learn how to live a balanced and fulfilling life in a post-industrial society and the coming world of Artificial Intelligence. It also connects to both the capacity building and conference programmes which concludes the following question.

Looking further down the road, and past 2024, Bodø2024 could become a catalyst for the ecological idea, connecting the universities of fellow ECoCs and the existing partners of our own university, like Academy for professional dialogue in Gloucestershire, Business Ethics Center of Corvinus university, Budapest and Department of Social Sciences and Business, Roskilde University. And now, with these methods in mind, please walk with us through the seasons of the Arctic.



Here comes the sun

Opening 13 January, the day the sun returns

Projects:

- Bodø2024 Opening week
- Sáagastit2024
- Feeding Europe
- Weather or Not
- Biegke Biehteme – Who Owns the Wind?
- NorlandiART Magic Centre

Spring optimism

Equinox 20 March, when the day is equal length all over Europe

Projects:

- Leave Nothing but Footprints
- Via Querinissima
- Connecting Waste
- Project67
- Cold War Hotspots
- European Cabins of Culture
- Lyskraft

Mid-summer madness

Midnight sun 22 May – 21 July

Projects:

- Midsummer Mythology
- Wind in your Hair
- The Extra Mile
- InSpire
- Children's International Day
- Eurogym 2024

Autumn storm

Autumnal equinox, 22 September

Projects:

- The joy in the Book
 - My European Story
 - Messy Corners
 - *Living by the World's End*
- Arts of Democracy
- War Travels
- K-Lab

Arctic light

Refraction from 29 November

Projects:

- Nordland by Light
- Our dancing days
 - #dance2024
 - International Dancing Day
 - On Display Global
- ARCTICulations of Faith
- Kaleidoscope

And now, please walk with us through the seasons of the Arctic.

The sun, with its one-year pulse of disappearing completely in the winter, only to stay up for a full month in summer. The moon, and the pulse of the tides and the following currents and maelstroms. The fish, coming and going at the same time year after year, making it possible to harvest, preserve and trade in a sustainable and natural way. The ever-changing and intense light, either the midnight sun keeping you awake during the summer nights, or the magic aurora borealis suddenly dancing on the dark blue winter sky. The movement of the indigenous people and the reindeer, following the seasons and pastures.

So we have visualised and curated the year in five seasons or "chapters", following the sun on its incredible journey throughout an Arctic year. Following the pulse of nature herself.

Here comes the sun

Historically speaking, the first season of the year is about production and prosperity. Our history will form the foundation and beginning of the programme year, ARCTICulating the real story of the Nordland region.

Spring optimism

Spring is optimism, forward thinking and youth. Spring Optimism will also focus on togetherness, unity and our common European identity. Together we will nourish a warm, democratic society and impede a new cold war.

Midsummer madness

Summer in the Arctic means full daylight for weeks on end. It means fresh seafood, "utepils" (which is the exact same pilsner as the rest of the year, just enjoyed outdoors) and the world's sweetest strawberries growing around the clock. It means lack of sleep due to intense encounters with nature at its most beautiful.

Structure of the cultural programme and main events



Autumn storms

After a short, but intense summer programme, the Autumn Storms intervene. Our programme reflects the return of darker nights – it is time to address and discuss the substantial European topics of our time.

Arctic lights

The Arctic winter is not about darkness. It's about colours, nuances, and shades. So is our programme. When the lights are dimmed, new perspectives and colours appear.

SEASON 1

Here comes the sun...

...and the fish. The first months of the year is not a time of hiatus in Nordland. Quite the contrary. As the cod called skrei reaches our coast, ending its journey from the Barents Sea, the people of Nordland prepare. As they have done for thousands of years – fishermen pack to leave home for weeks, or even months, depending on when nature allow them to do their work. Fishing villages prepare to handle thousands of tons of catch. Children prepare to cut cod tongues, saving up for a new bike – or maybe their first boat – or a trip to other European countries to learn a new language. Friends, family and season workers prepare to get the fish from the sea to the drying racks as quickly as possible.

Winter may be harsh in Nordland, but nonetheless this is the season of the fishery that more than anything has formed our nation. Proving sustainable for thousands of years, this industry has not only fed the coastal population of Nordland, but even connected us to Europe through extensive trade. In 2024, this connection will enter a new era. Not only connected to, but truly part of Europe.

The opening show will bring the people of Nordland together, as we invite Europe to the most climate friendly and sustainable European Capital of Culture ever. As a showcase of what is to come, our 2024 ECoC programme will open with a show created for digital sharing and distribution. Not only a digital broadcast of an analogue show, but truly created on and for a digital platform.

Nordland is a region of great distances and challenging communication. In addition to this,

and although we tend to think this is not a hurdle, Nordland is an extra flight away from continental Europe. We envision ECoC Bodø2024 as the perfect opportunity to enter the future and bring people together in more ways than just by travel. We will be more than ready to welcome visitors, but we believe in making friends digitally too. Besides, for the people actually living in Nordland, a digital future is most likely part of the solution to reverse rural exodus.

So, how will it work? Well, who knows the future?

Bodø2024 opening week

Bodø2024 involves the whole county of Nordland. The whole 800+ km drive from Bindal to Andenes. All of the ten regional centres. All 11 airports. Our opening week will reflect the entire region in an event everyone can relate to.

One week before the opening ceremony, Nordland is on the move. Cameras on planes, trains, and boats are streaming live online, inspired by the Norwegian state broadcasting phenomenon “slow

PROJECTS, SEASON 1:

Bodø2024 Opening week

Ságastit2024

Feeding Europe

Weather or Not

Biegke Biehteme – Who Owns the Wind?

NorlandiART Magic Centre

TV”. By 2024, chances are our opening show can showcase electric or hybrid powered flights and boat routes, setting the tone for a sustainable and progressive ECoC year. As the week progresses, a more produced and curated programme is added to the mix. Engaging local groups and organisations, anything is possible. All the time following both historic paths and modern transportation routes.

“...come and walk with me on the paths of my home.”

[Petter Dass, 1647-1707]

When we get closer to the opening Saturday, the online stream will look more and more like a traditional TV-show. Saturday afternoon, the pictures will be both online and on national TV, following the planes, trains, and boats to Bodø. Slowly, we focus in on Bodø harbour, Stormen concert hall, and the opening show. In an event gathering all of Nordland, people are together in halls, squares and parks all over the region, taking part in the digitally based opening show. Clips from the week gone by is part of the show, including every regional centre of Nordland.

We promise a major spectacle, celebrating all aspects of our European history. A tale of the Nordland of 2024, forever documented as a foundation for a fully sustainable and culturally smart region.

Estimated budget: 1.5 mill EUR

Ságastit2024

2019 is the UN International Year of Indigenous Languages. The ambition is to raise awareness of indigenous languages across the world, and of the consequences of endangerment. And more important than ever is the need to establish a link between language, development, peace, and reconciliation.

Language is a powerful tool and having the Year of Indigenous Languages in mind during the process of writing this bid has been the perfect backdrop. Language is a reflection of culture, and the fact that Norwegians know close to nothing of the Sami languages might be part of the explanation as to why our prequalification bid did not reflect the Sami culture in a satisfactory way. Therefore, we embraced the opportunity to learn.

We need to talk. *Ságastit* means “talk”. During the bid writing process, we have arranged open meetings, called Talk2024. Or, in Norwegian, Snakk2024. Now, we are shifting our focus onto the Sami languages and creating Ságastit2024, a language project.

The project has two main lines: Education and pop culture.

The education line aims to create the best possible beginners’ language teaching programme for Sami languages. It will be a digital package, including an app with the technology of the 2020s. Hopefully, we will get the opportunity to partner with the Estonian 2024 and the Finnish 2026 Capital of Culture and expand the programme to include Finno-Ugric languages. We know a lot of good

work is already done by the universities and Sami culture centres. Bodø2024 will have the staff and resources needed to get everything in sync and take Sami language learning into the future.

In order to reach out and make real impact, we want this programme included in our region’s primary school curriculum. Today, you learn next to nothing of Sami in Norwegian schools. If you were to ask people in the streets, most would not be able to understand a single word. By 2024, things will be different. With the legitimacy and continuity a European Capital of Culture project carries, we believe it is possible to have digital learning tools in all Nordland schools from 2022. In other words, the ambition is nothing short of having children of Nordland understand some basics of their region’s Sami language by 2024.

The other line of *Ságastit2024* is about the power of communication and pop culture. Like with a lot of other minority cultures, oppression and conflict is part of the Sami history. Finding ways to communicate and handle difficult issues often characterises the public discourse. However, being young, free, and Sami is important too. Young people deserve the privilege of feeling proud, cool, and included. You cannot just create feelings like pride and freedom, but you can influence people and make sure the conditions are right. *Ságastit2024* will cooperate with Saemien Noerehåårganisasjuvne, the Sami youth organisation, and Sami artists to create a collection of merchandise and artefacts with Sami aesthetics and words. T-shirts, bracelets, mobile covers, stickers, street art stencils, and whatever may be cool when we get closer to 2024, with traditional patterns, and positive words like

“together”, “smile”, and “pride” in Sami. Maybe even the most essential phrases in life, like “a beer please”, or “can I get you a coffee?”

We know it’s a tightrope walk to mix tradition and heritage with pop culture, and a difficult oppressive history doesn’t make it easier. Purists will always police you if you don’t get it right. But respect for traditions should not stop kids from being kids. At least not if they want to spread understanding, acceptance, and tolerance, like the small-in-size-big-in-importance festival Márkomeannu, meaning something like party in the fields. The festival is based on the same values of pride, acceptance, and tolerance, and will be an important partner both in developing and distributing this part of the project. By the summer of 2021, the project can spread to the main indigenous festival of northern Norway, Riddu Riddu, and further all over the cultural region of Sápmi.

Through our close connection with the Stormen Sami Centre at Stormen Library this idea can take on a real European dimension and travel through their network of minority culture organisations, creating new sub-culture communication projects, spreading fun and understanding in a cool way.

Partners: Stormen Sami Centre, Saemien noerehåårganisasjuvne, Márkomeannu festival
Possible partners: Oulo2026, Tartu2024, Riddu Riddu.

Estimated budget: 300k EUR

Feeding Europe

Continuing our work from the preselection phase, meeting people dedicated to cultural production, we realise our map of Nordland culture is not complete. This is especially true when it comes to food.

Fish from Nordland has been feeding Europe continuously for more than thousand years. In return, the trade with continental Europe gave Nordland the resources and impulses to develop into a modern society. In this project, we want to gather our most creative producers, chefs, and food aficionados to develop a food programme for the future, based on probably the most European part of our history. We will keep developing **Mousse the Moose** and **The Flying Stockfish Festival**, as described in the first phase of our bid, but in closer collaboration with the established producers.

For this final phase of developing our bid, we reached out to Per Theodor Tørrissen, founder of ArktiskMat (Arctic food festival) a project run by Møsjøen Upper Secondary School's food programme. His international network and experience have been valuable in developing this project, and also to our own knowledge and understanding of the Nordland food scene.

“ArktiskMat is a meeting place for young and established chefs and food people, who would like a greater insight into what moves around in the Arctic region.”

Feeding Europe will have partners all over Nordland, ranging from the national Farmers' Association to individual entrepreneurs like Scottish sea urchin diver Roderick Sloan, who lives and works in Steigen north of Bodø, and delivers ingredients to the top gourmet restaurants of Europe. Together with the experts, we will explore the future of Arctic cuisine and sustainable food production. As we learned more of when Bodø2024 and Per Theodor Tørrissen met in Brussels in April 2019 for the event *Sea + You = Tomorrow: Oceans of Inspiration*, international markets and different cultures must be part of our sustainable future. Chefs in neighbouring Denmark, for example, simply cannot get enough monkfish liver, the foie gras of the ocean – so maybe we should stop throwing it to the crabs and seagulls? And who would have thought smoked cod roe can become an Arctic equivalent to pecorino? The resources are here, ready for plucking. You can literally pull them straight out of the ocean.

We are rapidly giving up cropland and cultural landscapes, at the same time losing knowledge of our own terroir. Too many tend to think Arctic food is fish and reindeer only, which is far from the truth. Feeding Europe will explore the sustainable, healthy, and clean “edible Nordland”. We look forward to growing the seeds of our fresh friendships in Estonia and Austria, collaborating on projects like *Growing With Your Food and Tavern Lab*. We will connect with the best possible expertise, like Berlin-based Arlene Stein and Terroir Symposium. We are also keen to learn from our twin city Kuopio when they are European Region of Gastronomy in 2020. This is one of

several projects in our programme that can help develop the ecological, circular economy described in our bid. We can in fact offer a complete, healthy diet, if we relearn how to live ecologically and sustainably.

Mousse the Moose is a mixture of capacity building and local enjoyment which invites professional chefs from all over Europe to use local produce in surprising new creations.

The Flying Stockfish Festival is a local, multi-ethnic experimentation of our traditional export product, stockfish. We have people of 122 different nationalities living in the county plus the indigenous Sami. What happens when these cultures adopt our local stockfish and produce? How about some Nigerian Jollof Rice with Stockfish or Afghan Stockfish-Shorwa? A nice Sami/migrant crossover has already happened with a new dish called Suovaskebab, which sees the traditional smoked reindeer or moose meat Suovasbierggo married with pita bread, garlic sauce and cucumber. These are just some of the surprises locals and guests might be in for. Hopefully, from 2024 onwards local food is as cool as it is healthy.

Partners: Ben Mervis (Fare Magazine), Arlene Stein (Terroir Symposium), Growing With Your Food (Tartu2024), Arktisk Mat, Tavern Lab (Salzkammergut2024), Kuopio European Region of Gastronomy 2020.

Estimated budget: 1 mill EUR



→
TROELS ROSENKRANTZ
Seaweed Harvesting
Træna

Weather or Not

Weather or Not is a project seeking to articulate the Norwegian, and specifically Nordland culture of outdoor life. Given the opportunity, we want to invite Europe for a hike in the mountains, or a short walk along the shore. With a simple packed lunch and coffee from a thermos, of course. It really doesn't matter how or where we go, as long as we are outdoors, Weather or Not. The same goes for our children; from their first day in kindergarten they spend time outdoors, every day. Even in the wintertime, Norwegian parents will be slightly disappointed if their child has a day without rosy cheeks. Most dark winter mornings, you can observe the peculiar sight of a bunch of small headlamps running around the kindergartens or hacking away at a frozen sandpit.

Weather or Not will articulate the relationship between people, nature and public health. You can climb a summit, or you can take your wheelchair along the new culture trail – or any other of the endless well-prepared trails around our cities. Through *Weather or not*, you can get a *tur-kamerat*, a hiking buddy, to show you new places, tips, and tricks. Volunteers of Bodø2024 will tandem with you and take you into the Norwegian wilderness. The objective is to come outdoors and feel the pulse. To unwind by being active. Because, as all Norwegians have engraved deep in our pietist souls, you can never truly relax before you have earned it.

But though an integral part of our culture, the know-how of being and living outdoors is diminishing as the digital world is growing. This project will help us and our visitors from Europe share knowledge and experience – what to wear, where to go, when drinking from a stream is safe, which berries to eat, which dropping is a trace of which animal and so on. Norwegians might have a

reputation of being introverted and quiet, but that's until you meet the people of Nordland while hiking. Outdoors you are not confined, neither physically nor mentally. And the worse the weather, the better the chat.

Partners: Visit Bodø, Norwegian Trekking Association, ECoCs of Estonia and Austria

Estimated budget: 300k EUR

Biegke Biehteme – Who Owns the Wind?

The Sami theatre company *Åarjelhsaemien Teatere* was represented in our pre-selection bid with a project based on Berthold Brecht's *Caucasian Chalk Circle*. The project has since then been developed into a trilogy of bold, political theatre.

The Chalk Circle refers to the Judgement of Solomon, and the intricate topics of devotion, justice, and law. When the Norwegian government allows wind farms to be built in mountain areas that for generations have been used for reindeer herding, the plot from the Chalk Circle becomes scarily relevant: how do we establish justice, and who owns the wind?

This theatre concept will discuss some of our time's most important dilemmas. How to manage a true green shift. How to achieve sustainability. Who owns the renewable resources? Wind farms have so far been considered green. But for Sami reindeer herders living and producing on terms with nature, the wind farms represent a real threat. A culture that has proved sustainable for ages is in jeopardy, for the benefit of a modern society proving nothing but unsustainability.

The first part of the trilogy will be played outside the theatres. Instead of announcing a traditional theatre show, the audience will be called to a meeting in each city's town hall. The play ends in a referendum, actually deciding who owns the wind.

The second and third part of the trilogy will be commissioned according to the concept:

1. *Biegke Biehteme* – Who Owns the Wind? Premiere September 2020.
2. *Language of Fire*. A dystopian play of a time after our loss to global warming. Premiere 2022.
3. *Water Memory*. What does water "remember"? And how does our identity change when landscapes change under the development of renewable power plants? Premiere 2024.

Partners: Åarjelhsaemien Teatere,

Estimated budget: 1 mill EUR

NorlandiART Magic Centre

Bodø is a city that was completely erased less than 80 years ago, so there is always a shortage of old buildings for alternative use. No old industrial halls, no abandoned blocks, no low rent workshops or production rooms. What looks like a city of booming development has some missing links. Professional artists and amateur culture groups all have the same problem: Production space.

Are Andreassen is developing one part of a solution for Bodø. Andreassen is a master of graphic engraving and a driving force among the professional artists of Nordland. He has partnered with private investors and owners of the successful *Magic Ice*, and plans to reuse a quite

unusual house by Saltstraumen, the most powerful tidal current in the world. Like the project *K-Lab*, NorlandiART Magic Centre is equal parts raw nature and urban life. Situated just half an hour south of Bodø, on the shore of the maelstrom, this place has the best of two worlds.

The project is about filling what is now an empty, but beautiful building with quality art. The plans include exhibitions, a workshop, an artist-in-residence programme, and a restaurant. Seems ambitious? Well, Andreassen has delivered complex projects before, including the NorlandiART platform represented in our preselection bid book pictures.

Through the international networks of professional visual artists, the centre plans to create exhibitions on the highest level. The heart of the building is to become a workshop for graphic and visual arts. Available for professional artists, classes and courses, family events and more. The icing on the cake, when preparing for 2024, is an artist-in-residence programme on site. In the hill outside the building, art shelters will be built, replacing the fighter jet shelters of Bodø airport when the Air force is moving south. From these shelters, artists will be able to work and live close to the intense power of Saltstraumen. And if the presence of Bodø half an hour away is too civilised for you, Are and his colleagues have a plethora of sheds, cottages or "naust" waiting to house an artist.

Partners: NorlandiART, Magic Ice

Estimated budget: 50k EUR

NORWEGIAN JEKT TRADE MUSEUM
Bodø



SEASON 2

Spring optimism

Spring is a time of optimism. In Nordland, as we are far north above the Arctic Circle, days get lighter so fast you literally see it with your naked eye from day to day. People are outdoors, either hiking, preparing their gardens for summer, or buying freshly caught shrimp from the boats in front of Stormen library in Bodø. It really doesn't matter if it's still freezing. Coming from a rough winter, the contrast is immense – it is impossible to go unaffected. As one of Norway's top singer-songwriters, Halvdan Sivertsen of Bodø, sings in a song about springtime in the north: "It makes us grateful for what we have, and even gives us new faith in ourselves".

In our pre-selection bid, the equinox was mentioned as a phenomenon just waiting for artistic content. It did not take long before

PROJECTS IN SEASON 2



Leave Nothing but Footprints

Via Querinissima

Connecting Waste

Project67

Cold War Hotspots

European Cabins of Culture

Lyskraft

someone took on the challenge; a concert series making an artistic and conceptual comment on the challenges of climate change.

The series will launch 19 March 2024, the date of the vernal equinox. This night, light will fade simultaneously in parks all over Europe. And when it's dark, it's showtime!

Leave Nothing but Footprints

Presenting concerts and performances in spectacular and vulnerable environments makes for fantastic experiences. But is it sustainable? It can be, if we make sure we leave nothing but footprints.

One artist. Solo. Performing at the most spectacular sites you can imagine. Clean beaches, mountain tops, glaciers. No audience. No people, except the artist and a small crew of top-notch film producers, drone pilots, and technicians. And when the music fades, we leave nothing but footprints. No plastic cups, trampled habitats or extra flights.

The spectators are watching big screens in the downtown park, where the infrastructure has the capacity to handle big crowds. Easily accessible to bikes, wheelchairs, hikers, and even those not so keen on hiking for two hours to watch the show. In this project, spectacular nature will be made available for everyone, and more people will be able to meet and share an experience in beautiful surroundings. We believe it is important to see and experience nature at its most beautiful and vulnerable. Not just nice and amusing, but actually important, for your own health, and even for our common awareness of our responsibility towards our environment.

As the show is developed and produced to be presented digitally, it's already prepared to travel. The performance may not be live like we're used to, but it most certainly will be alive, joining more people than any event in the north. Simultaneously, in parks all over Nordland and in our fellow ECoCs of 2024. The concept will have its premiere Saturday, 23 March 2024, the closest Saturday to spring equinox, when the day is equal length all over Europe. As the sun sets, simultaneously in all the parks, the show is on. Cameras in all parks will produce live pictures on side screens, creating the feeling of being together. Connected, literally speaking, in a great European celebration. We've been in contact with the other candidate cities for 2024 and shared the idea. We envision a show where performances from each of the Capitals of Culture's most precious natural sites are joined, creating a new standard of sustainable live events.

