



APPLICATION | EUROPEAN CAPITAL OF CULTURE 2024



BODO **2024**
European
Capital of Culture
Candidate City

INTRODUCTION - GENERAL CONSIDERATIONS

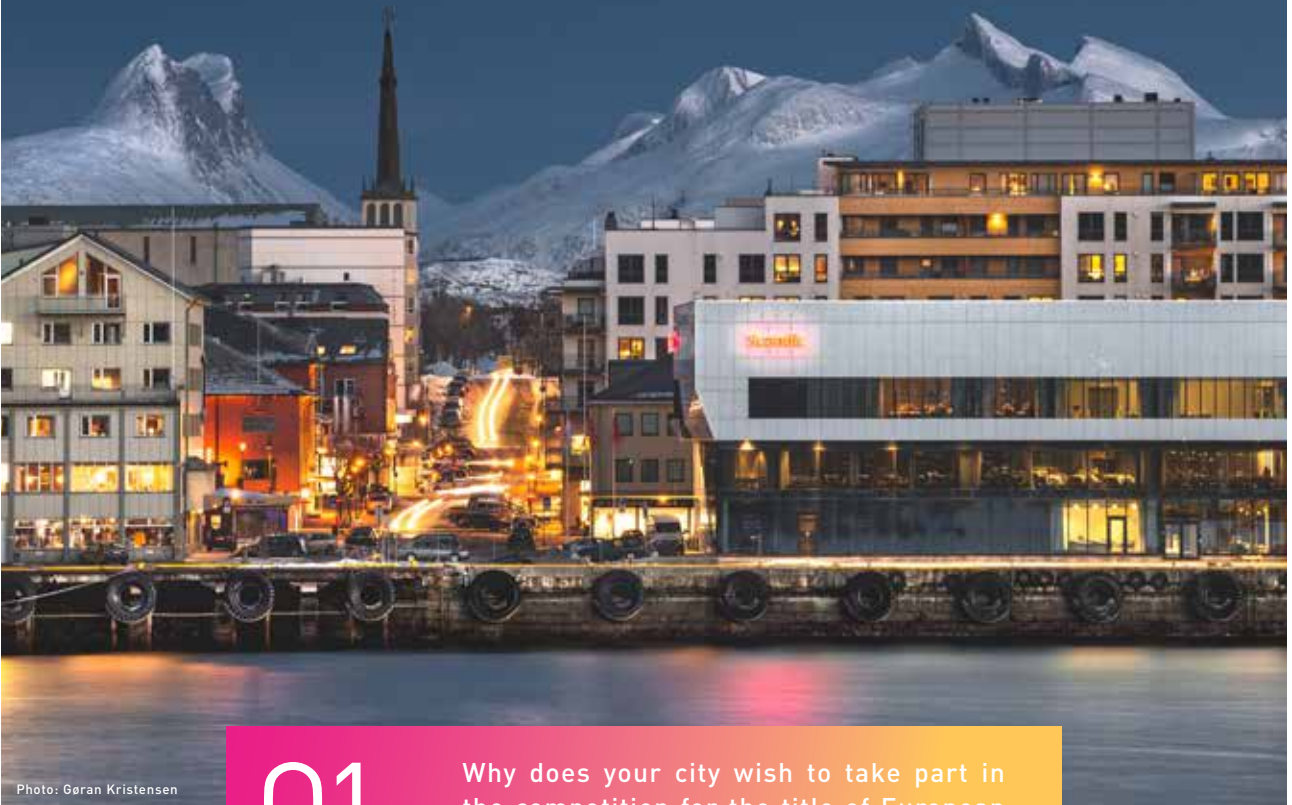


Photo: Geran Kristensen

Q1

Why does your city wish to take part in the competition for the title of European Capital of Culture?

2

INTRODUCTION - GENERAL CONSIDERATION

It's time for Bodø's cultural Articulation and to truly open our doors to Europe. Time to challenge the notion that this is simply a cold region, far from civilisation. Only coming alive for a couple of months a year when we frolic in the midnight sun, until we descend once again into winter darkness and cold.

In 2024 we want to articulate how and why people have settled in our region for thousands of years. That it's because of – not in spite of – how nature and the climate make Nordland an abundant land.

It's time to once again take ownership of our spaces and our landscape. Since the 1950s Bodø has prospered as a military town, being Norway's chief military airbase. But a decision by our Parliament to move the aircraft fleet means that our airbase will close, taking with it jobs and much city income.

This huge threat could overwhelm us. But we prefer to see the possibilities. By moving the airport one kilometer to the south, we can transform today's military area to a new city quarter, connected to the rest of the city. It brings the possibility to create one of the most sophisticated and culturally smart cities in Europe – here at 67 degrees North!

And we are in dire need for it. We are losing our people. Especially the 25 to 45 year olds leave and most don't come back. Our region suffers from the rural exodus which seriously challenges regions like ours across Europe. Within the region, the population is ageing and especially younger people are moving away from the countryside into the urban centres. We have the jobs, but we are not attracting enough people to make up for the brain drain. Population growth in Northern Norway will be only half of the national average over the next

25 years if nothing is done. This is a genuine crisis in our region.

Part of our challenge is to end the stereotypical Arctic "Orientalism". This tendency to objectify places like ours and lock us in a status of interesting inferiority... How many Europeans really know what "Arctic" means and what culture is connected to it? Here's a chance to change this.

Because Bodø is an Arctic city. And we want to be the first ever Arctic city to hold the title. To show Europe that our under-recognised region is culturally vibrant and resilient.

To share our incredible stories. Our lasting influence on European culture in the past, producing some of the most spectacular art and literature of medieval Europe. The little-known story of how much current Europe, the World even, owes this City for its role at the height of the Cold War in 1962. And our vision for a future Europe where our values of sustainable

and connected communities, offers solutions built on rebalanced relations between economy and ecology.

The title European Capital of Culture in 2024 would help cement Bodø's transition from Cold War target to a vibrant, forward thinking cultural hub as an attractive career choice for young people. Realization of our vision will see Bodø as a recognized European cultural city in the Arctic, one which will attract people to come, and which encourages people to stay and build a life here.

Just now we feel it's the right time to share with Europe some of our Arctic values. Values of resilience, fortitude and ingenuity. The values which enabled us to thrive because, not despite of, the challenges nature and culture are handing us to solve. Us in Nordland and all of us in Europe and beyond.

Bodø is ready to transition from Arctic to ARCTICulation, from cold to cool.

Q2

Does your city plan to involve its surrounding area? Explain this choice.

Bodø will involve the County of Nordland which includes 9 regional centres in our Application. Our partner cities and their cultural centres enable us to present a full spectrum of our region's culture.

Bodø will fulfil the role as the "Lead City" in the Application, but other centres like Brønnøysund, Mosjøen, Sandnessjøen, the Islands of Lofoten, Mo i Rana, Fauske, Narvik, Svolvær, Leknes and Sortland will be included in the 2024 vision and programme. This is because the region and city are "culturally interwoven".

In addition, we will have cultural cooperation agreements with cities, cultural institutions and larger festivals in northern Norway, including Tromsø, Harstad and Alta. We will see a year as European Capital of Culture as an opportunity to look north-east, to further develop our bonds with the northernmost parts of Norway and the rest of Barents region.

Decentralisation has been a key driver of our cultural tradition. And today it offers a huge opportunity to drive positive strategic change. As important as the plans to create a major new cultural centre in Bodø were, as important are plans to capacity build and connect smaller institutions. Rich, alive, living culture is if anything more important to less populated regions like ours than to larger cities. Without them we will continue with the struggle to attract people to work here or to retain the people we have. Keeping culture alive keeps our industries alive.

We also believe that decentralized thinking for regions like us is an important alternative in the face of today's frequent economic and cultural domination by larger cities. That's why we believe our Application offers something really important to Europe. For regions like ours – geographically spread and with a relatively small population.

We will use the geography of Bodø and Nordland to explore the big challenges regions like ours face, but also try to share positive ideas. From 2025 – 2045 we know we need a completely new approach to how our society

works. One which builds on the fundamentals of a decentralised democracy, cultivated and developed over the years by the people of Nordland. But reinterpreted for the challenges of Europe today.

Q3

Explain briefly the overall cultural profile of your city.

Since people set foot in this area some 10.000 years ago, they have restructured and adapted their way of living in response to the change of times. Most importantly, people here have shaped a cultural system which has been absolutely central to our ability to survive and thrive in a region which some would find forbidding and inhospitable. For the people of Nordland, distance is no object – the next city may be hours drive away, but the region is still connected due to willed politics of spreading important institutions all over the county, expecting the institutions to seek their audience, and not the other way around.

CULTURAL ASSETS AND CHALLENGES

In recent years, and especially with the advent of the highly significant Stormen cultural centre (new City library and concert hall) the citizens of Bodø have seen a new “cultural heart” put back into the centre of their city. Still, a good deal of work remains to be done. Bodø and Nordland do not offer a complete cultural menu today. We have great music and a wonderful library, but we can and should be much stronger for literature and theater, dance and the visual arts.