From Parkenfestivalen, our main music festival, the idea travelled to Cellolyd, one of the smallest festivals of Nordland. Small in size, but great in originality and quality. Cellolyd, meaning "the sound of the cello", is a biennial cello festival in the picturesque fishing village of Reine, Lofoten. Presented with this concept, Cellolyd took the opportunity to contact one of their main inspirations, Cello Biennale Amsterdam. Artistic directors Maarten Mostert and Lisa Holstad have established dialogue, planning to cooperate over the next years. For 2024, the Cello Biennale Amsterdam profile soloist will visit Cellolyd in June, in the season of the midnight sun. He or she will be part of the Cellolyd programme, including a solo performance at the stunning Reinebringen peak, above the village of Reine. In October, during Cello Biennale Amsterdam, the breath-taking video will be part of one of the concerts of their programme. In addition to this initial sharing of the concept and presenting intentions,

Cello Biennale Amsterdam informed us they are preparing a collaboration with Galway2020, and their project CELLISSIMO. It seems this process is making the network expand more than we first expected!

This is just one example of how this concept can become a method for more productions. We feel certain we capture the zeitgeist with this concept, and that it will keep developing over the next few years. Unfortunately, it probably won't feel less relevant as we get closer to 2024.

Partners: Parkenfestivalen, Cellolyd, Cello Biennale Amsterdam, Tartu2024, Salzkammergut2024.

Estimated budget: 1 mill EUR

Via Querinissima

Via Querinissima is a about joining in on the creation of a modern cultural heritage route based on the story of Pietro Querini, combining it with a touring opera production and a creative capacity building project. The Venetian merchant sailed from Crete in April 1431, bound for Bruges in Flanders. 68 men sailed on three merchant ships loaded with wine casks and spices intended for Western European markets. The fleet passed Malta, the Canary Islands and Galicia, but encountered a terrible storm on the west coast of France. The storm damaged the ships and the sailors had to abandon the ship, relying on their lifeboats. Without the ability to navigate, the boats were driven by the streams following the coast of Ireland and Scotland ending up on the remote island of Røst, often

referred to as "the edge of the world", a three-hour boat ride west of Bodø. Querini's story connects Europe from south to north, and Veneto is the main recipient of all the stockfish fished and dried on Røst. The Venetian special stockfish plate, made from dry fish from Røst, is on the Unesco's world heritage list.

The island Røst has developed a festival in Querini's name. In 2012 the festival premiered an opera on the story of Querini. The opera was commissioned from the popular Henning Sommerro (music) and Ragnar Olsen (libretto). Almost a fifth of the island's population of 535 contribute in some way or other, to support the professional musicians, soloists and production teams who realise the staging. The opera has played every two years since then, and in connection with Bodø's ambition to become ECoC in 2024, the island community has started to work towards staging the opera in Querini's home town of Venice. In 2024, we want the opera to travel along Via Querinissima, visiting Nantes, Porto, Cadiz and Venice.

Via Querinissima will also include a touring mid-scale installation and multidisciplinary performance that engages people and place with the journey. It will explore with local and international artists in each city narratives on how an economy based on creative/cultural industries can be managed, enhanced and implemented in our future, and seek to develop stronger awareness of our fellow European countries' unique stories. Each narrative is a chapter in the Querinissima story, told to bring people and artists of the places it touches together with a new common story that looks to 're-set culture and creativity as a way of being'.

Each piece will be showcased on a digital platform so that the work can be viewed as a whole. In 2023, preparing for Bodø2024, viewers can also follow a minute-by-minute voyage from Venice to Røst in Lofoten arriving in time for the opening ceremony.

Partners: Alexis K Johnson, Isabel Lagos, Veneto (Italy), Heraklion (Greece), Andalusia (Spain), Canary Island (Spain), Flandern (Belgium), Norwegian Jekt Trade Museum.

Estimated budget: 1 mill EUR

Connecting Waste

Connecting Waste is interactive art made from waste. This project is one of the winners of the idea contest run by our region's main newspaper for ECoC project ideas.

The goal is to express history, multicultural aspects, and environmental issues, in sculptures that inspire physical activity, curiosity, pondering, dialogue, and more. Cooperation through dialogue and creative processes with artists, scientists, and pedagogues will inspire and spread knowledge. The resulting artworks and installation will ensure the dialogue continues through the ECoC period and beyond. *Connecting Waste* is about initiating and sustaining dialogue, the ambition being nothing less than to help guide the world towards a green future.

The project is a cooperation between Re (Centre of Creative Re-use in Salten), Nord University, and Bodø2024. Through its university connection, the project will have potential to help bring the project Ecological Economy into life. The project is also an important part of our capacity building, making

sure we reach out to more people, including groups we aren't reaching today. The young people we have met during the bidding process have shown the same engagement towards our environmental issues we see all over Europe. Children and young people in Nordland have presented variations on the same idea: Cleaning parties! Beaches, trails, peaks and parks will be cleaned. For the environment, but also as part of the preparations for *Leave Nothing but Footprints*, described above. And the resulting waste will become materials for this art project.

Connecting Waste is based on Re's experience in working with kindergartens and schools. The practical running of the project will consist of two levels. One is a series of workshops, designed with inspiration from the UN's Sustainable Development Goals and The Earth Charter, seeking to educate and enable constructive dialogue around economy, culture and nature, and the relationship between these. The other level is about professional artists creating installations in dialogue with the local community, making both the work and process interactive.

We have visited candidate city Tartu in Estonia and discussed this project. We envision a collaboration, where we will exchange each other's materials – children from Tartu creating art with waste picked from Nordland's beaches, and children from Bodø working with waste from the Emajõgi River in Tartu.

Partner: Re, Nord University, Tartu2024 and The International Museum of Childrens Art, Oslo

Estimated budget: 300k EUR

Project67

Project67 is a major four-year programme focusing on urban art expressions in a number of key locations in the Arctic – along the 67th parallel north – conceived and led by Bodø's UpNorth. Street art, digital art, music, and other urban ARCTICulations of themes like climate change, our history and culture. It will culminate in the North's biggest ever street art festival featuring the works from the *Project67* journey. In conjunction with a highly innovative conference in collaboration with street art connoisseurs NuArt and leader Martyn Reed. UpNorth and NuArt will facilitate an interdisciplinary conference, featuring social scientists, art historians, city planners, and other professions relevant to urban art, street art and city development. During the conference many of Northern Europe's most edgy and challenging street artists will create new work, and UpNorth will present a photo exhibition of *Project67*.

Street Art is big here. Even now it is impossible to visit Bodø without being struck by the gigantic visuals from Up North which adorn the city's walls. For *Project67*, UpNorth Director Gøran Moya is developing a hugely exciting street art odyssey which aims to take street art in the Arctic to a different level. The northernmost parts of Europe have a strong cross-border connection through the indigenous people, but it is often forgotten how this connection is a vital part of trade and cultural exchange with the rest of Europe. In *Project67*, UpNorth is turning this historic East-West axis into an artistic concept. Moya has already made the first visits to the climate research town of Kangerlussuaq, Greenland, stretching Europe to

its limits and beyond. From 2020, *Project67* will continue along the 67th parallel to Bodø, further west to the mining town of Kiruna, and then to Kittilä north of Rovaniemi. In dialogue with St Petersburg Street Art Museum, Moya is in search of an eastern end station of the project, completing the journey from west to east, as a whole forming a highly relevant narrative of science, industry, and politics of the modern Arctic region. UpNorth will create and present works in partnership with artists from across Europe, and with support from the street art organisations of the host countries.

This project will connect innovative street artists from right across our Barents region and Northern Europe, and also with fellow ECoCs and their street art partners. In addition to the works of art, the project will create new connections and dialogues in an area of great importance in the climate change debate and Arctic geopolitics. Martyn Reed from Stavanger's NuArt and Estonian company Spray Printer have been part of the initial dialogue. The credibility and quality of the project is based on the artistic freedom of UpNorth and Gøran Moya, and we believe this freedom is the best possible foundation for a strong artistic and geopolitical voice. We feel secure the build-up years in different Arctic locations will allow new technologies, new artists and new expression to connect to this exciting street art odyssey.

Partners: UpNorth (Bodø), NuArt (Stavanger), Art Scape Sweden, UPE art (Finland), Spray Printer (Estonia).
Potential partner: St Petersburg Street Art Museum.

Estimated budget: 500k EUR

Cold War Hotspots

The Norwegian Aviation Museum is on a mission. A peaceful one, that is. A mission to create a new museum in Bodø, one of Europe's *Cold War Hotspots*.

Bodø's military air base, about to be returned to civilian grounds, includes a nuclear proof bunker, Anlegg 96 (*Construction 96*). This – until recently – top secret 10 000 square meter construction held 25-50 fighter jets and two complete squadrons armed and ready year after year through the Cold War. Pilots left their families for work as everyone else, never revealing that they operated NATO's first front line towards the Soviet. The Cold War ended without testing the full potential of Anlegg 96. Fortunately.

Now, The Norwegian Aviation Museum is working hard to save the unique construction from decay, and create a peace preserving monument of a Cold War Museum. They are developing exhibitions on themes like fear, hope and identity, showing the historical and political backdrop of the Cold War. A collection of personal stories and history, displaying the effects an international conflict like the Cold War has on the civilian society. The Aviation Museum's close collaboration with other European museums, including Cold War experts like Stiftung Berlin Mauer, will be an important factor in creating a first-class museum. The collaboration will continue, as the museum now aims to time the opening of the new Cold War Museum to become part of Spring Optimism.

The museum will collect cold war stories up to 2024 in close collaboration with other museums in Europe using dialogue boxes placed in other cold war hot spots. This will create an active dialogue about Europe's common history in modern times. At the same time museums can

collect new stories about this period. Before 2024, the museum will increase the cold war dialogue with talks, conferences and seminars, together with international partners. The *U2 incident* of 1960 – when a U2 spy plane on its way to Bodø was shot down over Soviet territory – will be marked May every year as part of the dialogue.

We also want to create a big music event to celebrate the opening of Anlegg 96 involving the musicians in the city – professional and amateur – who will work together in a two-day festival called, naturally, **Band on the Runway**. On day one, we invite musicians and bands of the two Bodø Waves to create a once in-a-lifetime festival. It'll be peace, love and understanding all over again – it just doesn't get (c)old. We will also invite bands from the 2024 Austrian and Estonian ECoCs to join us. For day two, we have agreed to work with Tim Steiner to create one of his inclusive musical masterpieces. Tim is no stranger to Bodø, and we are eager to allow him to share his unique talent to work with musicians of all levels, producing a major concert with specially composed music which will reflect the stories of the people of North Norway and their journeys from war to long lasting peace.

Partners: Stiftung Berlin Mauer, Norwegian Aviation Museum, Imperial War Museum, Tim Steiner, The Baltic Initiative and Network, bands from Austrian and Estonian ECoCs.

Estimated budget: 1 mill EUR

European Cabins of Culture

European Cabins of Culture is a project involving the famous Norwegian tourist cabins. Norway has 550 of them, number 500 being the fantastic Rabot Cabin in Hemnes, Nordland. These cabins are an important part of our proud tradition of hiking. The cabins range from simple self-service sheds to small hotels in the mountains. All of them open to the public, built and run by the Norwegian Trekking Association.

In 2024, they will not only be the goal of a day trip, or a weekend in the mountains; they will be *European Cabins of Culture*, with a coherent European theme running through the year. European menu in the pantry, adding alternatives to our trusted, but not-so-progressive waffle with sour cream and jam. European exhibitions, expressing the European connections of the given area. And concerts, talks, forums, whatever you could or could not imagine taking place in a cabin you can only reach by a three-hour hike. The goal is to have all 44 communities of Nordland pick one of their tourist cabins as their European Cabin of Culture for 2024, exploring the possibilities of new, small venues of culture, or simply showcasing our well-established culture of hiking and being one with nature in a simple, cheap, and sustainable way.

Partner: DNT (Norwegian Trekking Association)

Estimated budget: 500k EUR

Lyskraft

Lyskraft – “light power” – is an art concept developed from the call within the professional artist organisations.

Visual artist Hege Gundersen bases her idea on renewable energy sources. Decorative outdoor street lamps built from reused material, powered by natural sources in their vicinity. The expression is organic and figurative renderings of local flora, bringing nature to urban public spaces. The intensity of light follows the supply of natural energy, stimulating awareness of our environment.

Descriptions of the concept includes a number of possible paths to explore. In this phase, Gundersen has focused on the cloudberry, a very important phenomenon in the Arctic, with a cultural history of its own. Growing only in the wild, and often in areas difficult to reach, the berry has an almost mythical status, creating both bitter conflicts and heavenly desserts. The artist’s research reveals cloudberries grow in Estonia too. Cooperating with Tartu’s *Growing with your Food*, this project can research the flora and harvest culture we share in common. Cloudberries do not grow in Austria, but maybe they have something with a similar status? Something edible from their surroundings, that either brings people together over a meal or creates debates of ownership?

Partner: Hege Gundersen

Estimated budget: 50k EUR



HEGE GUNDERSEN
Visual Artist
Bodø



SEASON 3

Midsummer madness

Summer in Nordland means full, broad daylight for months. Most visitors find this just as exotic as the Aurora Borealis. Clear summer evenings that just don’t end is quite special, even for us locals. The problem is, it can be difficult to get enough sleep. After a long winter of “ok kids, it’s getting dark, get to bed”... Well, it’s now May, and it won’t get dark until mid-August. So, sometimes we live by the words of a popular Norwegian song: “You shouldn’t spoil a summer’s night with sleep”.

Midsummer in the north is all about enjoying nature and the outdoors. People from the north of Norway have a reputation for being more outspoken than people from the south, and when it comes to praising the Nordland summer there is no holding back. In fact, when the warm summer days and bright, sunny nights finally show up, we

PROJECTS IN SEASON 3



Midsummer Mythology

Wind in your Hair

The Extra Mile

InSpire

Children’s International Day

Eurogym 2024

even keep reiterating to each other how beautiful everything is and how lucky we are. We remind each other to appreciate every minute we’re awake...and maybe, during the most beautiful nights, try to stay awake as much as possible. Not sustainable over time, we know, but summer in the north is short. Besides, this is Midsummer Madness.

Midsummer Mythology

No programme for our region would be complete without bringing in the wonder and excitement of our Norse culture and mythology (of which Nordland is a cradle), the Trolls and Talking Mountains.

Midsummer Mythology will be a huge outdoor family event of mythological culture, where the creatures of our past provide the basis. The link between the magical, scary creatures which filled our childhood with fear and excitement and our relationship with nature is a crucial one. Often, they were used to put young people on guard for the dangers which lurked in the woods or of playing too close to a sea which might eat you up. But they also form a special part of the exoticism of our region. Something for everyone to celebrate and share.

The Arctic even has a European mythological history. According to the Greeks, Hyperborea – the land behind the North wind – was a tropical paradise where the sun never set, inhabited by extra tall creatures. Well, they did get parts of it right.

Together with an international partner like UK’s Walk the Plank (who we invited to Bodø to look at connecting people and seascapes in special ways), we will work with communities to produce their own Trolls, “Draugs”, and other mythical creatures, as well as inviting artists to produce work to animate the city. Bodø will be turned into a mythological maelstrom with installations, events and activities for the whole family. The climax will involve a parade of these phantasmagorical creatures around the city, culminating in a spectacular show in Bodø Harbour. The show will be based on one of our most evocative myths, with the midnight sun and the talking mountains providing a breath-taking setting.

In tandem with this event, libraries all around the region will involve young people in reading stories of myths and legends, and host creative writing workshops to produce new myths for the 21st century. We also see opportunities for our new settlers to tell the stories of the myths and legends from their countries of origin, playing a full part in the programme and in the work with young people. We will invite our 2024 partners from Estonia and Austria to join us if the winners are prepared to brave our scary summer and if they have decent monsters to contribute. Who knows, the Beast of Kaunas may make a guest appearance...

Partners: Walk the Plank (UK), Kaunas 2022, Austrian and Estonian candidate cites.

Estimated budget: 1 mill EUR

Wind in your Hair

Wind in your Hair is a different kind of art and culture trail. The trail is in itself an articulation of our culture, as being Norwegian is almost synonymous with “exposing yourself to the elements”. Walking on this trail you will become Norwegian yourself with wind in your hair and possibly getting soaked by the ocean spray on a stormy day or floating in the eerie light of a cloudless Arctic winter day. The trail will hug the shoreline, making you literally feel how we live here because of nature, not in spite of it. Our European far and near neighbours will be able to understand much better what Bodø and the Arctic Circle are about on this immersive art, nature, and urban history experience.

The culmination of the project *Wind in your Hair* is to give the trail a dimension of art by inviting – challenging, in fact – a number of important European artists the like of Tomás Saraceno, Per Kirkeby, Jeppe Hein, Anish Kapoor, or Monica Bonvicini to create installations along the trail, exposed to the Arctic weather, telling us and our visitors new stories of who we are. This project will be the perfect sequel to *Artscape Nordland* (realised 1992-1998 and 2009-2015), a project that developed an internationally significant contemporary art collection in the public space all over the region.

Wind in your Hair has a participatory element where the collected ideas and experiences from the local citizens will be part of the story through an app, where both facts and fun stories pop up on your phone as you walk. Maybe you are passing a

bench where someone experienced their first kiss? Or perhaps you are straight above an F-16 shelter? Or was it a Viking grave?

Partners: KORO (Public Art Norway), Bodø Municipality, Association of North Norwegian Visual Artists, Tartu2024

Estimated budget: 1 mill EUR

The Extra Mile

To be outdoors is of great importance to us. *Weather or Not*, as we said earlier. But you had better be fit and healthy, because the best areas are strictly regulated. In most cases, there is no driving to a view point to join your friends for the last mile. If your legs won't carry you, you'll have to make do with the prepared tracks in and around the cities.

Maybe it is time we rethink at least some of these popular hiking routes – who are they really for? Well, changing these regulations is like changing a culture. The ideal of untouched nature is ingrained in us. But maybe it's time we go *The Extra Mile* and make some of our favourite routes accessible and inclusive to more than the charmed circle of able-bodied enthusiasts.

This year, the Arctic Race of Norway – an official Europe Tour professional road cycling race – will visit Vesterålen, north Nordland. Like the Grand Tours, Arctic Race wanted a spectacular summit finish. They set their eyes on Storheia

on the island Hadsel, Vesterålen. And when the road to Storheia is prepared for the international cycling superstars in August 2019, people in the local municipality are working hard to seize the occasion and make Storheia an arena for everyone. They really are going the extra mile, cooperating with land owners and pushing the boundaries of national regulations to establish infrastructure, including access roads, parking, chargers for electric wheelchairs and bikes, digital/smart phone content and more.

We want to make this project a best practice. We are partnering with Nordland National Park Centre, opening a European dimension through their network of the Europarc Foundation. We also partner with the Activity Centre in Valnesfjord, a 40-minute drive from Bodø – one of Norway's leading centres for people with limited physical function. The competence of these organisations and networks can lift this project to an international standard.

Most radio link towers in Norway have a gravel road for service purposes. Why not develop them? Not for fossil-fuelled dense traffic, but for those who need just a little extra to make nature accessible, so they too can go the extra mile.

Partners: Valnesfjord Activity Centre, Nordland National Park Centre (member of the Europarc foundation).

Estimated budget: 500k EUR



VALNESFJORD
ACTIVITY CENTRE
Valnesfjord



InSpire

Spire is Norwegian for *sprout* or *growth*, which is exactly what Nordland Music Festival will create with their new talent programme InSpire.

Nordland Music Festival will be an important collaborator for Bodø2024. They already have inspiring plans for their 2024 festival, ARCTICulating a Nordland perspective on our shared European cultural heritage of classical music. But their plans reach further than the next five years, and deeper than producing concerts. Perfectly in tune with the core values of this bid, Nordland Music Festival will over the next years develop *InSpire*, a talent programme for young classical musicians. Today, our most promising talents regularly fly south to visit their coach in Berlin, Leipzig, Vienna, or other hotspots for classical music. *InSpire* will be part of our Transition to become a fully sustainable region, creating new opportunities for young talents to reach their potential.

During the days of the music festival, Bodø feels a bit closer to central Europe than the rest of the year. We're getting used to having very best orchestras and soloists visit. *InSpire* will make sure some of their knowledge and experience stay in the Arctic, through workshops and seminars. This will be developed over the next few years, and by 2024 the project can even feature an exchange programme with other European cities.

Partners: Nordland Music Festival (and international partners)

Estimated budget: 300k EUR

Children's International Day

Children's International Day is an initiative from the Bodø Polish-Norwegian Foundation, Bodø Norwegian-Russian Foundation, Bodø Sports Council and the Red Cross. It is a non-political celebration, produced in collaboration with most public venues in town. Theatre, dance, language cafés, sports activities, and games – a full day of fun under the main themes Respect and Together.