Links between the performing arts, the museums and the university are a key priority of this Application. We also need to connect more effectively with our partner cities to become once again a model for decentralized cultural delivery.

A SET OF REGIONAL CULTURAL HUBS

The counterbalance to this is the fact that the county of Nordland brings to our programme a range of festivals, museums, galleries, cultural houses and other cultural institutions. All year round there is something going on. Nevertheless, we need to better connect our different actors on the European cultural stage. We will establish at regional level a centre for

cultural competence. The need to strengthen the cultural infrastructure at regional level is a key strategic goal.

THE BIRTH OF BODØ

There are a very special set of democratic circumstances which underpin the cultural development of Bodø and Nordland. Norway’s first modern constitution did not arrive until 1814. It was based on utopian ideas from the French Revolution and the American declaration of independence, and on those of philosophers such as Kant, Locke, Jon Stuart Mill and Adam Smith. Overnight these ideas changed Norway and from being a province in one of Europe’s least liberal states, Norway became arguably Europe’s freest and most democratic constitution.

The impact on our Region was no less dramatic. The establishment of the town of Bodø was part of what was effectively a regional strategy for Norway’s peripheral regions. In essence, this was an early model for Regional Economic development.

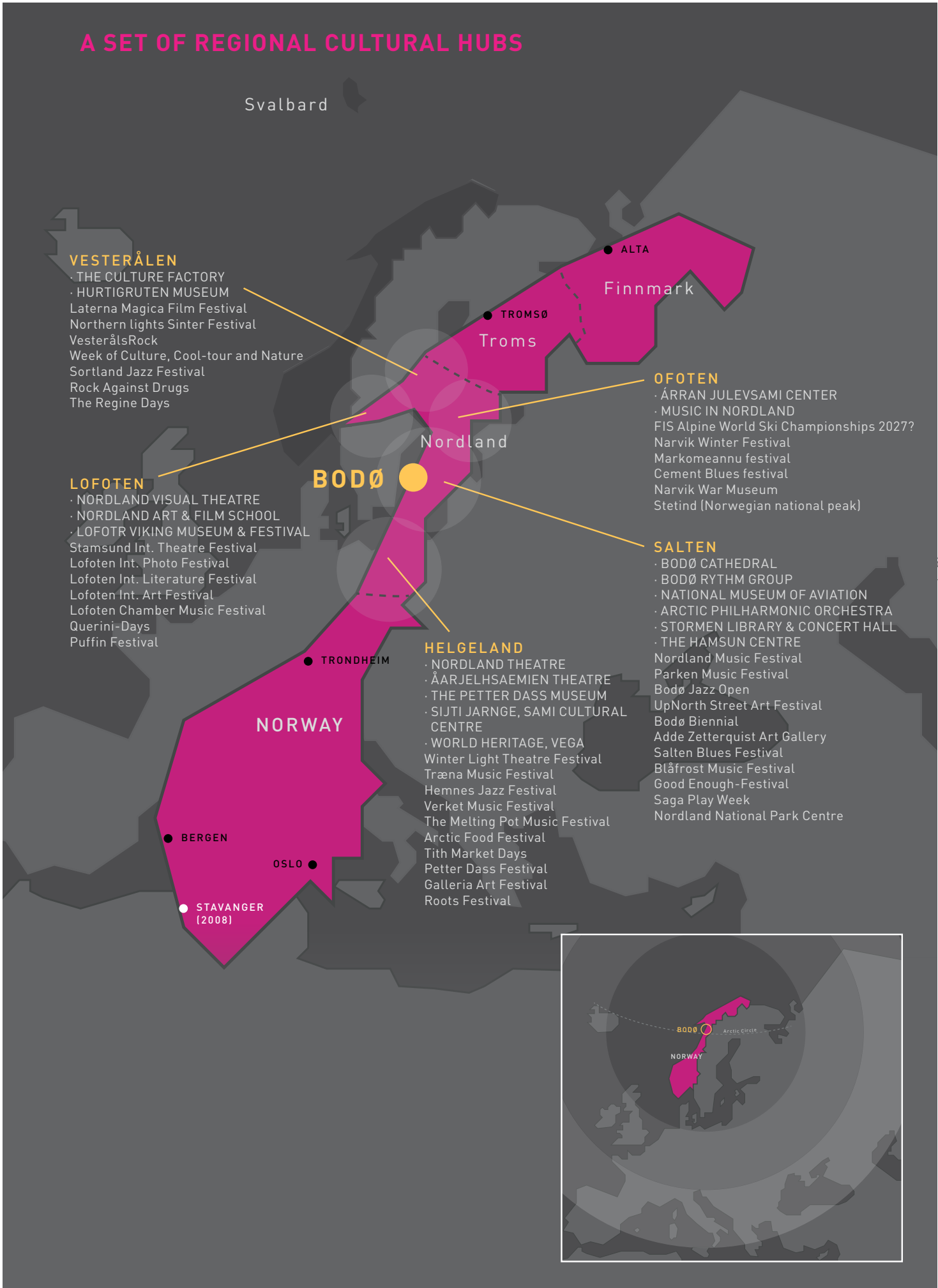
SAMI CULTURE

The north of Nordland is part of Sapmi, the Sami area that stretches between Norway, Sweden, Finland and Russia. Today an estimated 5000 Sami in Nordland mostly live in urban areas like Narvik, Hamarøy, Tysfjord and Evenes. Three endangered Sami languages are spoken within Nordland’s borders. It is claimed that some 20% of the population here have Sami background of some sort, but a lot of them do not identify with the Sami culture.

THE WAR AND THE COLD WAR TARGET

Bodø’s city centre was heavily bombed in 1940. Actually, the bombing ruined both the visual culture of the architecture and cultural heritage of the first urban settlement of Bodø.

A SET OF REGIONAL CULTURAL HUBS



In the early 1950s, Bodø was given the status as the main military airport and a NATO-base in Norway – with military personnel from all over Europe and the Atlantic. The town therefore developed from a war-ridden town to an antagonist for the European states on the opposite side of the Iron Curtain as the centre of NATO activities in Northern Europe. Overnight our neighbour Soviet Russia became our enemy. The world drew close to nuclear Armageddon in 1960 when the U2 spy plane was shot down over the Soviet Union on its way to its secret base in Bodø.

NEW WINGS

Today again, the city is on the verge of change. The Norwegian air force base is closing down, moving thousands of jobs away from the area. And again, the city and its people need to react and adapt.

This has forced Bodø in to a dramatic reconsideration of its future. Culture at the centre in this reorientation. With the foundation of the new concert hall and the newly built library, and the focus on urban development, the local community and its citizens are moving to a new destiny. Get it wrong, and we are lost. Vital choices need to be made.

Over the next years the existing airport and military area will be developed into the city district of Hernes with up to 15 000 units of housing and 20 000 new jobs. In this context Bodø as whole is being reconstructed with the aim to create one of the most technologically and culturally sophisticated cities in the world here at 67 degrees North.

Q4

Explain the concept of the programme which would be launched if the city is designated as European Capital of Culture.

Our concept is **ARCTICulation**. We feel there is a lot in this word and concept that relates to us. Arctic and Articulation, of course. But also Communication. Art. Cultivation. Community. They are key words for us. And they all find themselves in our Concept for 2024.

Arcticulation is our chance to show Europe the pulse of the Arctic. Four times a day, nearly 400 million cubic meters of water have been streaming through Saltstraumen, among the strongest tidal currents in the world, nourishing one of the world's largest populations of sea trout, enormous halibut and coalfish, monkfish, wolffish, shrimp and more. The Gulf Stream is maybe our most important lifeline. Without warm water keeping the sea outside Nordland free from ice and the fish accessible we would most likely not be here. The sublime nature of the arctic, the proximity to Russia and the mix of Norwegian and multiethnic culture(s) together with the indigenous Sami culture is part of what we mean to articulate.

Bodø, despite the earlier truism about long, dark winters, enjoys more daylight than any other city in the world. A little-known fact

outside of our part of the world. But an example of how little people really know about the Arctic.

Articulation provides an opportunity to show that there is much more to our part of Northern Indeed, for most Europeans "Arctic" first of all means **unsuited for human life**. It is not where anybody would like to establish a business or take up work, even if they might like to travel there to see the polar bears, the Northern Lights and Sami culture. That needs to change. We suffer from chronic shortages of labour, especially qualified labour, and an inability to attract new creative industries.

Arcticulation aims to show ourselves as a true region in Europe and the world. Not as a distant periphery, but as the prosperous, innovative and creative area it is. Or at least could be... Closely connected to the European continent. Arcticulation will show why and how Bodø and Nordland is central to Europe. No longer an exotic periphery.