As part of the Bodø2024 programme, we are partnering with the international citizens' foundations to develop Children's International Day in all Nordland cities. By 2024 this should be an established tradition, adding to the European dimension of the North.

Partners: Bodø Polish-Norwegian Foundation, Bodø Norwegian-Russian Foundation, Bodø Sports Council, Red Cross, Stormen library.

Estimated budget: 500k EUR

Eurogym 2024

Eurogym has the objective to unite young European gymnasts. There is no competition; the programme is centred on sports activities and playing, exchanges, and encounters. Numerous workshops give participants the possibility to discover and try new forms of activities and movements with young people of the same age. Bodø Gymnastics has their national associations support in bidding for Eurogym 2024. Initial dialogue is positive, with Eurogym stating that Bodø is interesting due to easy travel to and from Europe, with all hotels in town within walking distance from the airport, all arenas within walking distance, and nature and hiking opportunities within walking distance. They also consider Bodø a safe environment for youth travelling alone.

Partners: Nordland regional confederation of Sports, Eurogym foundation, Norwegian gymnasts association.

Estimated budget: 100k EUR



↑
Stormen Concert Hall and Library
Bodø



→
B&OI TURN
Stormen Library
Bodø

SEASON 4

Autumn storms

After almost two months of continuous broad daylight, it is actually rather relieving when nights start to get darker. Normality is restored. Before school and work starts, some of the main music festivals of our region take place. After all, big shows, stage lights and parties work best between dusk and dawn. The first weeks and weekends of August, Bodø is in festival mode, and the big music festivals gather thousands wanting to experience top international artists.

Historically speaking, though, autumn is not about partying with 8000 others in the park, or seeing Mahler Chamber Orchestra in Stormen Concert Hall. It has been a season of harvest and herring fishery. It has been, and still is, a season of berries, chanterelle and other wild mushrooms. The reindeer herders move with their animals back

inland. Everyone is preparing for the storms to come and define the next chapter of the year.

Storms do interfere with everyday life in Nordland. It is routine, but nonetheless dramatic. As we know, the climate can come up with surprises, so expecting the unexpected is part of our culture. It can be frustrating when logistics do not run smoothly, but intervention can also spark creativity. A different show is not necessarily a bad show. Sometimes, the most intense encounters with art occur when things are not “business as usual”. It is not art by accident; it is art by nature. The show must go on. Weather or not.

The drama and interference of the autumn storms set the stage for a more difficult, darker part of the programme. Democracy and freedom of speech are fundamental European values, and in our time it has become remarkably uncontroversial to claim that these values are under threat. Freedom of speech and opinion is an essential part of both the Universal Declaration of Human Rights, the Charter of Fundamental Rights of the European Union and the new culture strategy for the Norwegian state (November 2018).

The autumn of 2024 in Nordland will be a time to address European issues. To debate important dilemmas, face difficulties and make sure we seize the opportunity to make Bodø2024 a substantial and meaningful project.

The Joy in the Book

The Joy in the Book is an invitation to join with Bodø2024’s enthralling Literature Season which forms a major part of the Autumn Storms chapter. The title came out of one of our discussion groups with the many people who are passionate about literature and also the central role which libraries play in our region’s cultural life. For many they are literally the cultural lifeline as the mobile library’s visits can be the only regular connection with culture for some of our furthest flung communities. They truly encapsulate the joy in the book. And let’s face it, who can beat the joy, as winter draws near, of a warm fire, a comfy chair, and a great book?

Maybe it is that combination which has inspired so many great books to come from our region. Inspired truly world class writing. Like that of Dass and Hamsun, and our contemporaries like Roy Jacobsen and Morten Strøksnes, who are translated into more than 30 languages. We are deeply committed to inspiring a new generation of writers, and – more simply – to providing an inspiration for more people to reconnect to the joy of reading. Because reading is the best way to engage the imagination, to immerse oneself in culture and society and – most important of all in this time of air-brushed perfection – to recognise that heroes (and villains) are multi-faceted, not one-dimensional, and that life is full of ups and downs which we learn to cope with. Maybe coping with the extremes of life here has proved such a source of inspiration to our writers. We very much hope it will be so for our 2024 audience – local and international. *The Joy in the Book* invites you to be inspired.

In 2023, as we are about to embark our ECoC year, we want to highlight our common Nordland culture by having everyone read the same book.

Possibly a commissioned work, or a book chosen in cooperation with the artistic director and the libraries. During 2024, European bonds are in focus, and by working with the networks of our translating project “Living by the worlds end” we will have an Estonian and Austrian book chosen by their ECoC artistic director translated to Norwegian.

My European Story is a library project for and about children in the ten cities of Nordland, and their European stories. It is the European Dimension for Nordland’s youngsters. Even though our recent history is full of European influence, it is not necessarily something we reflect upon on a daily basis. And, in a large region like Nordland the European influence differs from town to town.

In this project we want children from the 7th grades of Nordland’s ten regional centres to be more conscious about their European history. We think they should know their own history, and exchange their experiences with children their same age in the existing European twin cities and in other European Capitals of Culture. All ten towns in Nordland also have one or more twin cities in Europe. We want to involve them in this project to make their youth tell their European story and to exchange stories afterwards. To gather all of them, we will use the existing logistics provided by the organisation The Cultural Schoolbag. Nord University will provide examples of European history and influence for each city and learning resources to give all children the following task: Tell you own personal European story. The story can be told in writing, photos, film, digital art, or whatever medium children of 2024 master.

This programme will run all through the years leading up to 2024. As the programme is getting

established, we will develop a second project that will include all the same children in 2024, now as 10th-graders, and their partner schools from the twin cities or cultural capitals in a big youth camp in Nordland. How will Europe look by then? Those young people will have to create their way of living in Europe – and what better way than to make friends and create together with young people from all over Europe?

By limiting the project to 7th-graders (12-13 years old), it’s a realistic goal to establish a project over the next years that can live on, far beyond 2024; new participants will keep coming in large numbers, year after year. In 2024 we plan to gather the children to a European Story Event.

Messy Corners is about recognising how even the most idolised artists are human beings. Being human is not like the spotless advertising photos and social media profiles we are exposed to everywhere. Quality art conveys all facets of being human.

Knut Hamsun is both hailed as the father of modern literature and reviled for his apparent Nazi sympathies. The Nobel Prize for Literature Laureate moved to Nordland with his family at the age of three. The truth is: We have still not come to terms with him. When the spectacularly designed Hamsun Centre was built in Hamarøy, Nordland, a number of prestigious Jewish organisations protested. And yes, it is a delicate subject. But what is the relationship between great art and artists whose views, conduct or behaviour are felt to be unacceptable? Consider Gabriele D’Annunzio, Curzio Malaparte, Ezra Pound, Thomas Bernhard, and others.

Steven Holl, the architect of the Hamsun museum gave us the inspiration for the title of this project:

“I think that all those things, good and bad, can be shown in a museum dedicated to the life of one person. You can include the stains in the exhibitions. Life isn’t all clean. It has some messy corners.”

And indeed, the messy corners of the life of artists are what we won’t deny in this project. We also want to take a look at Hamsun’s work and what it can give us today, looking at how his literary work is connected to contemporary ideas, deeply rooted in the Nordic and Arctic landscapes that surround us.

Messy Corners will explore this notion of “the difficult artist” with, initially, our 2024 partners in Estonia and Austria inviting fellow candidates to identify artists whose work and life we can explore alongside that of Hamsun.

Creating a project like this as part of a comprehensive ECoC programme sets us up for valuable synergies, like seeing *Messy Corners* in combination with *Ságastit2024*; together they have potential to make a substantial difference to how we process difficult parts of history.

We are clearly not done with our processing of this part of our heritage. The European Capital of Culture offers an opportunity to take it one step further.

Living by the World’s End is our third part of the joy of books project. It is time to take Petter Dass out of “living by the world’s end” and catapult him where he belongs: into the heart of the diverse pool of European baroque literature.

Petter Dass (c. 1647-1707). You’ve never heard of him before? Dass was a Lutheran priest and a poet. And given how he juggled and shaped the

PROJECTS IN SEASON 4



The joy in the Book

- *My European Story*

- *Messy Corners*

- *Living by the World’s End*

Arts of Democracy

War Travels

K-Lab

Norwegian language at a time when the rest of Europe still thought the north was a barren land full of barbarians, we could argue that he is our Norwegian Shakespeare. His oeuvre is small yet powerful and specifically connected to Nordland. Next to very poetic and sublime church hymns and other Lutheran songs, which played a crucial role in spreading literacy and book printing in the country, Petter Dass wrote poetry inextricably woven into the Arctic landscape and nature like his masterpiece *The Trumpet of Nordland*.

There is a museum dedicated to his author in Alstahaug, Nordland, where he served as a pastor. The story of the man seems to almost overshadow the power of his work – a tendency we need to address, as the same goes for Hamsun in the former project. Moreover, very little of his oeuvre is translated into other European languages and the pieces which are, are hardly adequate or up to date. As he ended a letter addressed to a friend: “A humble salute / for you I send / My name is Petter Dass, / living by the world’s end.”

Bodø2024 will create a translation project of his work into several European languages through a translator grant and residency programme in Nordland that will invite translators from different European countries who have Norwegian as the language they translate from. The results will be published as e-books as well as in print. The plan is to partner up with publishers from the respective European countries and apply for EU funds from the Creative Europe programme “Literary Translation”.

Partners: Petter Dass Museum; Norwegian Translators Association; Conseil Européen des Associations de Traducteurs Littéraires (BE); Federation of European Publishers (members from 28 countries), The Hamsun Centre, Hamsun Festival, Nord University, PEN International,

Candidate Cities Dornbirn 2024 with Literature Network Vorarlberg (A), Tartu 2024 (EE), Salzkammergut 2024 (A), ECoC Rijeka 2020 (HR)

Estimated budget: 1 mill EUR

Arts of Democracy

Together with ICORN, International Cities of Refuge Network, Bodø2024 has conceived an arts project which links arts and culture with democracy.

More than 70 member cities, including 14 former European Capitals of Culture cities*, are the cornerstones of ICORN and share a common mission: to preserve freedom of expression and to respond to threats and persecution that writers and artists face in their home countries and beyond. Since ICORN’s beginning in 2006, the member cities have hosted more than 200 persecuted writers and artists. ICORN cities and European Capitals of Culture are both important actors in the vital struggle against the spectre of intolerance and xenophobia which seems on the rise across Europe.

Cities have an increasingly important role to play in creating and – in many cases protecting – culturally vibrant, diverse and sustainable societies. ICORN writers and artists represent a rich resource for their cities. Bodø2024 wants to provide a high-profile platform to highlight the importance of cultural and artistic freedom, offering space these writers and also visual artists, musicians and commentators to bring new impulses to the cultural life of each city. Enhancing knowledge about different cultures in the cities. Enriching our debate, our insight and our understanding. We recognise an increasing

amount of thematic overlaps and mutually beneficial synergies between ICORN and Bodø2024 though promotion of arts and culture as a positive force through which to highlight and tackle oppression and to support freedom of expression.

Former ECoC cities within the ICORN network are invited to participate by creating artistic **Pieces of Peace** in their respective cities. Through multidisciplinary work within a common framework, creative practitioners from participating cities engage with their communities to co-create a variety of Pieces of Peace. Poetry, music or painting – participants will have complete freedom of expression. The works will be brought to Bodø in Autumn 2024 as part of a major exhibition and conference.

Dialogue through personal contacts in several cities has already begun. Many have expressed a desire and willingness to participate as partners, and to involve artists who have experienced persecution or oppression. During the Autumn Storms chapter of 2024, we envision a Festival of Freedom, based on artistic expressions from writers and other artists and a major European conference.

*The former European Capitals of Culture Amsterdam, Paris, Copenhagen, Stockholm, Rotterdam, Stavanger, Reykjavik, Bergen, Helsinki, Brussels, Krakow, Umeå, Aarhus and Wrocław are all current members of ICORN.

Estimated budget: 500k EUR

War travels

Nordlandsbanen – the Nordland railway line – connects our region to the rest of the country. With a *geo-poetic* starting point it will be possible to combine art and cultural events with historical discoveries along the 729-kilometre stretch from Trondheim to Bodø.

Along the entire Nordland Line there are deeply affecting stories, scars and memories from World War II. Remains of internment camps along the line are stark reminders of the fact that much of this was built by prisoners of war. The Norwegian State Railways’ history is thus tightly bound to the North-Norwegian war history – for better or for worse.

The northern Norwegian war history is under-communicated on a national level, and deserves to be highlighted more in order to raise people’s awareness of their not-so-distant past as well as the world we live in now.

The story of war in northern Norway is also the story of Europe. Through selected stories from the *War Travels* we will connect Nordland to places such as Germany, England, former Yugoslavia, The Soviet Union/Russia, and Poland, as well as the Sami. The stories we will tell deal with the consequences for the fates of individuals on different sides of the war, from 1940 until the present day. The aim is to illuminate our relationship with the political conditions and changes of mindsets in Europe today. Our stories will remind us of what has happened, is happening, and could happen again.

Nordland Theatre is in the period between 2018 and 2022 focusing on this part of Norway’s relationship with World War II. In this period the following plays will premiere: *ZONA/SONA* (2018) – inspired by the conditions of the Soviet prisoners who helped build the Nordland Line, Narvik (2019) – a musical about the Battle of Narvik, *Code Name Operation Asphalt* (2021) – about the treatment of the Russian slave graves after the war and the Cemetery Uprising in Mo i Rana, and *Kappe Land* (2022) – about the resistance movement that culminated in the skirmishes by Majavatn.

Bodø2024 will bring these plays back and perform them near selected stops along the Nordland Line – *Kappe Land* by Majavatn, Code Name Operation Asphalt in Mo i Rana, *ZONA/SONA* by the newly restored Dunderland internment camp, and Narvik in Bodø. In addition to being a worthy end to a magnificent journey in North-Norwegian war history in the Culture Capital, *Narvik* will also be performed in the city of Narvik in 2024.

In addition to the plays we will arrange talks, tours, and exhibitions, and a geo-poetic journey in the National Park, internment camps, and the paths built by the war prisoners.

Italian author Davide Sapienza has made his mark with, among other things, the book *Il Geopoetica*, and his new book (to be launched in 2019) is in part inspired by his round trip on the Bodø-Trondheim line. His philosophy combines geography and nature with art and history and emphasises the appreciation of nature

through a combination of different approaches. In *War Travels*, the history along the journey will be combined with geography and art into a comprehensive experience that is greater than the sum of its parts.

The idea is to allow the audience to complete the entire trip or parts of it, and experience an artistic and geographic deep-dive into war-related stories. Regardless of where you embark, or which part you choose, you will have the opportunity to listen to a podcast produced for the project, which through interviews and talks will present stories from other places you pass along your journey.

The staged productions will have different forms, ranging from silent and experimental to docu-drama, musical theatre, war dramas, and youth theatre about identity.

Partners: Nordland Theatre has together with Nordland National Park Centre initiated collaborations with the following cultural operators:

Davide Sapienza, author of *Il Geopoetica*, Årjelhsaemien Teatere (South Sami Theatre), The National Library, Nord University, Finn Rønnebu, author of *Et Skammens Eventyr*, Nordland Museum, Helgeland Museum, Vy Travel, The North Norwegian Art Center, OsloMet.

Estimated budget: 500k EUR

K-Lab

Kjerringøy Land Art Biennale (K-Lab) is one of two projects representing the professional artists' organisation of Nordland. Like the project *Lyskraft*, *K-Lab* is chosen through an internal call for concepts and ideas specifically connected to this bid, described in Q9.

K-Lab is arranged every two years in beautiful surroundings at Kjerringøy, just north of Bodø. Like the project *NorlandiART Magic Centre*, *K-Lab* is relatively close to the city and its infrastructure. Getting artists, guests and material in and out is as easy as most European cities, but just outside of town is the wild Nordland nature.

K-Lab has been operating for 12 years. The world has changed during these years. Climate change is a more important topic than ever. In June 2019, Bodø municipality officially declared a crisis. This situation makes K-Lab's work even more important. Preparing for 2024, in addition to the biennial festival, K-Lab are developing an artist in residence programme, Kjerringøy Art Base Camp, to create possibilities for more international visits, and also more long-term artistic work.

Land art as an art form can communicate important topics in a direct and concrete way. Maybe that is why K-Lab's work with children and families has been so successful. By participating and practicing themselves, triggering all senses and their curiosity, they are in a much better position to experience the land art from the visiting professionals.

We have established dialogue with several ECoC candidates. There are good possibilities for exchange programmes.

Possible partners: Narva2024, Salzkammergut2024

Estimated budget: 50k EUR

→
KJERRINGØY
LAND ART BIENNALE
Kjerringøy



SEASON 5

Arctic lights

As the year comes to an end, the pulse of nature prepares for yet another cycle. For parts of Nordland, the sun will disappear completely for the last weeks of the year. This period is often called "the dark period". Mistakenly so, we proclaim.

The contrasting cycle of light is obviously a very distinct characteristic of this season. However, the absence of direct sunlight allows for different colours and nuances. Refractions of sunlight, silvery shades from the moonlight, and of course – the headliner – the Aurora Borealis. Mysterious, erratic, and mesmerising – and although it is in fact active all year, it is the absence of sunlight that reveals it.

When the stage lights of Bodø2024 are out, we are not left in darkness. We will be left with all the

PROJECTS IN SEASON 5



Nordland by Light
Our dancing days
- #dance2024
- International Dancing Day
- On Display Global
ARCTICulations of Faith
Kaleidoscope

colours and nuances of what we experienced. What we learned.

We have no ambition to create consensus. We want Bodø2024 to cultivate acceptance, interest, curiosity, colours, and nuances. We do not expect to end up with one voice or one truth. We must enjoy different voices and opinions, promote the diversity of culture and common understanding, and embrace the resulting polyphony. This, we believe, can result in true sustainability for our culture.

This final chapter of our ECoC project is not an ending. It is a deep breath, and preparation for the next beat of our pulse.

Nordland by Light

Although winter in Nordland is mistakenly called the "dark period", painting an erroneous and negative picture, we do realise it is darker than in southern Europe. Light is vital to us humans. But, little by little we are realising too much of a good thing isn't good for you. Light pollution is a challenge in most developed areas, but so far the sparsely populated Arctic is an exception. So, what better place to celebrate light and darkness than in the Nordland winter night?

Business owners in Bodø are known for creating positive collaborations for the common good of the citizens. One recent example is the city centre winter lights, paid by private business owners and operated by the municipality. Throughout the winter months they provide decorations in the downtown trees, and even a light installation on the radio link tower at the nearest mountain top. For 2024, we want to team up and take it a few steps further.

Light is energy, and energy is a global challenge. *Nordland by Light* will put this topic in the spotlight, and develop a sustainable and progressive light festival. Inspired by the growing trend of Dark sky tourism, *Nordland by Light* will begin in darkness. Saturday, 29 November 2024, the sun sets in Andenes, the northernmost point of Nordland, staying away until 13 January 2025. Years of preparation to get all of Nordland on board with the project will culminate, when the whole region turn out the lights. An additional Earth Hour. The absence of both direct sunlight and artificial light provides a unique opportunity to heighten our senses, and at the same time communicate something substantial about our time's most important issues.

In the darkness that marks the opening of the event, light art emerges. Slowly. Taking time to dwell in darkness. It will be an experience in itself, rare as a flying pig. We believe this event will be an opportunity to engage with local artists, as well as schools and Cultural Schoolbag projects. In addition to this, the idea of darkness in Arctic urban environments seems to be attractive to some of the very best light artists from abroad.

The event will be developed and rehearsed during the years leading up to 2024, with the ambition of having the whole region participating in the main event. Most of the programme will be temporary installations and performances, but we also envision permanent light installations as part of the Bodø2024 legacy. Maybe the time has come for Bodø's first fountain?

Partners: Hannu Huhtamo, TNT Pyro, Bodø Energi, Bodø City Centre Association
Potential partners: Light Festivals in Europe

Estimated budget: 1 mill EUR

Our Dancing Days

Our Dancing Days is about dance as art, language, and medium. The project will have its main event in a new festival the first week of December 2024, opening the last chapter of our programme. Throughout the week, dance-related activities that have taken place through the year will be on display.

Bodø is a dancing city. Several private dance schools, groups and studios organise activities for thousands of children throughout the year, in all styles from classical ballet to break dance. And let's not miss a step here – the rest of Nordland is dancing, too. Our closest neighbour – the city of Fauske – has one of Norway's best competitive dance clubs, with a collection of trophies from European competitions. No less important, the senior dance groups of Nordland are definitely not past their dancing days – in June 2019, the active volunteers of Bodø Senior Dance hosted a national senior dance event with participants from near and far. Traditional folk dance is in decline in Nordland. A real shame, because we risk losing a unique manifestation of the strong European character of the Nordland coastal culture.

The activities will help the ECoC project connect with groups still not engaged. In addition to this, we believe this project can help strengthen the position of dance professionals in Bodø and Nordland. Dance schools and other related activities are among the least economically supported, most initiatives being run entirely on commercial principles. This project should also be treated as an opportunity to discuss how our dancers can be supported by the municipality in a better way than today, e.g. through being included when public buildings are reused for cultural purposes, in projects like Port of Culture.

Our Dancing Days will have a strong outreach dimension, and the project will be developed and produced by professional instructors and pedagogues, but everyone can be dancers.

With hopes of creating a year full of dance, the project *Our Dancing Days* is based on three main elements:

#dance2024 will create an online connection with our fellow ECoCs of 2024. Digital dance dialogues on Instagram and Snapchat and the like is a phenomenon living its own life. We want to partner with professional instructors and choreographers and try to stimulate such contact between the Capitals of Culture, and maybe even Bodø's twin city Kuopio, Finland, where they are just about to begin their own ECoC journey for 2026. We want to create an organic and active digital connection between the cities. Part of the Art of Nature, through projects like *Weather or Not* and *European Cabins of Culture*, video clips of dance moves out in nature will bounce back and forth between us, Estonia and Austria. Most likely a thing for the younger generation, you might think, but who knows what the social media scene looks like in 2024 – maybe the feed will be taken over by the senior dancers?

International Dancing Days is based on the activities described in our Outreach chapter. Our international population wants to contribute to the Bodø2024 programme – not just watch and listen – by sharing their culture, including dance. The International Dance Days will be a series of open and free events celebrating folk and traditional dance from the different cultures represented in Nordland. Including ourselves, of course.

Meeting people just to dance may soon be considered endangered intangible cultural heritage. In this regard, folk dance has ingrained

qualities and skills worth preserving and maintaining. Folk dance is all about learning by participating. Folk dance instructors do not want mirrors in the teaching rooms, as the focus should be on seeing each other, not yourself.

In Bodø, we'll have open stage days in Glasshuset, the downtown glass roof street. Other cities should be challenged to find their public stage of international dance expressions. You could just watch, but we hope as many as possible will participate. This is *cold weather, warm hearts* attitude in practice.

On Display Global is an annual worldwide event to commemorate International Day of Persons with Disabilities on the 3rd of December. Founder and owner Heidi Latsky from Montreal describes the concept ON DISPLAY as *a deconstructed art exhibit and commentary on the body as spectacle and society's obsession with body image. It turns a cast of diverse and extreme bodies into a sculpture court where the performers are the sculptures.* The concept has an important digital element, as all the global ambassadors commit to filming their installation prior to the main performance, allowing Heidi Latsky Dance to create a master film of all the works.

In dialogue with Heidi Latsky, an initiative has been made to add Bodø to the list of cities contributing to this event. Latsky has already approved Maria Kittilsen as an *On Display Global* ambassador. Kittilsen has a degree in sports psychology and coaching, with dance as her main subject. She is also a trained prison officer, working for the Norwegian Correctional Service, Bodø prison. By making *On Display Global* part of our programme we are teaming up with true outreach expertise. Kittilsen's network of professional partners includes Bodø-native Stine Nilsen, former artistic codirector of the

integrated dance company Candoco in London, now artistic director of CODA/Oslo International Dance Festival.

In December 2019, Bodø will see its first *On Display Global* installation. In the years leading up to 2024, we will cooperate with Maria Kittilsen and Heidi Latsky and identify On Display Global ambassadors in more Nordland cities, and our fellow ECoCs. With the support of Join2024, we can make sure the installations are filmed by professionals.

“Through this project we are expanding who can participate in art and what inclusion looks like on a global scale.”

(Heidi Latsky)

Partners: Pias Ballettstudio, Maria Kittilsen, Heidi Latsky Dance, Anette Figenschou and BUL Bodø, Folkemusikk Nord, Kartellet dance company, Kuopio Dance Festival, Salzkammergut2024.

Estimated budget: 500k EUR

→
ALAIN SODNEY
Contemporary Dancer
Bodø



ARCTICulations of faith

ARCTICulations of faith is a project led by the professional musicians of Bodø Cathedral – also referred to as the Peace Cathedral. The project is aiming to ARCTICulate something as fundamental and substantial as terms of life. Through history, the people of Nordland have been exposed to a harsh, trying environment. Fisheries, herding and trade with Europe built our nation, but history also includes a darker chapter of shipwreck, loss and despair. It's a saying with a grim historic context: Cemeteries along our coast are mostly for women and children.

Living this close to the elements, abiding by the rules of nature, created a relation between people and the non-perceivable realm that has been formative to our culture. A close relationship to nature may be considered an obvious foundation of traditional Sami religion, but in our region it is also an important part of Christianity. This historic background has formed the foundation of a church of open doors, free minds and progressive values.

In our modern world, both citizens and religions travel. We make new friends and colleagues and receive new impulses. This gives us a great opportunity to reflect on the relationship between culture, art and religion.

A rich musical tradition and song as expression are the foundations of the project, but even history and church art are included. With the experienced and professional organisation of Bodø Cathedral in the lead, this project will produce a series of events, concerts, exhibitions, talks and research projects. Documentation and interpretation of traditional folk music from Nordland is still unfinished work. The Sami traditional singing style yoik is growing in popularity among the Norwegian

population, but should be a lot better known in Europe. And, maybe most importantly, this project can crate best practice examples of church as an arena for understanding, tolerance and freedom of speech and opinion.

We have had ongoing dialogue with several ECoC candidates, discussing possible partners for this project. Especially Tartu, Bad Ischl and St Pölten.

Partners: Tartu2024, Vocal art, Stormen Concert Hall, Bodø Cathedral, Nord University, Museum Nord, Arran Sami Centre, Nordland Music Festival.

Estimated budget: 500k EUR

Kaleidoscope

When different people and different cultures meet, what happens if we look for gold instead of dirt? Because that's how we humans are put together – the things we look for in other people, is what we find. And the things we don't look for, we rarely find. And what we look for – that's up to ourselves. (from the foundation Fargespill)

This is how the foundation Fargespill (*Kaleidoscope*) describes their vision – a concept we hope do take part in and develop within our ECoC project.

Kaleidoscope involves children of different nationalities, including Norwegian, in creating a show for the big stage. Many have come to Norway as refugees and immigrants, while some were born here. Some are cross cultural, and some are here alone. Their stories and identities are the foundation of the production.

In meetings and rehearsals over a long time period, the children tell their stories and share the song and dance of their culture. Professional musicians and producers help weave a production to be staged under the best possible conditions. The professional crew are there to lift the children and their histories. The result is an intimate musical meeting with young peoples' stories about who they are and where they come from, told through music and dance from their respective upbringing.

This project is on its way. An "entry level" version called More Colours has been produced in Mo i Rana and Narvik, as well as in Bodø. The people behind the Bodø production are now prepared to partner with Bodø2024 and make the years from 2020 to 2024 a build-up to the full-scale concept, including a part time permanent position as producer and coordinator. By 2024, all cities of Nordland will be able to run this concept, reaching out to their multi-ethnic population. In cooperation with the foundation Fargespill and the other ECoCs of 2024, we want to take this concept to Europe, and let more children take part.

Partners: North Norwegian Jazz Centre, RYK (music network)

Estimated budget: 1 mill EUR

Through all seasons

Some important programme lines will continue throughout the year and also in the build-up years as we seek to ensure that we are ready for 2024.

ARCTICulating our future: By young people

Our young people will form a great part of our programme. They will be our best advisers, audience, producers and artists.

Let us trust them to make their own contribution to Bodø2024. To do so, we have given them their own programme line. This programme line is not tremendously developed in this document. Out of respect for our future generations, we want them to have the freedom and space (and support) to decide what the focus of their programming part should be. It should therefore be decided by those who are going to be active in 2024 – not us (or even them) at the moment. However, Bodø2024 will be responsible of supporting and facilitating this programme.

In fact, Bodø is one of the municipalities most respected in Norway for the involvement of young people. Young Stormen events, for example, are made for, by, and with young people. We will develop this method of creating events and attractions in Bodø2024. Not only will the young people make a programme line for other young people, but as much we want our young people to make a programme line for everyone. We want our young people to develop projects and cultural content together with European youth, with their attention on climate, democracy,

urbanisation, freedom of expression, diversity, and through a common cultural identity. And exchange have already started. Young people from Bodø have visited Aarhus and met with the people responsible for the young people's cultural programme in Aarhus 2017. To empower our methodology further we sent one youngster (as the only one from Scandinavia) to participate in one of the largest volunteering projects in Europe, one of the Timisoara2021 preparing activities, in July and August this year.

We have a letter of intent from the biggest bank in our region, where they confirm their intention to support some of our youth projects. And we will recruit a youth coordinator in late 2020 to help the young people develop their programme. Some other initial ideas to give you a taste of what may emerge as set out below.

Making New Waves can be done in windy Nordland. Bodø is known for its "wave from Bodø", where in the early 2000s a kind of new musical wave meant that Bodø was the hotbed for young musicians in Norway. We still are – for music. But we also want to – through this youth programme and through the whole ECoC project – find new waves for young people in all other arts and creative genres.

Another example of a project could be through collaboration with "Frontløberne" ("Front runners") in Aarhus. They have developed amazing skills in concert organising, and we could have them sharing their model with us, further developing the skills of young people, the would-be music promoters in our region.

My Life Is Somewhere Else... is all about getting the young people to stay in or return to the region, like the whole idea of the Bodø2024 legacy. In all sparsely populated areas in Europe, young people move to bigger cities, presuming life will be better and more interesting in another place. We like to think that this challenge is greater in the North, were the population is particularly spread out. But we know that in other places in Europe, young people move to the big cities, even though they already come from what in Northern Norway would be considered big cities. Maybe the combination of knowledge about what is achievable where one lives, reflections about their own dreams for the future, and insight in to the dreams and longings of other young people in European ECoC cities, help you to realise that your life is actually here – and not somewhere else.

My Life Is Somewhere Else... will challenge young people across Northern Norway to develop a project where these issues are addressed and discussed. How? That will be up to the young people to decide and to develop, given the methodology "by and for young people".

Year one we will involve the young people of Bodø, and in subsequent years we plan to broaden the geographical scope to all the regional centres of Nordland, and eventually to the other big cities in the North. In parallel, young people in other ECoC cities will be involved, so this can be discussed across borders. We will also make a specific impact analysis of it as part of our monitoring plan, trying in particular to find solutions to the dilemma of why young people take flight to somewhere else.

Young Voices Conference is a conference where young people will be directly responsible for designing and delivering one of the key seasonal conferences of the ECoC year. It would not be right if we, the so-called grown-ups, decided more than the existence of a plan to make this conference at the moment.

One key to the future will leave an eternal and visual reminder of our future commitments to reduce the climate challenges. We will initiate an international sculpture competition where the award-winning sculpture will be unveiled when the cultural year ends. Who will be in the jury and defining the competition? Young people, of course. From Bodø, Nordland, and Europe.

European Youth Capital (EYC) have new ideas and practises that will be of great use for Bodø2024. The Slovenian city Maribor, which was European Capital of Culture in 2012, was awarded the title *European Youth Capital* the year after. The Serbian City Novi Sad, which will be the European Capital of Culture in 2021, holds the title European Youth Capital this year.

As part of Bodø's commitment to young people, a dialogue with both Maribor and Novi Sad has been established, with the aim of both learning from their experiences as EYC, and establishing a platform for collaboration and exchanging programmes between the three cities.

Bodø2024 wants, together with Maribor and Novi Sad, to adopt the intention behind the European Youth Capital title, namely to develop new ideas, prepare and implement innovative projects, with regard to active participation of young people in society, and through policies, initiatives and activities.

Maribor and Novi Sad have developed their cities in the direction of becoming youth friendly. Bodø has the same objectives for young people, which are to improve the quality of life, to develop their potential, to evolve and implement their ideas, and to foster youth participation in decision-making processes at the local level, and thereby contribute to a facilitated development of the local community based on the values of solidarity and non-discrimination.

In view of the shared goals regarding young people, Bodø, Maribor and Novi Sad have a solid foundation for developing a fruitful collaboration. We have a common intention of working out exiting projects in the years to come.

Capacity Building Programme

Another of our key priorities is capacity building across the cultural sector, both in the city of Bodø and across the county of Nordland.

The four C's

Our cultural assets are distributed across our region, and we are committed to strengthening the cultural landscape of the North. We believe that people will have new and more demanding expectations for cultural productions in the years after 2024, requiring higher quality and bigger productions from our cultural institutions.

Our capacity building programme consists of four C's:

- (I) Competency (skills to survive and thrive)
- (II) Connections (domestic and international cooperation, crossover cooperation)
- (III) Culture (shared history and values)
- (IV) Character (personal growth, resilience)

Our programme will begin by initiating a capacity building audit during late 2020 to evaluate specific needs of the sector as a whole. This will enable us to establish a programme of action learning across the cultural sector from 2021 onwards, simultaneously following up all initiatives through our artistic programme and outreach activities.

Competency contains cultural development and capacity building in institutions, among artists, in the cultural industry, and among young people. The latter through our Cultural Schoolbag and Newton projects. Our geography is challenging, but we are used to it. We also want to try innovative methods such as webinars and even think about a "Culture Roadshow" – an ambition which sounds difficult but could be achievable if we were to find a sponsor to support this type of programme. The model for organisational cooperation ("the lending model") between Bodø2024 and the municipality and the county will ensure that the competence remains in the region after the ECoC year, and that the unique experience does not disappear.

In terms of **connections**, our capacity will develop through how our regional institutions cooperate, with each other and with capacities from Europe. We also need to emphasise, monitor and encourage cooperation between professionals and amateurs, contrasting art expressions, dissimilar communities and people, and between the urban and rural areas in our region.

And when it comes to **culture**; is it possible to make one common European Cultural identity through a European Cultural Capital commitment? Probably not – but we can develop knowledge, respect and mutual understanding for the diversity of cultural expressions in Europe. Through our different projects, cultural and historical knowledge will be exchanged and challenged, and we will to a larger degree come close to what could be termed a common European culture.

In terms of personal development – **character** – we want every member of our cultural workforce to reflect upon their own participation in the programme. The artistic director has a special responsibility to address this reflection during the preparation for the capital year and the capital year itself. As part of this personal development we will ask them to tackle two situations between now and 2024 which take them out of their normal comfort zone, to build resilience and self-confidence. Ideally, at least one would involve more intercultural learning with an international focus.

Infrastructural capacity

When NATO and the Norwegian Military Airforce leave our city, 3,400 acres of land will be freed up for urban development. Through Bodø2024, we will make sure that cultural, living, smart and sustainable development will be the driving force of our city transition. We will explore the possibility of transforming our old military administrative buildings in to brand new artist-driven societies, where new art can be made, cross over productions can evolve, and where culture is the heart of the new part of the city in 2024. Our aim is also to make sure that the existing terminal building will turn into a Port of Culture, with co-working spaces, office and gallery space, performance spaces as well as an exhibition gallery for contemporary visual art, currently missing in our city. Both the terminal building and the military administrative buildings could become a creative, cultural links between the new and the current city, as well as between the "before" and the "after".

Conference programme: Talk2024/Snakk2024

Over the last few years, Bodø has acquired experience in hosting large conferences. Being a University City and regional capital, there are always people coming and going for meetings and seminars. Bodø2024 has important issues to put on the agenda, and we will create a few important international conferences. Our strategy is to connect our international conference programme to each of the main programme seasons.

HERE COMES THE SUN:

Cultural, Social and Smart City development

To create a viable city, flourishing cultural life is of the greatest importance – not only as a separate sector with its own activities, but also as an energising and creative drive in the city development. In collaboration with the conference described in Project67, the first conference of the year will set the tone for our ECoC year. Forward-thinking, progressive and challenging ideas, and cultural, social and smart development, of course in the light of our own New Airport – New City development project.

SPRING OPTIMISM:

Ecological economy – one of the answers to the climate and resource challenges

Even we are curious about the results of our plan to build an ecological economic model for Bodø2024. How we can merge this with other cultural institutions, and its connections to education plans for young people. Together

with Nord University and other forward-leaning international research institutions, this conference will put the ecological and circular economic thinking in a broader perspective, aiming to challenge the very core of our economic system, in a cultural perspective.

High North Dialogue

Since 2007, the High North Dialogue conference series has brought together Arctic leaders – present and future – to discuss the different dimensions of the changes taking place in the Arctic. The purpose of the conference is to articulate common challenges, discuss similarities and find the best practice in and for the Arctic. The conference has so far been hosted by High North Centre at Nord University and gathers all those who are interested in the development of the North, including politicians and bureaucrats from the Arctic states, industrial leaders, NGOs, academics, and representatives from the indigenous people of the Arctic.

In 2024, High North Dialogue will focus on Culture and Cultural development in the Arctic, in an exclusive collaboration with Bodø2024.

MIDSUMMER MADNESS:

Northern Expo

Midsummer Madness is about cutting loose and enjoying the madness of sunlight 24/7 in a short, intense summer. It's almost like we become a different kind of people this time of year. More outgoing, open, and impulsive. A perfect fit for jazz, in other words.

The North Norwegian Jazz Centre (NNJS) is a regional production, dissemination and knowledge

centre for jazz in the three northern counties of Norway, and member of the Europe Jazz Network, currently counting 123 European member organisations.

It's not just jazz, though. In 2018, NNJS was one of the main stake holders when RYK (Network of Music Business Development in Northern Norway) arranged the inaugural Northern Expo in Svalbard, presenting the music scene of the North to the European music industry. In the summer of 2024, we bring Northern Expo to Nordland; Europe is invited to meet the best up-and-coming names in some of our most spectacular natural surroundings. We'll make sure they leave nothing but footprints.

AUTUMN STORMS: The Culture of Freedom (ICORN)

Autumn Storms is our season for addressing the most difficult topics of our time. We are sure this season will inspire great and substantial art, but it's also important to meet and talk. We are already seeing the contours of an interesting network in the project Arts of Democracy, and we will work with ICORN to develop a major conference which brings together the connected topics of artistic and cultural freedom and migration. After all, how can you be free when your culture is not recognised in your new homeland? Or when language or lack of money becomes an obstacle to being truly free? The conference will help us develop and explore solutions to the challenges raised by our new settlers in the Outreach chapter, as well as share best practice in supporting artistic and cultural freedom from great speakers connected with ICORN and its participating cities. We also introduced Pieces of peace as part of our Arts of Democracy project – which also will have its part in this conference.

ARCTIC LIGHTS: ARCTICulation – One Key to the Future

We will bring everything together in the conference ARCTICulation – One Key to the Future. Nothing ends with this conference, though. We shortly sum up the lessons of our year, but mainly set the cultural context and prepare the ARCTICulation of our future.

The Arctic is important to Europe. More important than most tend to realise. The importance will probably increase in the foreseeable future, as climate change is not under control and the geopolitical situation is tense. By the end of 2024, we have had five years of dialogue and close collaboration with continental Europe, and we believe our ARCTICulation will have developed important knowledge to share with the ECoC family and the rest of Europe.

The conference will also unveil our "One Key to the Future" sculpture, a visual monument of our future.

OUT OF SEASON: Young voices conference

Young people in Bodø and Nordland will conceive, design and deliver their own ECoC Youth conference, within the well-developed Bodø model of youth involvement and collaboration. Young people will be in charge of programming and production. Bodø2024 will support and fund. By accepting and encouraging what our youth representatives envision for their conference we will allow our own views and values to be challenged. There may be controversy, but our experience is that empowering young people and letting them make real decisions is the best way to develop the next generation of democratic leaders. However, they most likely will change the title we made for this conference. And we will leave it up to them to find the best time of the year to hold it – depending on how their chosen conference topic fits into the seasonal programme.

Events and activities will be chosen based on artistic quality.



BODØFESTIVALEN
Dama Di
Bodø

In the process of developing our bid, we have made an effort to involve a wide range of artists, producers, organisations, and institutions. We strongly believe in making Bodø2024 relevant to those who make up our current production base. The success of Bodø2024 is closely connected to the success of Nordland's current culture carriers.

In meetings and workshops throughout the final bid process, we always made sure Q7 was on the agenda. A common answer to this question was "through democratic process". Democracy, transparency, and pragmatism are important values among artists and producers as well as the rest of our society. We will search for a strong and progressive artistic leader that will be given artistic freedom, but it is also important for us to be honest and open about Norwegian tradition and culture of leadership and managing public projects. The artistic director of Bodø2024 will be expected to create and curate a ground-breaking and bar-raising programme that also ensures

Choosing further events for Bodø2024



geographical coverage of the whole region, commitment to the outreach dimension and true capacity building of both audience and production base.

Events and activities will be chosen based on artistic quality, with the artistic director having control and artistic freedom. In accordance with the professional artists and cultural organisations of Nordland, we will make sure the competition for becoming artistic director of Bodø2024 includes ability and willingness to contribute to reaching the strategic goals and key priorities.

Having nature as our “director” opens the stage for some spectacular meetings.

Our cultural programme is developed around the **Pulse** of the sun and our environment. This idea is based on our pre-selection bid, but through further development, including closer work with local artists, we see new perspectives and possibilities. The structure described in the programme chapter has in itself inspired new interpretations of traditional ideas, creating new concepts and expressions. More than anything, we see how this process is transforming our way of thought – ideas are challenged, and traditions reviewed in the light of our time’s challenges. This is how a light festival becomes a climate change comment in darkness. A dance project is about everyone but dancers and exceptional concerts are performed without an audience.