The Winters of Bodø are, after all, less harsh than those of central Europe; with temperatures rarely descending much below freezing. So, let us Articulate the real, unexpected and hidden elements of Europe's least understood region.

1. CONTRIBUTION TO THE LONG-TERM STRATEGY



Photo: Bodø kommune

Q5

Describe the cultural strategy that is in place in your city at the time of the application including plans for sustaining the cultural activities beyond the title year.

In the last year, Bodø and Nordland County have produced two complementary cultural strategy documents. Those documents have been endorsed by Nordland County Council in February 2018 and by Bodø City Council in March 2018.

Children and young people are a key group for the cultural strategy. We aim to strengthen our work to empower young people to becoming independent actors in culture and in society in the future. If we are to succeed in our long-term aim to be seen as an innovative European cultural region, investment in the young people on whom a successful future depends is fundamental.

Another key element in our cultural strategy is that culture should be available for all people not regarding their background or economic

situation. Culture needs to be for everyone and, in the longer term, created by everyone. Our 7 shared strategic goals are described in the table on the next page.

This is not a short-term fix, designed just to tick the boxes for our Application. There is a real and urgent challenge to change the focus of our city given the impact of the airbase closure, but also the economic challenges we face if we continue to lose our people and fail to attract newcomers.

So the vision of Bodø as a creative and cultural city, where cold is replaced by “cool”, is vital for a sustainable future. Returning to the values on which our region was created – a holistic approach to the connections between culture and lifestyle – will be the thing that ensures we prosper in the longer term.

The proposed new city – built on these very principles – will be the clearly visible feature which showcases our ideas. But the kind of society we want cannot succeed on gleaming new buildings alone.

The smart city needs a kind of “cultural smartness” or consciousness in which we capture and use the essential connection between people, architecture, culture and nature. That’s what we really want to build.

STRATEGIC OBJECTIVES	GOALS
To reverse the image of Nordland – internally and externally	More attractive and exciting to visit, to study, to work and to stay in
To widen the production base for culture	More producing, co-producing and cross working
To connect with groups still not engaged	Addressing issues like diversity, mental Health, isolation
To make better use of unusual spaces	New cultural areas and venues , driven by where people live
To create a connected web of “hotspots” especially for young people	Facilities, technology, training are improved to create a strong and widely recognized cultural region
To make our cultural offer more international	More international collaborations. Better links with European artists and institutions
To improve the careers and opportunities for cultural professionals	A major capacity building programme which improves skills, experience and increases jobs

Q6 Plans to strengthen the capacity of the cultural and creative sectors.

Q7 How is the European Capital of Culture included in this strategy?

We have grouped the answers to these two questions together because of their close connection.

The decision to bid for the European Capital of Culture, speaks loudly of our long- term desire to use the bidding process and the title as a bridge over which we can reach the long term vision we have for Bodø and Nordland.

We have seen some of the best examples from other cultural capitals and how a major physical regeneration programme connected to a well-planned and inspirational culture programme can galvanise people. Making them an integral part of the building process rather

than having things “done to them”. That is why the two projects are, for us, so interconnected. We also see a fundamental connection between the need to develop and internationalise our cultural sector as set out in the cultural strategies and the build-up to ECoC 2024. So in our programme line “**Transition**” we set out a pathway which is a widespread capacity building programme called “**Room for Culture?**” not just for people in the cultural sector (though that will be a key element). Instead it will reach out to people in all forms of life, education and work. It will be a kind of “**Stealth-Fare**” programme...some people may not even realise their capacity is being built!

The Transition programme will focus on 2 key features:

- (i) More “joined-up” work both across cultural organisations and with other sectors
- (ii) A major capacity building programme.

Joined-up working

Both cultural strategies have indicated a need to be more connected at cultural level. Both between genres and across geographical boundaries.

We are absolutely serious about creating the multiplier effect between our different cultural players so that the sum of their work is far greater than the individual parts. It’s not quite so simple in a region as geographically spread as our is. However, the reality of our ability to cope with our dispersed region is that we have learned **how to work with it**.

We are delighted that the University has already taken a full and active role in developing our Application. A city whose future is built around a balanced appreciation of the balance between culture, work, nature, climate and economics may not technically be the most efficient way of being. But for many it offers a genuine alternative to a world driven by number crunchers who -as they say – know the cost of everything and the value of nothing.

Capacity building

This leads us to our capacity building programme – “**Room for Culture?**” More detail is set out in the next section of our Application. But we are using the “external drivers”, the threats and opportunities of migration (in and out) and the airfield development. We are

determined to create a programme of change management built around the need to equip our people and organisations (cultural, economic, social) to respond to those challenges.

Transition focusses on 3 “Cs”

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

We will deliver this by creating an **action learning programme** which uses cultural life not as a separate sector, but as an energizing and creative force in the process of designing a sustainable and culturally smart future for our region. Using dialogue not just to try to find new answers to some of those global challenges, but also as a way to vitalise relations between people. Making our society more lively and creative. We have already seen this happen during the development of this Application in the way our young people have become engaged in the process to a degree we simply did not expect (see Q 19)

The Transition programme, for example, and our plans to strengthen artists and the creative sector and how to attract these people to the Arctic would not be possible to anything like the degree we need without the 2024 European Capital of Culture impetus. This process will allow us to establish more cultural arenas, connecting the professionals with the new talents, place more art in public areas and create new production arenas. Our aim is to be seen as a European best practice example for decentralised cultural development and delivery.



Photo: Per-Inge Johnsen

Q8

Set out the longterm cultural, economic and social impact on the City (including in terms of urban development)

Our long-term vision can be summarised in two numbers. **25 45**. Let's explain. 2025 would be the first year of a Bodø 2024 ECoC legacy, and 20 further years would take us to 2045, and our 20 year legacy.

But that's not the real point. **25/45** is the age group we need to build our future around. We are losing that group from our region now. And few are coming back. We also fail to attract 25/45 year olds to work here. We have a particular challenge to retain and attract women in that key age group, not least from a cultural perspective as broadly speaking that group largely forms the core cultural audience in most European cities.

Therefore we will use **25/45** to form the basis to assess the long term impact of Bodø 2024. After all, today's 18 year olds will be 25 in 2025. Today's 45 year olds will be approaching 60. Today's 8 year olds will be 15. We want more of the 18 year olds to be here at 25. We want the 45 year olds to be active, alert, healthy and involved in the cultural and community life of Bodø and Nordland. And we are particularly keen to reverse the tide of women leaving our region.

SO WHAT WILL 2025 LOOK LIKE?

In 2025, Bodø and Nordland will have gained a Europe-wide reputation as a place where culture forms a vital part of life, constantly creating new experiences and values. These qualities set the tone for an area which energises the young people living and working here. More and more new settlers are attracted to a place which is tolerant, and welcoming. Creative yet technologically advanced.

Culture

Bodø is now known as an important and innovative European cultural city. Where culture is not just performances, installations and concerts. Culture is the spiritual dimension

of all ways of life, integrated to encourage learning and sharing through music, theatre, installations and paintings.

The Barents region is a recognised cultural hotspot in Northern Europe where exchanges and collaboration between communities and artists has forged greater understanding between people and nations, including relations with Russia.

Attracting national and international figures to perform is no longer difficult. Many of our venues are firmly on the map. Our cultural competence has been recognised across Europe where "**Room for Culture?**" has been emulated as a best practice capacity building model.

Narvik Winter Festival is considered amongst the best 5 winter festivals in Europe.

Bodø library is one of Scandinavia's best 5 libraries and also heads a thriving regional library network, encouraging new writers to build on the traditions of Petter Dass and Knut Hamsun.

Lofoten piano festival is voted no 1 in Europe by the Pianist Magazine.

Museum visitor numbers have increased by 25% from 2018. The Stockfish Transport Museum is one of Europe's most interesting industrial museums and has won several architecture awards. The Cold War museum now opened in an iconic venue on the former military airfield. A new contemporary arts museum is now under construction

Economy

The Nordland business sector has moved up the value chain. No longer simply a commodity producer. Industries such as hydropower and green industry, and mineral production have created high value jobs which attract workers to Nordland.

Young people still study, travel and collaborate outside the region, but mainly to earn the skills to secure better jobs when they return home. Numbers of students returning to Bodø after studying away from here has grown to almost 50%.

We have increased by 25% the number of new workers coming to settle here every year.

Many young creatives are building successful businesses using natural products and turning them into internationally desirable items.

Visitor numbers have increased by 20%.

Social

Bodø and Nordland have repositioned as a region known for developing a balanced lifestyle that is more focused on values such as collaboration, trust and reciprocity. We find opportunities for people to contribute to their communities, building on a long and good tradition of “virtue” (unpaid voluntary work) in sports, outdoor activities and cultural events.

People expect to and enjoy having artists living around them and actively participating in the design of community activity and use of places and spaces.