Having nature and our environment as our “director” opens the stage for some spectacular meetings. We are not afraid of finding new and experimental expressions of arts and culture. Our environment and the decentralisation of our cultural venues over a large area have always inspired us to do so. We want to build on local initiatives around our region, where people go through great struggles to make everything and anything a venue for cultural happenings; opera in fish storerooms, cafés in silos, theatre in military bunkers, or mountain hikes on live television. The Sami history and identity is an important part of our cultural heritage. Not just in a local perspective, but for large parts of northern

Europe. Bodø, Nordland, and Norway as a whole have in recent years had an increasing focus on the Sami presence in both history and society today. Through an ever-increasing attention to traditional place names, everyday visibility and the creation of arenas for sharing knowledge and speaking Sami languages, we are creating forums for openness about history, identity, and experiences. We still have a long way to go, but it is evident that knowledge is increasing awareness, respect, and tolerance, and the dialogues initiated through this bidding process has been another step in the right direction.

The Sami story is a story characterised by oppression and stigma, but also resilience. When we are currently opening up this realm, different stories appear. Oppression and stigmatisation are burdens for the entire population, both the oppressed and the society altogether. As the past few decades are characterised by ever-greater acceptance, recognition, and freedom for all, we are now finding ways to cope and heal together. We believe Bodø2024 can become a catalyst for this process, at the same time creating great cultural content.

Culture and identity are dynamic proportions that are created and recreated while living life and in our day-to-day encounters with other people. For minorities especially, this becomes a reinforced challenge – being advocates for a culture that has

Combining local cultural heritage and traditional culture with new, innovative and experimental cultural forms



been, and is still, under pressure often creates a strong urge to preserve the culture, with the danger of freezing it and causing limitations on both individual and structural level. The fear of losing or diluting something is ever-present. However, simultaneously, as innovation is a fundamental human trait, within this challenge is also a latent opportunity to both preserve and restore, carry on and create something new. This is the right time and a unique opportunity to both make visible and at the same time shape our future.

In our programme we intertwine nature and culture (e.g. *Wind in your Hair, European Cabins of Culture, Weather or not*), traditional industries with art (e.g. *Via Querinissima, Feeding Europe*), traditional art forms and our local cultural heritage with new technologies (e.g. *Ságastit2024, Nordland by Light, Project67*). Traditional cultural activities of Nordland, which people are keen to share in the programme, take on new forms and expressions. Like when the traditional Sami song style yoik meets Norwegian folk singing and classical music tradition (*ARCTICulations of faith*), or when historic theatre and stories from World War II are included in your train ticket (*War Travels*).

The Pulse of our ARCTICulation will keep beating in the coming years, and more content is to be developed. For example, traditional craftsmanship

is an important part of the Nordland culture, and we know the Jekt Trade Museum opened in June 2019 will be an important collaborator in discovering European links in this field, maybe as part of the *Via Querinissima* project.

For the young generation, e-sports is a rapidly expanding activity. Several big organisations, including the regional sports confederation and top sports clubs, are making serious efforts to develop the e-sports scene. By 2024, we will most likely have a well organised, non-commercial, safe and competitive e-sports culture in Nordland. Maybe we should join up with Austria and Estonia for a friendly, but seriously important ECoC Online E-Sports Championship?

When fishermen and workers from the fish factory sing in the choir for the opera about Querini’s involuntary trip to the north, when moose and reindeer are combined with our migrants’ cuisines from Bulgaria and Syria, when landscapes are turned to Virtual Reality Music before your eyes and ears and when dance with fellow Europeans in digital concerts and platforms – then we know we have successfully managed to marry our cultural heritage to the 21st century and to open our doors to the here and now.



KAVIAR FACTORY
Contemporary Art Gallery
Henningsvær



Our work is not over. This programme will challenge all of us.

During the pre-selection phase the city involved artists and representatives from a wide range of cultural organizations in a competent, dynamic and challenging working group. That group was fundamental to the conception of the initial cultural programme. Organisations from the rest of Nordland county as well as cultural institutions and artists were also involved in a wide range of meetings and workshops.

Our main objective in the first phase was to capture the core of our Nordland culture, making sure we had a good foundation for the further development of the programme. Norwegians expect democracy, transparency and involvement. This is especially true for culture projects, where everyone can and should feel ownership. Our artists and producers are ready to contribute, voicing their ideas and opinions.

In the process of developing this final programme, we have invested even more time in meeting people from the culture sector. During winter/spring 2019, all major cities of Nordland have been visited by the Bodø bidding team. The cities have helped both with facilitating workshops and with inviting who they view as key artists and cultural operators in their area.

We believe that the depth of this engagement has been reflected in equal measure in the depth of the programme and the commitment of our cultural

operators. Our work is not over. This programme will challenge all of us. We are ready for that, and we still have work to do in connecting with the people who are still not attending cultural events. The development of the pre-selection application revealed some weak spots in the communication with the cultural sector. For different reasons, we were not always connecting the way we think we should.

Nevertheless, we feel we are learning fast. During the preselection phase, Bodø received criticism for not sufficiently involving the professional visual artist organisations of Nordland. To be honest, rightfully so. The first phase was based more on our cultural institutions, and in Bodø's case that means music gets strong representation, while e.g. theatre and visual arts are not as prominent. For the final bid, we have made an effort to get the most out of the bidding process. Through a positive dialogue with the visual artist organisations we have completed three different "pilot projects", as examples of what may come.

The three projects were a photo project for the final bid book, a two-day workshop between the professional artists organisations and the Bodø2024 bidding team, and a call for art sketches and concepts.

The photo project is commissioned according to the dialogue with the professional artists.

Involvement of local artists and cultural organisations in the 2024 programme



Marianne Bjørnmyr and Dan Mariner moved from London to Bodø in 2016. Together they run Atelier NØUA, an artist-driven studio and arena for photo as contemporary art in Bodø city centre. During 2019, they travelled all over Nordland to interpret ARCTICulation from a photographers perspective – following the routes of Nordland county's new public transportation ticket concept Travel Pass Nordland.

Early May 2019 the bidding team and the two professional artists organisations met for a two-day workshop. With the rare luxury of time at hand, we had the opportunity to share thoughts and perspectives on Bodø as a potential European Capital of Culture. In addition to great input for the bid, we believe we came a long way in improving communication and understanding. In that regard, the bidding process already has a legacy of its own.

Finally, the dialogue with the artist organisations resulted in a call for art concepts and sketches for the bid book itself. Because of the limited time frame of the bidding project, the artists preferred this solution. The contributions were evaluated by a professional jury, consisting of representatives from the North Norwegian Art Centre, Nordland County, Nord University and South-Troms Museum. Two winning concepts/sketches are part of the bidding programme.



→
CECILIE HAALAND
Visual Artist
Henningsvær



Through mapping, workshops, discussions and presentations, a majority of Nordland's potential stake holders are already onboard, ready to begin the journey.

External producers

Our plans include different forms of collaborations. A number of our projects depend on external project owners and producers. Some of these are in the programme as a result of the bidding process – highly competent artists and producers have been part of the discussions and workshops, and their inspiration is our fuel. **Nordland Teater** and **Årjelhsaemien teatere** are good examples in this category. They possess a combination of impressive European networks, experience in international coproducing, experience from other EU programmes, and a confident approach to learning about and responding to a concept involving a lot of different interests and concerns.

Coproducers

A number of projects in our programme will be developed in cooperation with producers outside of the Bodø2024 staff. This is both a need and a strategy; cooperating and exposing yourself to new ideas and ideals is a central part of building our own capacity.

There will be a long list of interesting Bodø2024 coproducers. Some examples are chosen among those who have contributed in the bidding process.

Bodø Biennial is a dialogical art project based on visual and performing arts. For 2024, Bodø Biennial has expressed ambitions of becoming a lighthouse of culture in the north, and developing the professional dance and art base of Bodø. The biennial will be an arena of interdisciplinary collaborations and an attractive meeting point for both artists and audience. This comprehensive and progressive idea is just what we need to really break new ground. Bodø Biennial aims to improve the position of art itself as an important factor in building identity and development, and to make Northern Norway an engaging scene for artists and creative fields. In the coming years, through our ECoC project, Bodø Biennial will become a platform for developing new networks, for seminars and debates and obviously for creating great art that can reach out to new audiences.

Nordland Music festival is an important coproducer due to their experience and international networks within classical and traditional music, but also for topics like audience development, volunteering, and programming. Selling some 25 000 tickets every year, the festival is one of the largest in the north. The European modus is already present, as the festival was rewarded the EFFE Label for Remarkable European arts festivals 2019-2020.

Concrete examples of local artists and cultural organisations in the 2024 programme



Local artists

Our bidding programme presents a selection of platforms and concepts that will develop content as the Bodø2024 organisation and its artistic director start to operate. A lot of this content will be developed by local artists, in collaboration with their European colleagues. Recruiting the best artists for the projects could be done by cooperating with the different organisations. Music festivals like Parken, Bodøfestivalen, and Smeltingen know the local pop and rock scene better than anyone. Bodø Jazz Open and North Norwegian Jazz Centre will know who's hot when 2024 is approaching. For visual art, organisations like The Association of North Norwegian Visual Artists and Lofoten International Art Festival have the whole picture.

The same goes for all the arts. These are just examples. Culture professionals and artists in Norway are generally well organised, and the artistic director of Bodø can and should consult the organizations when getting to know the vast production base of Nordland.

LOCAL ARTISTS



- Ane Øveraas
- Anette Figenschou
- Are Andreassen
- Arran Sami Centre
- Association of North Norwegian Visual Artists
- Birgitte Strid
- Bodø Biennial
- Bodø Cathedral
- Bodø Jazz Open
- Bodø Norwegian-Russian Foundation
- Bodø Polish-Norwegian Foundation
- Cecilia Persson
- Cellolyd
- Church Music Nord
- Dan Mariner
- Gøran Moya
- Gro Bergrabb
- Hamsun Centre
- Hege Gundersen
- Jan Gunnar Hoff
- Kaleidoscope
- Kartellet
- Kjerringøy Land Art Biennial
- Lisa Isabel Holstad
- Lofoten Int Art Festival
- Lofoten Int Chamber Music Festival
- Maria Kittilsen
- Marianne Bjørnmyr
- Márkomeannu festival
- Nordland Music Festival
- Nordland National Parc Centre
- Nordland Theatre
- North Norwegian Art Centre
- North Norwegian Jazz Centre
- Norwegian Aviation Museum
- Parken Festival
- Per Theodor Tørrissen
- Petter Dass Museum
- Re
- Sami youth organisation
- Stormen Concert Hall
- Stormen Library
- The North Norwegian Art Centre
- UpNorth
- Årjelhsaemien Theatre

The Norwegian National Touring Theatre

Although not a regional owned operator, it is still Norway's biggest regional theatre institution, and the National Touring Theatre is of great regional cultural importance in Norway. It is a governmental national theatre company, owned by the Norwegian cultural ministry. It was founded in 1948, and its purpose is to heighten the knowledge of high-quality dramatic culture all over Norway. Every year they send two different big productions out on the roads of Norway, meeting people where they are instead of waiting for them to come to the national theatre.

Bodø2024 and the Norwegian National Touring Theatre have signed a letter of intent, where we agreed that one of the National Touring Theatre's 2024 road trips will be produced to be a part of the concept and themes of the Cultural Capital in Bodø. This way, all small cities in Norway on the tour plan of that production will be able to take part in our cultural programme in their own home town. This will expand our possibility to reach the entire country extensively, and we are very proud to present the intentions.



KJERRINGØY
LAND ART BIENNALE
Kjerringøy

3. European dimension

We want Bodø2024 to be at the vanguard of a successful European response to climate change.

As the Spanish philosopher and poet George Santayana puts it:

“Those who cannot remember the past are condemned to repeat it”.

A timely reminder to us now when the tectonic plates of the political world seem to have shifted. Dialogues of interculturalism and shared heritage which we once took for granted seem to have been replaced by dialogues of division and self-interest. Yet despite this, major events and anniversaries of historical significance can make us stop and think.

In June 2019, the 75th anniversary of the D-Day Landings was celebrated, and 16 countries signed a D-Day Proclamation to ensure the horrors of World War II are not repeated: *“We commit to working constructively as friends and allies to find common ground where we have differences of opinion and to work together to resolve international tensions peacefully”.*

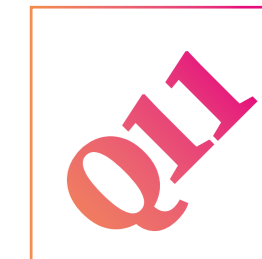
Although in some ways symbolic, the sentiments also serve as a reminder of the values which bind free nations together. Values which seem under threat until the commemoration of unimaginable

bravery in the fight for freedom leads us to remember that working together is ultimately more productive than division and enmity.

It is important to turn the tide. To use shared history and cultural heritage to create new understanding and dialogue between us. As families, as cities, as nations, and as Europe. We are so much better when we pull together to address life’s big challenges. And we genuinely believe that our three artistic themes connect with what we consider big challenges and possibilities for today’s Europe. With our projects, we will offer opportunities for dialogue, for two-way learning and to find new solutions.

Art of Nature is about exploring art in and from and Arctic perspective. It builds on the idea of being one with nature and the environment. Our region is a region which is as much in the firing line of climate change and a sustainable development in the Arctic, as Bodø was in the firing line of the nuclear missiles during the cold war. We are warming faster than any region in the world and this is projected to continue. This is quite literally a global issue. Many of Europe’s excesses of consumption have a direct impact on

a/b
Promoting cultural diversity
and highlighting common
aspects of European
culture



a way of life that for more than 10,000 years was the basis of existence for humans living in close connection with their environment and a coastal culture.

We want Bodø2024 to be at the vanguard of a successful European response to climate change. Our vision is to become the most environmentally sustainable ECoC ever. There will be no plastic products for single use and recycling facilities will of course be provided for all events. In order to reduce carbon footprint, public transport and electric vehicles will be used as a main transport option for big events. We even want some of our projects and festivals to develop a plan to eliminate waste and CO2 emissions completely, like some of the most forward-thinking festivals in Europe do. The idea of Join2024 and Ecological economy is the basis of this development.

We have also made great connections with fellow candidates who are equally passionate about their challenged environments in beautiful parts of Estonia and Austria. Bodø City Council has already adopted a new Environment and Energy plan 2019-2031 with a goal to reduce the municipality’s greenhouse gas emissions by 60 percent.

The Sami attitude towards nature is based upon the virtue of “leave no trace”. In the last few decades, traditional, indigenous, and local knowledge has increasingly highlighted the discourse on climate challenges and the changes in our environment. In the Sami tradition, knowledge about nature, sustainability and nature’s behaviour, often linked to nature’s spirituality, has been passed down orally through generations, through stories, music, legends and folklore. We are looking forward to sharing this knowledge and these cultural expressions with our European audience and friends.

Through our projects, artist who have never visited the Arctic before, will be invited to create new art together with us. Feeling the Arctic wind, observing the Arctic lights, experiencing an autumn storm. They will understand the art of nature. And after their visit, and far from nature expressions, maybe they will find new inspirations, motives, stories, bringing the Arctic art of nature, and the understanding of why nature is such a big part of our life, to the rest of Europe.

Fish and Ships is about history and heritage and our connections with Europe. Regions like ours face other huge challenges. The duality of proximity and distance has been a vital part of life in the Arctic periphery of Europe. Through trade and migration, the seafarers of the north have over time been closely connected with the dominant centres of Europe, giving the region a specific European appearance.

It is highly modern and influenced by its traditions, and at the same time rooted in the traditions of the specific Arctic narrative of the Vikings, through the indigenous Sami culture, the fish trade through the Hansa period, the

struggle of existence of the fish-farmers and the pioneers of the modern age with its tradesmen, industrialists and workers. In this narrative, the struggle for existence in a harsh environment and a rough climate has been a leitmotif. Like in other parts of Europe, these regions have gone through comprehensive improvements of life. In the future, the attainment of objectives is not a given.

History, cultural heritage and contemporary culture is central to helping us understand these challenges and to make everyday life meaningful and able to thrive in the longer term. They form the “glue” and values that hold Europe together. Undoubtedly, these values are threatened these days – so we really need the glue that a shared understanding of culture brings.

In terms of intercultural dialogue there is much for us to learn. We need to learn to facilitate better dialogues with other communities. Bodø has become more multi-ethnic, and today around ten percent of our community come from outside of Norway. Our artistic programme reflects our need to find ways (in partnership with other ECoC partners) to make our current society more welcoming and open to those who come here from “outside” – ways to be more diverse, and more cosmopolitan.

As the first cultural capital in the Arctic, Bodø will collaborate fully with the entire Arctic region and the Sámi Parliament. We who live here have majority and minority cultures that have laid the foundation for the society we have today. Through Bodø2024 we will amplify our European history and heritage, and renew our connections and create new ones, and our youngsters will be conscious of their European traditions and history.

And finally – our programme line **Transition**. Transition is about a good life, building a better future. A future which for many of us seems shrouded in uncertainty and, if we are honest, more than a little worry. At the moment, here in Bodø and Nordland, the worrying is in part about the rural exodus which threatens our very future.

The other challenge we see is the evidence of a comparative failure across Europe (and the world) to deal effectively with the consequences of re-industrialisation and its impact on the psychological and political mood in many former industrial strongholds. We talk about the cultural, smart and living city and the power of technology, but it is challenging to be smart enough to work through the implications for jobs, skills, and for the meaning of life. The continuous improvement in life changes and economic growth that we took for granted are no longer a given. Our trust in media and news are declining, and democracies are not as democratic as they should be.

We want to connect the Arctic and the voice of young people (and other groups) with cultural innovation and excellence in a European dimension, through Bodø2024. Bodø2024 and its events will create a cultural hotspot in the Arctic and the Barents region. A place where difficult topics can be discussed. A place that will attract more young people, making our future so much brighter.



NORDLAND MUSIC FESTIVAL
Arctic Philharmonic and TNT Pyro
August 2019, Bodø



International collaboration is woven into our planning, and the ambition is to create long-standing relationships with European artists and institutions.



Port of Bodø

We will build strategic relations between cities, regions, and cultural institutions. The institutions and operators are committed to inviting or developing exchange programmes with European relations, artists, institutions, etc. The notion of European cultural diversity is inherent in our programme concept, and our aim is to create a vast and unique mix of local and international collaborators which will define our programme in a multitude of projects.

The cultural institutions of Nordland have been active on the European stage for a long time, and there is no doubt that a vigorous cultural exchange is still active. This means we will be building on the strong cultural connections we already have, bringing Europe's artists to work with local artists in an inspiring land and seascape, exposing ourselves to new ideas, new perspectives on our culture from the perspective of other Europeans. Helping our young people realise that the cultural road can lead to the North, rather than being a track from it.

We also see the status as European Capital of Culture as an opportunity to expand and reinforce cultural exchange between the cultural institutions in Nordland and their international relations and collaborators. International collaboration is woven into our planning, and the ambition is to create long-standing relationships with European artists and institutions.

c/d

Featuring and naming
European artists,
cooperation and
partnerships



Bodø2024 has also entered into dialogue with the city of Magdeburg. Just like Bodø, Magdeburg deals strongly with the topics of civil rights and civil emancipation. We are both putting forward the question of how democracy, mutual respect, and understanding work – not only on a local level, but also on a European one. Our project Arts of Democracy is closely related to Magdeburg's work with and interpretation of human rights.

Each project in our cultural programme has local, national and international artists. Below is a taste of some of the main collaborations. We have concrete arrangements with the following international artists so far, knowing the list will grow tremendously as the programme itself develops:

Ben Mervis,
Arlene Stein,
Maarten Mostert,
Davide Sapienza,
Hannu Huhtamo,
Art Scape Sweden,
UPE art,
Stiftung Berlin Mauer,
Walk the Plank,
Tim Steiner,
Alexis K Johnson,
Isabel Lagos

The following is our international relations with institutions where agreements are signed as part of the ECoC bid, and where there are intentions to work out exciting joint projects.

Nordland Theatre has already signed agreements with several European ensembles for cooperation in 2024. **The Winter Light Festival** will in 2024 have a European focus, and the following ensembles, theatres and institutions will all attend the festival: **Sala Baratzá** (Spain), **Jing Hong Okorn-Kuo** (Austria), **Teatr Figur** (Poland), **Play Productions** (The Netherlands), **Plexus Polaire** (France), **Ex Voto à la lune** (France), and the opera **Traffick**, a coproduction between **Nordland Theatre**, **Royal Opera House** and **Mahogany Opera** (UK).

Several **Sami institutions** and organisations in Nordland, such as **Åarjelhsaemien Teatere/ South Sami Theatre**, **Várdobaiki Sami Center**, and the festivals **Márkomeannu** in Nordland and **Riddu Riddu** in the neighbouring county **Troms**, all have broad collaboration with similar actors in many countries. All of them wish to enter into agreements on specific projects with their international collaborators in 2024. Additionally, Bodø2024 is in dialogue with **The Sami Parliament** on international indigenous peoples' cooperation. Our intention is to work out exciting projects in 2024.