Our Newton Centres for cultural education (see Q11) have become an established model for involving people of all ages in learning about their heritage and culture.

Nordland wins a European award for exceptional public art.

Building on the strength of the University’s nursing degree, we have become a leading European centre in developing programmes linking culture and health and well-being.

Urban development

In the coming years the dominant urban development project will be the new city area created after the opening of the new airport on the south-western point of the Bodø peninsula. Even before the new airport is operational, planned to be in 2025, the new urban area can begin development on the former airbase area.

A municipal masterplan will show how this large area, close to existing parts of Bodø, can be formed into a compact, sustainable and liveable city to cope with the city of Bodø’s growth through the next 50-100 years – as well as from 25-45. In the future, this area will have approximately 20 000 jobs and 30 000 inhabitants living in zero emission neighbourhoods with schools, kindergarten, shops, parks, work and social meeting places in walking distance from where they live. The municipal masterplan will be completed in 2022. Throughout this planning process, the entirety of cultural heritage in the area will be considered for preservation and future repurposing.

By 2025, we intend that Bodø will have been able to make a major difference in the way the Arctic is recognised. 2025 – 2045 will see the long -term effects of an effective Articulation in the way the Arctic Region is seen as a go to place not one to avoid unless you have to come. Cool not cold.

Q9

Outline briefly the plans for monitoring and evaluation.

Our Monitoring system will be built on 2 features.

- i) Firstly a set of core of economic and social indicators to measure improvements to the long - term success of Bodø and Nordland using the 7 objectives set out in Q5 for strategic cultural development. These will also add some key economic indicators to
- ii) Secondly a more qualitative analysis of measure in particular the economic and social impacts set out in Q8 above. We will also analyze what the ECoC year is doing with population in Bodø and Nordland. We will develop this concept in partnership with Nord University and Nordland Research Institute.

We are also keen to share the development of this “better lifestyle articulation” with a number of other European partners who we find are also interested in this aspect. These include Kaunas 2022, one of our fellow 2024 candidates – Stavanger 2008, Turku 2011, Aarhus 2017 and Valletta 2018.

We will also connect with Liverpool University’s Institute of Cultural Capital should we progress to Phase 2. We are keen to learn lessons around measuring longer term impacts and building on their work to include more social and well-being dimensions.

Core Indicators

The table below/opposite shows some of our core indicators and current baselines. For our core indicators, we have connected the strategic objectives and success factors in Q5-8, together with our plans for capacity building. This is to create the indicator framework in the table, taking further the “3cs” approach to capacity building. In this way there is a clear and measurable connection between Bodø 2024

and our plans to build a new cultural model for our Region.

Dialogues for A Living City

One of our strategic objectives has been to make a closer connection between City and University. This Application has already begun that process with significant contributions to our Application through the participation of senior faculty members in our various working groups.

We have also spoken much about work-life balance and also creating a more culturally inclusive approach to urban development and smart city technologies. We believe this will help solve our 25/45 issue.

In Phase 2 therefore, and in cooperation with Nord University we will build a methodology to measure what we are calling “dialogues for a living city”. Our plans for this period also involve making connections with the parallel work taking place in those European partners we identified above.

BODØ 2025 – 45 ARTICULATION IMPACT

FACTORS	OUR PLAN	BASELINE STATEMENT	SUCCESS FROM 2025
CHALLENGE AND CHANGE	Change the image of Bodø and Nordland. Create more ambitious mentality in the city. Increase both visitor numbers and numbers of people coming here to work.	At present the region is seen as undynamic and not somewhere where many Europeans would come to work. Too many 25-45 year olds leave. Too few come.	From cold to cool. Bodø recognised as a top 20 European small city cultural destination. Young people feel they live in a cultural hotspot. Increase by nearly 50 % of students returning to region after leaving to study elsewhere. 25 % Increase in visitors and a 20 % increase in new workers.
COLLABORATE, CAPACITY	Cultural Production, Cultural Capacity. Cultural Careers are addressed and developed through Transform.	Cultural Partnerships need to be stronger as described in the cultural strategy. No of jobs in culture currently approx 2000. Need to improve connectivity and career development.	Hotspot model is recognised as decentralised best practice. More young people Impact of Transition programme 20% increase in culture jobs.
CREATIVE, CONNECT, COMMUNITY	New cultural and creative businesses. More European cultural connections. Connect with “under-consumers of culture”	Number of creative businesses is very low. Need to be more international in outlook and content. Standard audiences are good, but we fail to reach and involve significant groups.	New venues set out in Q8 are in place. Number of creative businesses increase by 100%. More venues are located near where people live and hike. Audiences improve by 30 %. Greater penetration of “under-consumers”.