Bodø Biennale, which is owned by **Baredans** (Bodø Arena for Dance) and **Se Kunst i Nord-Norge** (Look at Art in the North of Norway), is invited to **Coast Contemporary** in October 2019 with the opportunity to present possible collaborative projects to an extensive network of international artists and institutions. Among others, **B. Motion Operaestate Festival Veneto** (IT) and **Thomas Schaupp**, Berlin (DE), are their international partners, and it will be natural to invite them to joint projects in 2024.

The Norwegian Centre for Arts and Culture in Education is a resource centre whose goal is to strengthen work in art and culture subjects in primary and secondary education. The centre actively participates in international networks that carry out projects and research on art and culture in schools.

Vegaøyan World Heritage is member of the network **Nordic World Heritage** (NWH) and **European World Heritage Associations**. They meet annually and develop joint projects with topics like *Models of sustainable tourism and Sustainability and Management of World Heritage*. Vegaøyan World Heritage also participate in collaborative **clusters** in the North Atlantic (Faroe Islands, Greenland, Northern Norway and East Iceland), focusing on agriculture and tourism.

Participation Design Agency (PDA) has already signed letters of intent for potential 2024 projects within interactive fiction, which will be concretely developed after Bodø is designated the status of European Capital of Culture. PDA works closely with artists in several countries, including Sweden, Poland, Denmark, Spain and Tunisia.

Nordnorsk Jazzsenter / Bodø Jazz Open are both internationally oriented, collaborating with an impressive number of managements, festivals, musicians, etc. Nationally, they co-operate with all the major jazz festivals, and internationally with, among others, the following managements: **Bremme & Hohensee** (Germany), **GLP** (Austria), **Bella Concerts GmbH** (Austria), **Low Speak Musik** (UK), **UmaProductions** (Denmark), **Stapleford Artists/Matt Fripp** (UK), **Nova Concerts International** (France), **Saudades Tournée GmbH** (Austria) etc. The international dimension will be even further developed in 2024.

Open Minds, Warm Hearts, Cool Place.

We Northerners are known for our open minds and warm hearts. We are a peaceful people. We welcome newcomers and visitors. With lots of space we always have room for more. We take care of each other. We offer open and inclusive meeting places. When people come here, they will receive an unforgettable welcome. But we need to get people here. We know that.

Our strategy is to create experiences for all types of visitors in a safe, friendly and welcoming atmosphere. **Open Minds. Warm Hearts. Cool Place.**

Some of Europe's most beautiful "natural cathedrals" are found amidst our spectacular and sublime natural and agricultural landscapes. These will be employed as arenas for several of our projects, and will meet the demand for memorable and authentic cultural experiences.

We genuinely believe that our Bodø2024 programme will provide enough innovative culture to transform our reputation. For the Arctic to be seen as **Cool not Cold**. A combination of nature experiences with spectacular cultural events are bound to attract many more to make a trip beyond the Arctic Circle.

Our attraction strategy is about showing that the proof is in the pudding. Meaning that the content and experiences will match – or exceed

– expectations connected to this European and international scale project. At the same time combining our local flair, nature, produce and people to create deep and lasting experiences – for us and for our visitors.

We will present events that focus on the talents of European artists, and on European artistic co-productions and cultural collaborations. European themes and issues are a huge part of the programme, also with the intention to identify and celebrate aspects of European history, identity, and heritage.

Here Comes the Sun, our opening ceremony, will combine a spectacular programme with a fascinating natural event of the sun coming back to Nordland after months of semi-darkness.

The Sami connection that we intend to show in a variety of projects will give a broad European audience the chance to make an encounter with Sami culture. And we know that the combination of Midsummer in the Arctic and the evocative attraction of Norse and Sami mythology in *Midsummer Mythology* will be a massive draw.

Great experiences between a nice refreshing ocean spray or a glorious walk in the midnight sun plus top-notch European visual art await the adventurous who come to explore our shoreline project *Wind in your Hair*. Together with European

Strategy to attract the
interest of a broad
European and international
public



partners we are going to explore the relations to world-famous writer Knut Hamsun as well as making Petter Dass finally accessible to a European and international audience through our project *Living by the World's End*. The project Arctic Food, Norwegian traditions and their new combinations with cuisines from all over the world will invite visitors to take a bite out of the Arctic, so to speak.

Bodø2024 will, together with ICORN, develop the project *Arts of Democracy*. All the participating cities are invited to develop their own interpretation of freedom in their respective cities. Through dialogue with our personal contacts in all of the cities, who express desire and willingness to participate as partners in the project, we will develop this very exciting and important project that truly meets a burning issue in Europe now, where nations are ridden by populism and xenophobia. We encourage everyone to actively involve their persecuted writers and artists.

As described earlier, we do see the duality of talking about sustainability and at the same time wishing more tourists welcome to Nordland. Our tourism office, Visit Bodø, promotes our region on the strength of the unique connection between culture and nature, and our plans to transform the quality and impact of our cultural offer. They are currently working to certify Bodø as a sustainable destination, which will help the industry make

good choices daily that will reduce both waste and pollution. In addition, they work together with the cultural institutions in the region to make culture in itself the "reason to go" to Bodø, finding the cultural tourist – the "cultourist". This will in a good way prepare our institutions to welcome a broader international audience, and help us attract the cultourists, who evidently stay longer and spend more money on cultural activities when they visit us.

You approach the town quite slowly from the water

As the dawn arrives and bids the night farewell.

You will feel the cold and hunger in your spirit

As you see the church tower mirrored in the swell.

You will sail around the cliff and watch the sun rise

Shining light upon the high and sleepy hill,

As the town awakes, washed in light and shadow

While the other towns still sleep so dark and still.

Lyrics: Ola Bremnes/Kari Bremnes.
Translation by Declan Sinnott/ K. Bremnes

→
THE HARBOR
Contrasts
Bodø



The process of getting to know our fellow candidate cities has been an exciting part of developing this application.

In the early phase of establishing the Bodø2024 bidding project, study trips to Umeå, Århus, Matera, Stavanger and Liverpool helped set our course. All cities have been open and welcoming, and willing to share their ECoC stories. We have acquired knowledge and made new friends and networks at ECoC conferences in Valletta and Kaunas, and had official visits to Novi Sad.

Delegations from the Bodø bidding team have also attended opening ceremonies in Valletta, Leeuwarden, Plovdiv, and Matera. Engaging with other European Capitals of Culture – observing, discussing, and learning – has been crucial to developing our own vision of the first Arctic ECoC. In addition to this, one of our engaged Bodø youth representatives have participated in the volunteering project of Timisoara2021 during the summer of 2019.

We have already mentioned the 14 former capitals who are involved in ICORN. We have established an exciting collaboration with Maribor and Novi Sad on projects in connection with their status as Youth Capitals of Europe. We have also established intentions to cooperate with former, present and future European Capitals of Culture such as Wrocław, Mons, Plovdiv, Matera, Esch and Kaunas, about a tournament for people with disabilities in 2024.

The process of getting to know our fellow candidate cities has been an exciting part of developing this application. It is no exaggeration to say this process is already widening our European dimension. Having culture and our common ECoC ambitions as a starting point for the dialogue opens up an interesting landscape of opportunities, where challenges and conflict are completely absent. The quote in the project Kaleidoscope feels like a perfect match:

“When different people and different cultures meet, what happens if we look for gold instead of dirt?”
(the foundation Fargespill)

In May 2018 we met the ECoC bidding teams of Narva and Tartu in a well-organised programme of presentations, guided tours and informal meetings. These days made a good foundation for further contact via video calls and emails. We have not been able to visit Austria, but the digital communication has been highly productive.

A number of projects in our bidding programme Pulse have confirmed partners in other candidate cities, or are connected with the candidate city bidding team.

Bodø2024 links with other European Capitals of Culture and candidates



The fact that Salzkammergut has a concept called “Salt.Water” and the area around Bodø is called “Salt-en” is a fascinating connection that needs to be explored further, and our shared mining history, and probably a shared mining culture, is ready to be excavated. It is an interesting field of culture, linked to the development of society and civil rights, and our discussions have touched on how creating a common project on this may contain some very interesting contemporary European topics. Working title: Have we lost our mines?

We have unfinished business with all candidates, and quite a few of these ideas are worth pursuing regardless of whether our candidates succeed. Some could make great Creative Europe projects, and as mentioned elsewhere in this bid, more European collaborations are part of our strategy.

We feel confident we will have new, different and important knowledge and experience to bring to the ECoC narrative, adding an Arctic perspective and a geopolitical dimension of increasing importance to Europe. And we have a solid foundation of high-quality institutions and organisations, ready to engage in our ECoC project. With the added European and ECoC-specific understanding from consulting over time, we are ready to begin ARCTICulating.

Bodø2024 partner cities



SAUNA PUB
Træna Artist in Residence
Træna



4. Outreach

Different connection to our region demands different approaches in our aim to include all.

During Phase 2 we have continued to meet with groups and individuals in order to build a broader audience for culture. We have placed even more emphasis on groups which currently are not as engaged with our cultural offer, and which are under-represented in the voluntary cultural organisations. These are primarily immigrant communities, senior citizens, people with disabilities, and children and young people.

During 2019 we focused on more intimate one-on-one or small group meetings – culture cafes – in order to allow people to make suggestions in more comfortable situations. This provided us with many suggestions and ideas that we would not have thought of ourselves.

10% of the population of Nordland are from immigrant cultures, representing approximately 200 different nationalities. The group comprises mainly migrant workers, students, refugees and people who have married Norwegians. It is a heterogeneous group, requiring imagination in the way we approached them. They have all different grounds for their cultural participation or absence. For example, migrant workers in a

permanent position at Nord University are more likely to participate in our cultural life than those in a temporary seasonal position. Refugees waiting for permanent stay in Norway will seldom be integrated and included, as the refugee inhabitants of Bodø do not have complete access to the Norwegian society. Different connection to our region demands different approaches in our aim to include all.

Likewise, senior citizens also belong to a very diverse group that will grow considerably in the coming years – particularly the eldest of them. And people with disabilities have different needs and views about their own idea of cultural engagement.

Several important common denominators came out of our different consultations. First and foremost, our different communities wish to contribute to 2024 with their own culture, not just consume the culture of the majority. This is particularly true of immigrants and senior citizens. Minority groups would like ethnic Norwegians to reach out to them and show interest in their culture. They do not want to just consume the traditional art

Involvement of our
local population and
civil society



and culture, but participate directly in different projects. In the 2024 build-up, our currently unengaged communities will be active participants in both planning and implementation. And in 2024 they will be performers, showcasing their culture and identity. They will be activated.

Our national and international students will be mobilised through a mobilisation plan in a cooperation between Nord university and their different student unions and Bodø2024, starting from 2021/2022.

We will continue to confer with all our inhabitants in Nordland, and we will continue developing the City Lab, making it the preferred meeting place to discuss Bodø2024 issues from now and all the way through the Cultural year. Our ambition is to also reach youth that are not taking part in organised activities.

On the next page, we have described in detail the involvement of the local population in this phase.

Meetings with formal civic bodies:

- Sami organisations and representatives in the county
- Nordland County Council for the elderly
- The County Council for people with disabilities
- Project-appointed reference group
- Arts Council Norway's meeting regarding immigrant culture
- Bodø Sports Council
- Bodø municipality's conference "Sport as an Arena for Integration".

Meetings with different nationalities:

People from Poland, Somalia, Russia, Turkey, and Eritrea.

Café Dialogues/workshops with:

- Senior citizens and their organisations. Individual meetings with retired politicians, people from organisations and individuals who have previously been active in cultural development
- The women's network Noor (women from ethnic minorities), where the municipality's forum for dialogue was also invited.

Coordination meetings:

- Interdepartmental immigration task force in Nordland county council
- A pilot project led by Norwegian People's Aid's language café (art) and by Tusenhjemmet (Jazz-in-pott and generation conference)
- Involving residents at the integration centre led by Bodø centre for adult education

Involvement of children and young people:

- Workshop in the Bodø municipality Youth Council
- Workshop in the Nordland county Youth Council
- Bodø children's city council (two representatives from each school in the municipality discussed proposals for specific activities in the ECoC year)
- Meetings about Cultural Schoolbag and with First Scandinavia

Involvement of students:

- Meeting about student mobilisation with the Head of Nord University

Open idea workshops:

- Suggestion meetings with organisations, institutions, and people in arts and culture
- Meetings with all nine regional centres in the country for cultural organisations and institutions
- Snakk 2024 (Speak2024). Four themed meetings in Bodø with open invitations for the public.

During our consultations, we have received more than 70 different ideas and initiatives for new and existing artistic outreach projects. Many of them directly influencing the cultural programme presented in earlier chapters, some of them presented as ideas here. And of course, a lot of ideas and wishes ready to inspire the further development of the ECoC year.

Culture needs to be Affordable, Accessible, Attractive. And given the feedback from our consultations, our fourth A has been added: Activating.

Building on our consultations, we have identified some of the reasons that some communities, especially those we need to engage more successfully, feel excluded from cultural participation. They are by no means a homogeneous group, but they have certain things in common, such as:

- Low incomes. This especially applies to immigrants, families with small children, single parents, and people on a minimum pension
- Spending money on cultural events is not a priority
- Many people have physical or mental disabilities or feel exclusion and loneliness
- It is challenging to attend cultural events, either due to a lack of public transportation or because the venues are not adapted to their needs
- They live far away from cultural places – Nordland covers a huge geographical area
- A lack of venues for them to gather and practise their culture
- They do not feel well informed about the cultural offerings available to them.

As a response to these bullet points comes our strategic framework from bid book one with the three A's. Culture needs to be Affordable, Accessible, Attractive. And given the feedback from our consultations, our fourth A has been added: Activating. The three first A's are all about making a facilitating programme, making people experience what we would develop anyway in our artistic programme. The fourth, and probably most important A, makes a new, connected and bigger society, where new communities participate in developing the artistic programme. They can make sure their own cultural expressions are included, which can result in new crossover expressions and experiences.

In 2024 more volunteers and active participants will be needed, and we want to prepare more citizens and new communities in Nordland and Bodø for the ECoC year by increasing the number of volunteers from untraditional communities, and improve their ownership, commitment, and involvement. New role models must be found, and volunteer organisations must be strengthened. This work will be led by our Volunteer Coordinator. We will develop new ways of communication in order to reach the communities that are not yet taking advantage of the cultural offerings.

Developing our audience.
A fully inclusive Bodø2024



The most specific projects from our 2024 artistic programme that deliver inclusive cultural connections, are set out as follows:

Feeding Europe/The Flying Stockfish Festival is both a major feature of our first season in 2024, but it is also a great way to share cultures across our different communities who are all proud of their culinary traditions – and at the same time explore relationships between food and sustainability. Feeding Europe will increase awareness of our international food culture in Nordland, and spread the joy of cooking and sharing delicious and locally sourced food with all of our communities.

Midsummer Mythology will be a huge outdoor family event built around mythological culture. Nordland's libraries will involve young people from all communities in stories of myths and legends, giving writing workshops to produce new myths for the 21st century. Our new settlers will be encouraged to share stories of the myths and legends from their countries of origin, playing a full part in the programme.

War travels is a project whose inspiration was the desire among older people from both Norwegian and our recently settled communities for a project which explored their war heritage and history. Its emphasis is on people-to-people cooperation, peace, and cooperation as an antidote to war. It

also fosters collaborations with people from our twin cities in Serbia, Poland, Russia, Sweden, and Denmark.

Children's International Day. An initiative from the Bodø Polish-Norwegian Foundation, Bodø Norwegian-Russian Foundation, Red Cross and Bodø municipality. It is a non-political celebration, produced in collaboration in public venues in and around Stormen Library including theatre, dance, language cafés, sports activities and games.

My European Story is a library project for and about children in the ten cities of Nordland, and their European stories.

"Kaleidoscope" is a meeting place for children and teenagers and their families, across linguistic and cultural lines, where networks are created between people who are new to Norway and people who have been here for a long time. It is a project about diversity, cooperation, and cultural expression. This project has not featured much in Northern Norway in the past. We aim to secure long term organisation and funding of Fargespill to make it a permanent part of our massive investment in our youth and our future.

The Extra Mile are one of the lasting ones, making new arenas in nature available to everyone.

Some of the initiatives from the different consultations have not found their way to the programmer, directly but will still form part of the ECoC project and its build up. They are set out below.

International Week is already celebrated in some of the regional centres in Nordland, in association with UN Day, 24 October. Our goal is that this initiative through our project will spread to all the regional centres in our region before 2024, marking our European connections the ECoC year.



→
CHILDREN'S SUMMER AFTERPARTY
Nordland Music Festival
Bodø



Nature in Action is one of the initiatives that have been proposed by children, too charming not to include. We will equip three creatures (whale, eagle, reindeer) with a GPS chip and their movements throughout the year can be followed on screens in the municipal libraries. The animals will be named by children, and they will be mascots for the children in Nordland the ECoC year.

Special events for people with disabilities are already being planned for the ECoC year. The Council for Equal Opportunities for the Disabled in Nordland, Nordland Regional Confederation of Sport, the Norwegian Sport Federation and the International Olympic and Paralympics Committees, have developed links with a range of national and international cultural and sports associations focusing on issues of equality and accessibility for people with disabilities.

In collaboration with the Norwegian Handball Federation and the Norwegian Football Association, the abovementioned associations are hosting a **national tournament for people with disabilities** in August/September which normally has approximately 1200 participants. Nordland regional Confederation of Sport has suggested to expand the tournament in 2024 by inviting teams from other ECoC cities who are interested in this area. Wrocław, Mons, Plovdiv, Esch, Kaunas and Matera have already confirmed that they want to take part in this tournament.

In 2024, or earlier, we want to welcome to **Bodø's first disability arts festival**, in cooperation with Diversity Festival in Bergen and Dadafest from the UK. And Attitude is Everything, a British trust that works together with producers of **live music events** and The Norwegian Association of Concert Producers, have both agreed to work with us on questions of accessibility for people with disabilities.

In addition to concrete programme post and projects, infrastructure, information and availability is of great importance.

Libraries are our most important and available cultural meeting places. And they are free of charge. We have libraries in every municipality. In Norway, it's the law. In the biggest municipalities in the county, a lot of volunteer organisations deliver cultural and integrational programmes with high quality, which is not the case in every small library. We want to challenge volunteer organisations in order to increase the libraries' ability to be crucial **local community cultural centres** and:

- Act as a community meeting places and cultural connection points
- Facilitate more events
- Embrace International literature and language cafes
- Find the people where they are – e.g. reading times at health institutions, reading competitions in schools

Nordland County Library will facilitate this work.

Our cultural programme needs to be Affordable, Accessible, Attractive, and Activating, and in the beginning of this chapter we wrote what identified as the main reasons why some people are under-represented at cultural activities. Our project-appointed reference group have developed a report describing what they think **"a normal day in Bodø and Nordland in 2024"** should be like. It mentions more meeting places, more activities that can be used at the individual consumer's convenience, more free events, better public communication, more easily accessible events, more of what we call "everyday innovation", and active utilisation of volunteer organisations. Some examples include:

- New information systems, through digital billboards and maps, brochures, apps
- Better descriptions, maps, apps for existing meeting places and cultural trails
- Encouraging more people from target groups to volunteer
- Volunteer organisations renting rooms in public buildings for free
- Our international culture to be showcased in open arenas.
- Regular local weekend events all year, free of charge
- Training and mentoring for "new community culturals"
- A wider range of flexible means of public transportation

In the coming years we will encourage more people to describe the blockages they experience, find even more suggestions for solutions, and consult institutions responsible for the different areas, trying to find solutions that will give better "normal days" for everyone. Some of the issues will find their solutions in our own organisation and our own initiatives.

Nordland Music Festival plans to be Bodø's lead development partner for an **audience development strategy** with our current cultural organisations. They see a huge potential and have already made plans to start in 2020. The music festival will start the audience development programme with a survey in all institutions and organisations in the region, building on and connecting the work we described above. This audience development programme will be a key ongoing part of the Bodø2024 build-up and is a unique opportunity for us to be able to use our fellow cultural institutions' data as a basis on which to drive a comprehensive long-term audience development strategy, directly involving our main cultural operators.

We believe that a great cultural education is at the heart of bringing out the true creative potential of young people everywhere.

Young people are at the heart of our long-term strategy to make Bodø and Nordland the centre of an important European Cultural Region here at 67 degrees north. Art and culture help to develop children's attention span, concentration ability, motor skills, as well as creativity and problem-solving skills. This type of education is especially important for children with special needs. In our earlier bid book, we described two important national education programmes for young people in Norway, the Cultural Schoolbag and the Newton rooms. We now set out our plans to build on those programmes, developing them further together with among others Nord University, forming the centrepiece of our cultural education and development programme for young people.

We believe that a great cultural education is at the heart of bringing out the true creative potential of young people everywhere. New national curriculums will be launched in Norway in 2020, and implemented over the next two to three years. Bodø's Head of Education wants us to see the participation of schools in the years leading up to 2024, in context of the implementation of these new plans that emphasise democracy and involvement even more clearly than in the current curricula. This gives us a unique opportunity to connect democracy and culture in an whole new way.

The Cultural Schoolbag is a Norwegian national (and governmental) initiative to ensure that school pupils (from ages 6 to 19) can learn to make and perform art as well as learning about their local and national cultural heritage. At its heart is to maximise opportunities for young people to become culturally well-rounded citizens. What this has led to in Bodø is around 30 productions per year where the aim has been to let every pupil experience three different productions throughout the school year. The Cultural Schoolbag embraces a wide range of genres. The pupils prepare for the Cultural Schoolbag event weeks before it happens, putting the cultural expression they are about to experience in the right perspective. After the Schoolbag experience, the pupils evaluate and reflect on the event, which can be a concert, a visual art exhibition and training session, theatre, dance or a film screening. Knowledge about cultural heritage including Sami culture is also part of the Cultural Schoolbag offer.

The methodology and practical implementation of the Cultural Schoolbag gives us a unique opportunity to spread knowledge about Bodø2024, our cultural programme and connections to Europe.

Newton Rooms is another programme which has been developed in Norway via a partnership between Bodø's own First Scandinavia, a not-

Young people
and schools



for-profit organisation devoted to education, private sector business and local schools. It is a programme which has been running in Norway (and now growing in several other countries) since 2003, currently focusing on delivering high quality STEM education (Science, Technology, Engineering, and Maths). The partnership between First Scandinavia, business and state/local education has led to the development more than 40 Newton Rooms, where pupils are able to access high quality teaching and facilities which challenge previously defined models of teaching, trying both to teach innovation skills to the next generation and cement innovation as part of the their school day.

During our discussions with First Scandinavia we were struck by how similar their model, combining collaboration, creativity, communication, and critical thinking, was to our capacity building framework (our four C's: Competency, Character, Culture and Connections) We plan to work with them to develop their focus from STEM to STEAM – i.e. including an arts and culture element into their innovative programme. A development of the model will be in close cooperation with the National Centre for Art and Culture in Education, a National Centre at Nord University, offering educational training for participation and learning in the art and culture field.

Bodø2024 will build on these high-quality national initiatives through close collaboration between art and cultural institutions, artists, cultural schools, Cultural Schoolbag and schools and kindergartens in municipalities.

This will both lead to an increase in involvement and participation of children and young people towards ECoC 2024, and also an example of building cultural capacity for young people to share with Europe. This will also engage parents, grandparents, other relatives, neighbours, and friends.

In practical terms this will mean:

- For Cultural Schoolbag, Bodø2024 will work with the programme leaders in Bodo and Nordland to link the Schoolbag programme directly to ARCTICulation and its key themes, with a strong European angle. Planning will begin early 2020.
- We will see a major focus on Culture, Community, Involvement and Democracy. Schools will explore connections with the new communities settling in our region and also compare the Norwegian system to those of other European countries, putting the curriculum in a whole new context. This will be connected to the ICORN initiative.
- For all of these ideas, learning resources will be developed which can be used in every school.
- For Newton Rooms we plan to continue our dialogue with First Scandinavia with a view to including Art in their STEM curriculum.
- We also see potential in using the Newton Rooms model to connect with Schoolbag and take high quality resources around the region to inspire young people.



ADRIAN ANGELICO
Mezzo-soprano





REGINE STORÅ
Mørkved Climbing Hall
Bodø

5. Management

a) Finance

Finance: How has it evolved since pre-selection



The basis for the budget for Bodø2024 remains as set out in pre-selection. The core funding for Bodø2024 is entirely over and above the current cultural budgets for culture in both city and region. Our model assumes broadly a 33% division of funding between city/region, national government and private sector funders.

It excludes the funding which is currently given to those existing cultural institutions and festivals, though they will form part of the cultural year with additional funds being made available for capacity building and for special projects included in the cultural programme.

Total operating budget



Total income to cover operating expenditure (in euros)	From the public sector (in euros)	From the public sector (in %)	From the private sector (in euros)	From the private sector (in %)
30 000 000	20 000 000	67 %	10 000 000	33 %

Income from public sector to cover operating expenditure



Income from the public sector to cover operating expenditure	in euros	%
National Government	10 000 000	50 %
City	5 000 000	25 %
Region	5 000 000	25 %
EU (with exception of the Melina Mercouri Prize)		0 %
Total	20 000 000	

Financial commitments from public finance authorities to cover operating expenditure



Bodø City council and Nordland county council have confirmed formally to contribute with 10 million euros in total. ECoC funds from Bodø municipality and Nordland county will be incorporated into their forthcoming financial plans for 2020-2023.

Bodø municipality and Nordland county held an administrative meeting regarding ECoC 2024 with the Norwegian Ministry of Culture in February this year. It was a positive meeting with valuable dialogue. It was decided that Bodø municipality will apply to the Ministry of Culture for state funding, as soon as possible after September 25th, should we be selected as European Capital of Culture 2024.

Timetable for income to cover operating expenditure



Fund raising strategy for operating expenditure from European Union programmes



Our plan is to apply for funding from Union programmes for different projects. We will seek aid from Arts Council Norway, and also learn from the experiences of other partners in the region who have previously applied for EU funding. Even though our culture institutions do not have that much experience in cultural application to the EU, a lot of other partners do.

In the coming years, we will make sure that cultural institutions and organisations planning to be part of the Bodø2024 projects, who are

collaborating with other EU cities, are familiar with Union programmes. We will also allocate funds for co-financing in potential applications from Union programmes.

In this phase we are not counting on funding from Union programmes to cover operating expenditure. Any aid from Union programmes will reinforce the financing of our projects. We do however aspire to receive 0,5 – 1 million euros from Union programmes.

Source of income	Year				
	2020	2021	2022	2023	2024
EU (Prize)	1 500	0	0	0	0
National Government	0	0	3 400	3 300	3 300
City	300	300	400	2 000	2 000
Region	300	300	400	2 000	2 000
Sponsors	200	300	400	900	6 700
Other	0	0	0	0	0
Sum yearly income	2 300	900	4 600	8 200	14 000

Income from private sector

Fund-raising strategy for private sponsorship



Our search for private sector funds to support Bodø2024 started in earnest in January 2019. Based on our experience so far, we are very encouraged by the response we have had. We are confident that we will raise the private funds and in-kind contribution we need to deliver our project.

The Regional Development Company BRUS and Bodø Business Association are both privately owned by the businesses in Bodø. They made the following statement:

“Being a part of an attractive region where we will be able to create more job opportunities and invest in a diverse culture-based industry will be of utmost value to us. This is why Bodø Business Association and The Regional Development Company BRUS support the European Capital of Culture and the possibility of finding a solution for the private funding of this status”.

At this stage in the process it has been too early to make actual sponsorship agreements. We do not know exactly which elements of the programme will be of most importance to potential sponsors, or the specific sponsorship packages we will offer. But even at this stage we have signed letters of intent from companies we have talked to. The Letters of Intent contain commitments from the companies that have signed to support the Bodø2024 programme through either cash or contributions in-kind.

Our discussions have led us to deciding on a flexible model – with sponsors being able to support both specific concerts and big events, or it can be a general sponsorship. In return, Bodø2024 will highlight the companies in our different communication materials, and arrange networking events for the participating businesses. All the details will be outlined autumn 2019 and early spring 2020, setting out ranges of available sponsorship packages.

We have divided larger potential partners into three different categories: local companies, regional companies, and national companies.

In April 2019, we hosted a kick-off for our local and regional companies in our Stormen concert hall. The Mayor and the Head of the Municipality talked about the business benefits of European Capital of Culture. A Belgian professional singer held a concert accompanied by the professional library jazz band, Bodø Rhythm Group. More than 70 local businesses attended this event, which gave them a taste of European culture in action.

Further 2019 actions

Local companies:

So far, we have visited nine of the biggest companies in Bodø city and presented the Bodø2024 application. The Mayor or the Head of the Municipality have attended all meetings. We have nine signed letters of intent.

All of the local big businesses have been positive so far, and one of the most culture-friendly businesses noted when we contacted them that they had been waiting for us to come!

The companies that have signed letters of Intent are major regional companies, and among them are five of the biggest entrepreneurs in the north of Norway. So far we have concentrated on Bodø-based local businesses, with plans to expand to the other regional centres in Nordland this autumn.

When working with the local companies, we make sure they understand that we are mainly looking for new and additional support, not “hoovering” the local sponsor marked, resulting in small cultural initiatives or sport clubs losing their support.

Regional companies

Up until now we have had the opportunity to meet one regional bank fund “Samfunnsløftet” and one energy company.

Together with the bank fund, we held a half-day workshop on how to develop a cultural project on increasing the desirability of living in the North and in the periphery, starting in 2020, and described in more detail in the programme chapter. This workshop and further talks resulted in a letter of intent from the bank, which set out a cooperation between the bank and Bodø2024 on our youth project, and possibly other projects as

well. Their support could both be cash, contribution in-kind, and use of their competence in the Bodø2024 project development (non-artistic). The regional energy company (Bodø Energy) has written a letter of intent as a general partner, worth 2,4 million euros.

National companies

So far we have concentrated on companies situated in the North, or with special connection to the region. We have visited two major companies.

The Mayor and the President of the County Government met the national aviation company located in the North of Norway and owning all the small planes connecting the small airports in the north (and in the south) – among them almost every regional centre in Nordland, as well as other small cities here. Even the small island of Røst has its

own airport. We have signed a letter of intent with this aviation company. In addition, we have signed a Letter of Intent with one of the Scandinavian hotel chains. So far, none of the people and companies we have contacted have been unsupportive of the application and the potential commitment.

Our letter of intent with the National Touring Theatre will also be of great value, and could have been included in the private funding section of the budget, though our plan is to count their contribution in addition to the private money.

Next steps

We will continue to collect letters of intent, and later this autumn we will start working on a concrete partner structure, allocating businesses

into different levels of commitment. From December onwards we aim to have the partner structure completed, and we will negotiate directly on partner agreements with our companies.

Finally, we want to develop a rather different arrangement by involving the skills and talents of sponsors. We plan for many of them to contribute in-kind by being part of the development of the programme on an administrative basis. This will give us extra resources in terms of finance, administrative, legal and production skills, and will offer for sponsors opportunities for staff to extend their personal development. In the longer term this will cement long-term partnerships between business and the culture and communities where their businesses are located and their staff live.

Operating expenditure

Breakdown of the operating expenditure



In addition to the expenses directly related to administration and staffing (13%), there is likely to be a significant amount of additional senior time, not costed but will contribute hugely to governance and financial and political support. This will be from Bodø municipality, the other municipalities in the region, Nordland county, and institutions in the county ("the lending model").

Programme expenditure (in euros)	Programme expenditure (in %)	Promotion and marketing (in euros)	Promotion and marketing (in %)	Wages, overheads and administration (in euros)	Wages, overheads and administration (in %)	Other (please specify) (in euros)	Other (please specify) (in %)	Total of the operating expenditure
22 500 000	75%	3 700 000	12%	3 800 000	13%	0	0	30 000 000

Planned timetable for spending operating expenditure



Timetable for spending (in euros)	Programme expenditure (in euros)	Programme expenditure (in %)	Promotion and marketing (in euros)	Promotion and marketing (in %)	Wages, overheads and administration (in euros)	Wages, overheads and administration (in %)
2019						
2020	200	1 %	200	5 %	300	8 %
2021	500	2 %	200	5 %	500	13 %
2022	700	3 %	600	16 %	600	16 %
2023	5 000	22 %	1 150	31 %	1 000	26 %
2024	15 500	69 %	1 500	41 %	1 100	29 %
2025	600	3 %	50	1 %	300	8 %
Later						
Sum	22 500	100 %	3 700	100 %	3 800	100 %



KJERRINGØY LAND ART BIENNALE
Kjerringøy

Budget for capital expenditure

Capital expenditure in connection with the title year



There are no new investment costs directly linked to Bodø2024. Bodø2024 focuses on the development of our cultural ability, city development, our competences and our society – aiming for sustainability and a stronger European affiliation. Investments will be financed outside the 2024 project.

The trail connected to the Wind in your Hair project, is financed through other municipal planning. The idea and responsibility to transform the trail from an ordinary trail to a cultural trail, is owned by Bodø2024. Three or four sculptures will be financed through Bodø2024's operating expenditure, since our financial model makes this the preferred solution. Bodø2024 will develop a financial plan during the ECoC years, on how

to finance capital expenditure connected to this project.

Making military buildings new cultural cradles has its costs. Through our project, and in close cooperation with the municipality and the new city development, we will find a solution on how this can be financed.

The project 'from airport to cultural port' was included in the pre-qualification bid. It has since been removed from the project list, due to the fact that the moving of the airport has been moved from 2024 to 2024/2026. Bodø2024 will continue working on this idea, but we must find a solution for the investment costs outside Bodø2024 due to the project being postponed.

b) Organisational structure

Governance and delivery structure, and the organisation of the Bodø2024 at management levels



As outlined in our preliminary bid organisation we will establish an Intercommunal Company (IKS) named Bodø2024 IKS. This is the most effective legal form for delivering the mix of accountability, transparency and flexibility with public and private finance which project like this require. It is tried and trusted here.

The Bodø2024 organisation will be responsible for the management and delivery of the ECoC project. The Founders of the organisation Bodø2024 will be Bodø City Council and Nordland County Council. Together they will establish the company, the Partnership agreement, and the Board of Representatives. The owners of the Bodø2024 organisation, the municipality and the county, will have the majority on this board, as is legally required for the IKS model.

The panel asked us to reflect the regional stakeholders in our organisational structure. The regions are now represented in the board of representatives. In addition, the role for Nordland County is to represent the whole region, also as owner and participator in the Bodø2024 organisation.

THE BOARD OF REPRESENTATIVES approves the accounting, budget, and other issues decided in the partnership agreement and described by law. The Board of Representatives also elects the Board. The Board of Representatives is required to meet twice a year, consists of eleven members and is constituted as follows:

- President of the County Government of Nordland - Chair
- Mayor, Bodø municipality - Deputy Chair
- Two political representatives appointed by Bodø municipality and two by Nordland county
- Five members appointed by the regional centres in Nordland

THE MANAGEMENT BOARD (THE BOARD) is responsible for the organisation, the partnership agreement, annual budget and the financial control. The Board also has the supervision of the General Director's leadership of the organisation. The Board will be convened consisting of seven representatives, and it is of great importance that the board consist of people with necessary cultural, organisational, legal, economic and international competence. The Board will appoint a General Director to lead the organisation,

THE GENERAL DIRECTOR is responsible for the global leadership of the project, and reports to the Board. The General Director handles the day-to-day management, is the highest authority. The General Director will engage the Artistic Director, the Director of Administration, Finance and Strategy, and the Director of Communication, in close dialogue with the Board. The role and responsibilities for the General Director will be designed so that the control of artistic integrity lies with the Artistic Director.

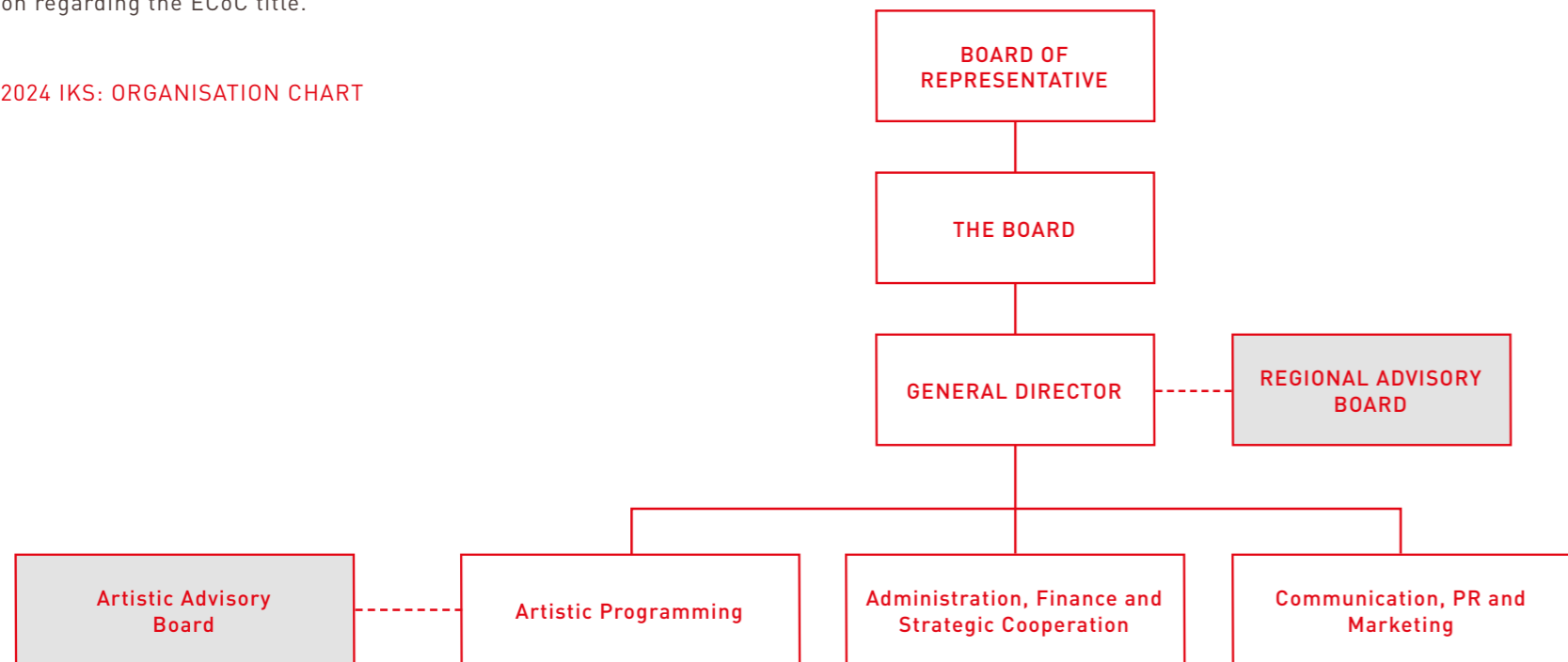
A flat organisational structure comprised of three departments will be established, focusing on three main areas: 1) Artistic Programme, 2) Administration, finance, and strategic cooperation, and 3) Communication, publicity, and marketing. Each Departmental Director will report to the General Director. The artistic programme is the natural hub of the project, while the other two areas are essential in order to secure the success of the project.

Children and young people are defined as a priority group in our bid. We have determined that our work will not be about creating things *for* children

and young people but creating for and by this specific group for the future. We will therefore engage a dedicated youth activity co-ordinator. It is also important for us to recruit a competent Volunteer Coordinator.

Bodø City Council and Nordland County Council have decided that Intercommunal Company Bodø2024 will be registered after the jury's final decision regarding the ECoC title.

BODØ2024 IKS: ORGANISATION CHART



Staff recruitment



An early task of the management team will be to agree on the key skills necessary, and to finalise job descriptions and competency profiles. All positions will be announced nationally and some also internationally.

We will use internationally acknowledged tools to map the candidates' profiles and help us find the right people, in addition to our own review of the candidates. When recruiting for the IKS, it is vital that potential employees have some basic knowledge on the background of the European Capital of Culture, while also understanding political structure and collaboration and network organisations. Finally, they must be able to work within a project organisation which is constantly changing and developing.

Even though Bodø is a small town in the Arctic, we are also quite attractive for skilled workers. Both

the university and the hospital hire employees with extraordinary skills from all over the world, and we hope to use some of their competence and experience when we try to attract people with cultural competence to our city. In addition, highly skilled students relevant for the mercantile positions are graduating with master's degrees and PhDs from Nord University every semester. The legacy of Bodø2024 is closely connected to the use and continuation of the competence which will be built among the staff, in the years beyond the Capital of Culture year. It is a waste of knowledge to not take care of the human resources, unique experiences, and networks which have been built over the years leading to and during the ECoC year. Instead of utilising this knowledge, too many foundations close down their offices when the cultural year is finished, and unique experiences are lost.

We are convinced that a European Capital of Culture should be built on a strong collaboration between the Bodø2024 organisation and the municipality. It is not easy to find ways to solve the challenges with staff who are disappearing completely, but there are ways to reduce the problem. Bodø2024's intention to meet these challenges will be based on the following:

- Minimum five employees in the organisation, with tasks dedicated to evaluation, reporting, research, publicity, closing of accounts, archiving, etc., will be offered contracts lasting up to one year after the ECoC year is over.
- Municipality employees can be offered leave from their usual positions to work on the long-term effects in the organisation, both in the years leading up to and during the ECoC year, as well as having similar duties after the ECoC year.
- Bodø Municipality and Nordland County will second some key staff with the right competence free of charge.
- Arrangements are being established with collaborating project owners and organisations that are stimulated to continue the projects. They feel more responsible for the continuation when they are directly involved and feel a sense of ownership of the content.

There will be approximately 10-20 full time equivalents (FTE) of municipal/county staff seconded to the organisation free of charge in total from 2020 to 2025. In addition, there will be project participants financed through our different cultural projects.

The foundation staff will be distributed as follows:

Staff	2020	2021	2022	2023	2024	2025	Total
Foundation staff 2024	5	5	6	10	11	3	40



ROLF-ERIK NYSTRØM
Vardøgar, Nordland Music Festival
Bodø

Cooperation between city, region and the Bodø2024 organisation



In addition to the strong collaboration described above, we propose the constitution of two advisory bodies. A Programme Advisory Board and a Regional Coordination Group.

REGIONAL COORDINATION GROUP

There must be a formalised collaboration between the management of Bodø2024 and the management of the owners. We will establish a formal collaboration between the management of Bodø2024 and administrative representatives from the partition municipalities and the county. This coordination group will function as a liaison, ensuring a steady flow of information to the municipalities on the project, while also informing the company about political and strategic decisions made locally, which are part of the ECoC framework.

ARTISTIC ADVISORY BOARD

The artistic advisory board will comprise professionals who collectively have knowledge and good insight into the topics. The artistic board will include culturally skilled employees from the municipality and the county.

Its main function will be to contribute to the quality of the artistic programme. The main task will be to evaluate applications received through open calls, and to advise the secretariat in this capacity. The artistic advisory board will also be available for the secretariat with respect to the overall and strategic development of the programme, as well as for consultancy on individual projects. The artistic advisory board will have a significant impact on the artistic programme development, on an advisory level.

Appointment of the General and the Artistic Director



An open international call for General and Artistic Directors will be announced late autumn 2019. The General and Artistic Directors will start their work in Bodø2024 early 2020.

GENERAL DIRECTOR

The General Director answers to the Chair of the Board, participates in board meetings and assists the Chair in board duties. The General Director has the overall responsibility for development and operation of the company, and is the spokesperson in all essential matters, excluding the artistic programme where the Artistic Director is responsible and the spokesperson. Primary responsibilities for the General Director are finances, budgeting, presentation of accounts, and financial management. Administration including personal management, coordination, and strategic collaborations with central partners, e.g. communication and dialogue with local and public authorities, will all be central parts of the General Director's responsibilities.

The Artistic Director, the Director of Administration, Finance and Strategic cooperation, and the Director of Communication, PR and marketing answer to the General Director.

These are the skills and strengths we will look for:

- Administrative, financial, or legal background (or equivalent)
- Experience with management of large, complex projects or development tasks
- International competences (language, networks etc.)
- Courage and strength to handle and solve conflicts on several levels both internally and externally
- Practical understanding of political systems
- Norwegian and English language skills

ARTISTIC DIRECTOR

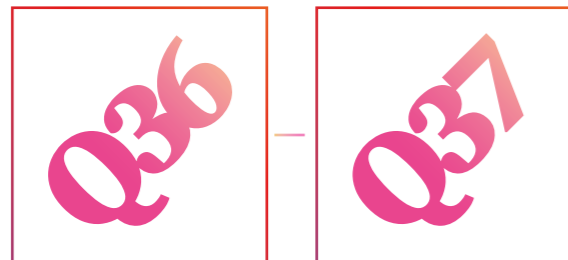
The Artistic Director is responsible for the planning, development, content, execution and management of the 2024 artistic programme, as well as the public representation of the programme. The Artistic Director is also responsible for the implementation of the budget for the artistic programme, and to establish the Artistic Advisory Board.

These are the skills and strengths we will look for:

- Artistic, cultural background (or equivalent)
- Experience from or knowledge of working in a programme-based organisation
- A widely based network among external operators
- International competence (language, network etc.)
- Ability to rethink processes as well as programme content
- Experience in audience development, community involvement, participatory culture, and in capacity-building projects
- English language skills

c) Contingency planning

Risk assessment and mitigating measures



Our approach to managing risk builds on our assessment of strengths and weaknesses in Q33 of the Preliminary Application. In conjunction with key stakeholders we have built the risk assessment model set out below including our mitigation measures. This will be reviewed annually.

Risk	Level of Impact	Likelihood	1) Action 2) Mitigation Plan
Resources Failure to secure sufficient funding to deliver an effective programme	4	2	1) Already secured strong all party support to financial guarantees in City/Region. Secure written commitments of support from other public funders. Develop early contracts with private sponsors. 2) Prepare contingency plan to manage the impact of reductions in funding of 10 and 20 per cent in case that should happen
Political Failure to secure political support	3	1	1) Strong political commitment is secure at this early stage. 2) Ensure programme and budget information are communicated regularly to ensure confidence is maintained.
Internal coordination Poor coordination of activity between partners leads to missed opportunities or creates a poor impression of Bodø 2024 at national/international and local levels	3	2	1) Governance arrangements need to be well understood, clear, and flexible. Vital that “white space” between different organisations is not allowed to create confusion and mistrust. 2) Having a solid start and being clear about expectations and roles are key early tasks. Ensure that recruitment of team captures “know-how” to minimise this risk
Programme risk Poor perception of the quality of the programme or insufficient information at key stages of the build-up	4	1	1) The quality of the programme is the core to securing public and stakeholder buy-in. The programme planned is of sufficiently high quality to satisfy the most demanding of audiences. 2) Communicate clearly during the time in development and ensure that the build-up years are used to create confidence in the programme.

Risk	Level of Impact	Likelihood	1) Action 2) Mitigation Plan
Lack of community and stakeholder buy in	3	1	1) We believe our outreach, programme, and communication strategy will avoid this. 2) Continue to ensure good communications both through the media and via specially constructed stakeholder forums to share narratives throughout 2020-2024
Visitor management Insufficient resource to cope with the increasing demand to visit the City	3	1	1) Key partnership already established with Visit Bodo. Key hoteliers already on board 2) Establish special programme of awareness and training for Transport and Tourism staff to adapt to diversity of visitors and with demanding expectations.
Event Safety	4	1	1) Strong track record of success in this area, in addition to established mechanisms. 2) We are not complacent, and we will use build-up years to test systems and capacity further
Major Incident	4	1	1) Mechanisms and the relations with emergency services. 2) Develop major incident plan as part of Countdown activity.

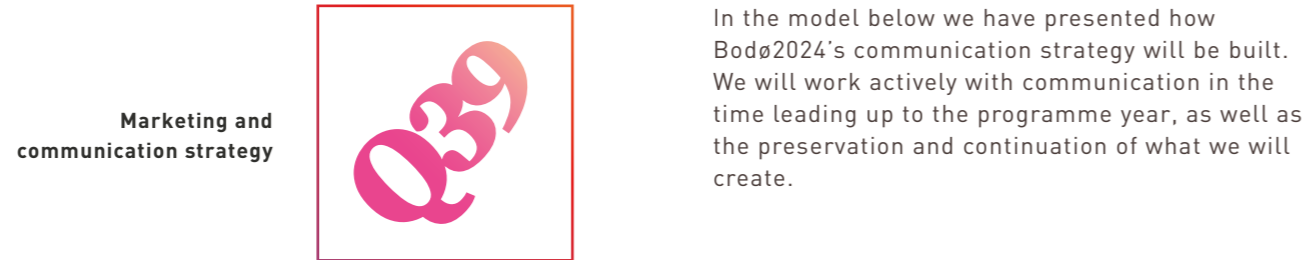
Pray for great – or at least predictable – weather!

d) Marketing and communication



Our slogan

From Cold to Cool



2019 2024

ACTIVITIES PLANS IN DETAIL

Channels: PR, Physical activities and

f

GOAL:
Building Interest - Desire

PHASE 3
2023 - 2024

- Target Audience
- National
- European

GOAL:
Building Interest - Desire

PHASE 2
2020 - 2023

- Target Audience
- National
- European

GOAL:
Building Attention-Interest

PHASE 1
2020 - 2021

- Target Audience
- Own Inhabitans
- Business Participation
- Regional Development

COMMUNICATION STRATEGY → **Goals · Vision · PR · Main Message**

Target audience · Main Marketing Channels

BRAND → **ARCTICulation**

Communication, Culture, Art,
Arctic Nature & Contrasts; Light/dark, Cold climat/ warm hearts.

Attractive - Affordable - Accessible - Activating

In the model below we have presented how Bodø2024's communication strategy will be built. We will work actively with communication in the time leading up to the programme year, as well as the preservation and continuation of what we will create.

Highlighting the storytelling around ARCTICulation (our brand) will be the basis for all communication. ARCTICulation is a strong foundation, as well as values and promises of what Bodø2024 will have to offer the audience.

Next to our stories from the Arctic. We have developed a logo and a graphic profile based on the light in our surroundings, and we are collaborating with local photographers who will help us create imagery that will reflect our Arctic culture. These permeate our application and will be used in all further communication. Bodø2024 now has its own website, Facebook page, Instagram account and Twitter account. We will continue to develop these in the time leading up to 2024.

Based on the brand we wish to develop a strategy which guides all marketing communications. We have clear goals for what we want to accomplish locally, nationally, and on a European level. We want to move away from the myth of the desolate Arctic desert, and shift the impression of us from cold to cool. Our target groups are defined on a local, national, and European level, and can be further broken down when it comes to specific messages and events. All digital channels will of course be used for direct communication and advertising towards the target groups – for now the main focus is on Facebook, Instagram, Google, YouTube, and Snapchat.

Based on the communication strategy and strategic guidelines, specific activity plans will be put forward for managing the initiatives to reach the target groups. Since there are different activities and citizen activation phases from now until 2024, we will divide the activity plans into phases, as proximity to the programme year will determine the type of efforts required.

Phase 1: 2020/2021 will mainly deal with attracting attention and interest for the Bodø2024 ARCTICulating story. The main focus here will be maturing and mobilising our own region in order to create a solid ambassador corps (ARCTICulators) from all walks of life to activate the cultural scene, NGOs, businesses, different associations, and people from Bodø's neighbouring municipalities. We have already spoken to many of these target groups during the bidding phase, and we have received a lot of input. The aim is to ensure that everyone contributes to the mobilisation and activity during the preparation years and the programme year.

Phase 2: 2022 and early 2023 it will be crucial to arouse people's interest in Bodø2024, including people from abroad, and create a "desire to go". Here we want to make sure that the local ambassadors we prepared in the first phase are in a position where they feel it is natural to invite their networks to Bodø. The programme will at that point be so precise that it will be possible to invite people to specific events, where other operators can plan their own events in connection with our programme and thus create an overall greater experience.

During this phase it is crucial to team up with Visit Norway and Visit Bodø, which will be important partners. Culture lovers and enthusiasts across Europe are clearly a group that we want to target marketing to. As mentioned earlier, Visit Bodø is mobilising the "cultuorist". We will, in close collaboration with Visit Bodø and Visit Norway, visit tourist fairs abroad and in Norway, making use of all their unique contacts and connections.

Phase 3: Late 2023, as well as 2024 is the most intense marketing phase, when we have to make sure that the local, national and European/ international target groups actually take the plunge and book their trip or ticket or attend the events. It will require intense efforts, especially in the digital channels, to lower the threshold for the conversion of "I would like to" into "let's go for it". Our plan is to do something together with the other 2024 ECOC cities. It will be crucial to facilitate the booking of tickets and travels on our website, Facebook, and Google.

This is how we structure the different channels where information about Bodø2024 is essential:

Our own media	Deserved media	Purchased media
Bodo2024.no	Press (Local, national, European)	Influencers
YouTube (Streaming and permanent content)	Mentions in blogs	Digital ads (Newspapers, Google, social media, programmed)
Social media	Organic mentions in social media (discussions, hashtags)	Boards – locally and nationally. (Airports are particularly relevant.)
Events	Schools/ The Cultural Schoolbag	
Urban spaces	Student organisations	
ByLab		

Media partnerships



Our strategy is to have agreements in place that can contribute to streaming, reviews, articles, and to spread information about the activity that will take place during the programme year. This means that we will do press tours to showcase the spectacular arenas and content that will be offered during the ECoC year, making Norwegian and international media interested in our Arctic region. Visit Bodø and Visit Norway have great experience in inviting both national and international media, and we have already hosted journalists on dedicated press tours to the cultural Nordland.

In the spring of 2019, we completed two dialogue meetings regarding a possible partnership with NRK, Norway's national broadcasting company. NRK are very much in favour of working extensively with us, but of course they cannot yet formally commit. NRK have collaborated extensively for many years with EBU, the European Broadcasting Union, which will give the project a European dimension. During our meetings, NRK have expressed that they can envision many interesting projects – both in terms of journalism and communication – based on Bodø's artistic programme for ECoC 2024.

We also plan to enter into a partnership with Amedia, an association of media houses in all of Norway, but strongly represented in Bodø and Norland.

We will also present Bodø2024 to all the biggest media houses in Norway, located in Oslo. We also endeavour to do the same on a European scale, establishing connections with some of the biggest media houses in Europe, such as Le Monde, The Guardian, El País, and Frankfurter Allgemeine Zeitung, preferable through their Norwegian network.

Our citizens as communications ambassadors of Bodø2024



Our ambassadors are our ARCTICulators. Mobilising our own population will be crucial to our success in raising awareness outside our region, and as mentioned above, this will start already in 2020. By working intensely to mobilise citizens, the cultural scene, the public sphere, businesses, clubs and associations, and sports teams, we will create good ARCTICulators who will use their networks to invite the world to Bodø. It is also important to emphasise that the ex-northerners are massively passionate to promote their home region, and we will mobilise them as ARCTICulators too.

Through an exciting and structured programme, interest will be created with our ARCTICulators. We will then arrange for them to have access to material for presentation, invitation, and marketing that will facilitate their job of contributing to Bodø2024 becoming a success. We would therefore like to ask everyone to invite their networks to create their own events/courses/conferences/competitions that can be linked to the programme year 2024. This way, involvement and engagement for the year 2024 will be created.

Here, those who already have roles as “promoters” of the city of Bodø will be central – those who sell hotels, courses and conferences, airlines, taxi drivers, businesses, sports teams and the like.

The role of the host will be crucial to develop during the period before and leading up to the programme year. Different hosts, from taxi drivers to hotel managers, will be trained in what it means to be an operator within ARCTICulation – that is, what one's role is in communicating our Arctic culture and in promoting Bodø. Therefore, we will develop our own “host school” together with Visit Bodø.

We are very keen to involve some residents to be part of a guerrilla marketing team in the years leading up to 2024. The aim is to get these people to travel around doing wild stunts that would alert people's attention towards Bodø2024. For example, they could dance at a concert at the Opera house in Oslo, they could suddenly be at a beach party in Ibiza, or they could perform a small concert on the commuter train in and out of Hamburg.

Highlighting the European Capital of Culture as an action of the European Union



Bodø2024 will for all its visual surfaces to make the connection to the EU visible through the use of the EU graphic profile.

Moreover, as Norway is a non-member state, the very use of the phrase European Capital of Culture will significantly raise the profile and positive association of Norway with the European Union. Currently no public building in Norway flies the European flag or carries other hallmarks connected to the Union. No road signs exist to reflect EU financing with use of the EU graphic profile, and we have more or less no organisations using the EU symbols. So Bodø2024's celebration of our relationship with the EU through European Capital of Culture will bring Europe to our billboards and social media outlets as well as to our hearts.



SIDSEL WALSTAD
Nordland Music Festival
Bodø



6. Capacity to deliver

Political support and commitment



During June of 2019, Bodø City Council and Nordland County Council have been fully scrutinising the final application to become European Capital of Culture 2024.

Bodø City Council consists of 39 elected politicians and in their City Council meeting on 12th of June they formally agreed that Bodø City Council should submit the final application to become European Capital of Culture in 2024. The City Council approved the application's budget framework and financing plan. In addition, Bodø City Council committed the municipality to grant the municipality's share of the funding. The Nordland county council, with its 45 representatives, decided in a County Council

meeting on 17 June 2019 that the county council supports Bodø municipality's submission of a final bid to become the European Capital of Culture in 2024. The County Council approved the application's budget framework and funding plan, and have committed to finance their share in the ECoC project.

Both decisions were made with solid majority in the respective councils.

In agreement with the Ministry of Culture, an application for state funding will be sent if Bodø achieves the title of European Capital of Culture 2024.

Infrastructure developments and how they are linked to the Bodø2024 programme



Infrastructure

As described in the pre-selection stages, several construction projects have been initiated to meet Bodø's and Nordland's challenges and growth in the period between 2018 and 2024. Even though they are not directly part of the Bodø2024 project, they will all represent new and important venues in 2024, and the years before and after the capital year.

- The Norwegian Stockfish Transport Museum
Opened June 2019
- New City Hall
Opening September 2019
- NewCity Park
Opening October 2019
- New Art Museum: The Harr-museum
Opened June 2019

- New Climbing hall, which is Norway's largest climbing hall
Opened June 2019
- New Activity Park
Completed October/November 2019
- New Skate Park
Completed in 2020
- Cold War Centre
Scheduled to be completed in 2024
- New Hurtigrutemuseum in Stokmarknes (Vesterålen)
Completion in July 2020
- World Heritage Centre in Vega (Helgeland)
Opened June 2019. Venue in 2024
- SKREI Centre Museum in Kabelvåg (Lofoten)
Scheduled to be completed in 2023

Capacity to deliver

The city and the region have great event and production expertise from major events, large sporting and outdoor recreation events, annual festivals, concert hall productions, church concerts, conferences and so on. More specifically, we can point to the national Scout Camp 2017 with over 10,000 campers, the Sting concert in Nordlandshallen arena with over 10 000 people in the audience, and an annual two-day pop-rock festival attended by 20 000 people. Bodø's bicentennial was celebrated in 2016 with more than 200 different events, among others with more than 20,000 people gathered on the city's waterfront for the opening ceremony on 31 January 2015. We know it will need to be upscaled, but significant high-level competence exists locally.

The city has its own company, LYDTEAMET, which supplies sound engineering and solutions for stage and screen. Lydteamet has ten full-time

employees and several freelance technicians and is one of Norway's leading suppliers of technical solutions for stage productions.

Meetings have been held with cultural institutions and cultural organisations and various festivals in Nordland county. We have received more than 400 contributions regarding cultural and artistic content/activities that these organisations themselves will be responsible for planning and implementing. All these institutions have considerable expertise in planning and implementation.

A key objective of the ECoC projects is to build and develop competence and capacity in existing institutions. Our regional event and production expertise notwithstanding, Bodø2024 will also involve recognised producers in Europe, e.g. in planning and carrying out various events and happenings, including the opening and closing events.

Bodø2024 will in its own organisation have expertise in a number of areas that will also assist organisations and institutions in the implementation of various events.

And since Bodø and Nordland have such a sparse base population that it is not possible to have permanent staff and support in each city or town, the idea of sharing comes into play. The event expertise in Nordland is tremendous, but usually associated with existing festivals and cultural institutions in the county. The region as a whole is home to people with considerable experience in all aspects needed to organise cultural events of all sizes. These people often work for an institution or operator that is a hub in their region. By what we would call large-scale events in Nordland, these players gather and contribute across regional borders. A good example is the Træna Festival. The island community of Træna is a three-hour boat trip out into the sea gap and has about 400 inhabitants. When there is a festival, 3500 people gather to party. The whole community lends their support, and for the most part the crew come from other festivals in the county. This mechanism makes Nordland a unique environment for event organising. This sharing model is prominent in the larger concert productions.

And let us not forget that the Norwegians developed the word “dugnad” (voluntary work) which cannot be directly translated in to one single word in any other language in the world. This is how we do it in Norway.

We will also establish a partnership with the team behind The Arctic Race of Norway, a professional road cycling race, televised in 190 countries, reaching more than seven million people. A dialogue about the cycling route for 2024 has already been established, but just as important is having the ability to lean on their competence in planning and logistics.

Hotels

The hotel/accommodation capacity is based on the information in the pre-qualification bid. In that overview we included student boarding and camping cabins. This remains unchanged. In 2019 we have seven hotels and 1100 rooms in total.

In Bodø there are at the moment four hotels with approximately 850 beds under construction, all planned completed before 2022, with a total of 1950 rooms.

In addition, a new hotel is scheduled to be built in the region (Fauske, 50 kilometres from Bodø) with 240 beds – completed 2022/2023.

In Norway we have a special costal line, Hurtigruten, consisting of 15 big cruise boats, travelling between Bergen in the west and Kirkenes in the north, with departures every day. Hurtigruten is a Northern Norwegian company and historically the boats are the costal people’s pride, representing the world visiting the small Northern Norwegian communities. If Bodø, or any of the other costal regional centres in Nordland, are in lack of hotel capacity, it is tradition that Hurtigruten steps in, allocating one or more of the boats as local hotels.

7. Additional information

Having opened the door, we are keen to go through it and to bring the Arctic to Europe and bring Europe to the Arctic. Our doors are wide open. Our hearts full of warmth and openness. We are full of “artig”, that Norwegian word for having fun. We believe we will do full justice to the title should we succeed with our application. So will our artists, our stakeholders, our communities, and most of all our young people. They are hungry for more.

The Breakwater

I want to talk about the breakwater.

The national monument of the people of the sea.

In Egypt they built pyramids to honour their dead.

In the Arctic, we build breakwaters to protect ourselves

against the brutal forces of the ocean.

On the inside of the breakwaters, we construct harbours.

We do so to welcome people, and to be able to sail away ourselves.

We welcome Europe to our breakwater, harbour and city.



Here comes the sun

Spring optimism

bodo2024.no

 **Bodø Energi**

 **Nordland**
COUNTY COUNCIL

 **bodø**
KOMMUNE