2. CULTURAL AND ARTISTIC CONTENT



Photo: Morten Eriksen

Q10

What is the artistic vision and strategy for the cultural programme of the year?

In developing the artistic vision and strategy for our bid we have related our discussions to the following description of the main concept which emerged from and energized our programme development group:

Our programme will celebrate and reflect the qualities of the Arctic. Its unique relationship with land and sea and with nature. Its unknown and un-appreciated history. Its invention, resilience and imagination. Its surprising and inspiring connections with Europe. Its potential for a positive contribution to the questions which challenge us Europeans.

PULSE

Our artistic vision is connected to the pulse of nature. 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 monthly pulse of the tides and the

ARCTICulation

From a cold war target to a European cultural hub. We are articulating an arctic perspective on today and tomorrow through borderless culture. With respect for our histories, the land and the sea, aiming for new horizons.

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Our artistic vision is connected to the pulse of nature.

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 in the summer nights, or the magic aurora borealis suddenly dancing on the dark blue winter sky. The movement of the Sami people and their reindeer, following the seasons and pastures.

Our vision and strategy is an inclusive view on our 21st century society. One which combines indigenous Sami culture and expressions as much as traditional and contemporary Norwegian culture and the culture that new migrants and ex-pats contribute to the mix.

Our aim is to invite Europe and a broader international audience with our projects to experience this exceptional interconnectedness of culture(s) and nature, prospering from the same resources continuously for thousands and thousands of years. This awareness that people of the Arctic have of the environment in a concrete, personal way. We know how fragile

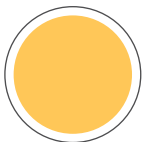
we are, living in some of the most vulnerable areas of Europe. Seeing white snow on the mountain tops and crystal clear sea water is a constant reminder of some of our times' most important challenges, influencing everything from how we live our private lives to politics. Our programme will articulate and explore these connections and seek to give them universal value to share with an international audience.

Like art, the pulse of nature has its irregularities. The tides rise and fall not in six hour cycles, to match the day, but in six hours and twenty-some minutes. The midnight sun just avoids following the calendar, staying up in Bodø from 9 June to 8 July. The cod from the Barents Sea normally arriving just after New Year. The sun returning on 13 January, instead of New Year's Day. The erratic aurora borealis. Always slightly «off», or unpredictable, reminding us who is truly in charge. Like the actress earning her «Kunstpause» or the drummer hanging the snare slightly behind the beat, everything streaming within a steady pulse, but slightly offset, like a true artist.

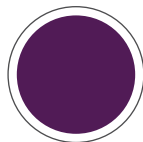
Q11

Give a general overview of the structure of your cultural programme, including the range and diversity of the activities/main events that will mark the year.

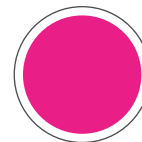
THE PROGRAMME IS STRUCTURED AROUND THREE MAIN THEMES, ARTICULATED THROUGH A BROAD PALETTE OF DIFFERENT ARTISTIC EXPRESSIONS AND ART FORMS.



THE ART OF NATURE



FISH AND SHIPS



TRANSITION

THE ART OF NATURE is about exploring art in – or from – an arctic perspective. Building 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.

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 that has made such an important contribution to the development of our nation, and how it's still a living part of our everyday life when the fishing boats and factory trawlers dock right in the Bodø city centre. It also looks at and shares with a number of European partners our Cold War history

and how it has impacted on 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 we are developing a smart, sustainable region.

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

THE YEAR 2024 WILL BE STRUCTURED BY SEVERAL HIGHLIGHT EVENTS WHICH CONNECT TO THE PULSE OF NATURE:

HERE COMES THE SUN – Opening 13 January, the day the sun is back to Nordland
WINTER FESTIVAL – Equinox 20 March, when the day is equal length all over Europe
MAJOR SUMMER SPECTACLE – Midnight sun 22 May – 21 July
AUTUMN STORMS EVENT – Autumnal equinox, 22 September
ARCTIC LIGHTS – Refraction from 29 November

They are not intended as a strict rule or template for the programme, but rather a part of the programme itself, articulating how the people of Nordland in various ways celebrate these happenings every year. It is common practice to take a break from work to see the sun returning. People flock to the top floors of the hotels or put on their coats and gather on the roof of their workplace, just to see the first sun rays of the year.

Equinox, on the contrary, is not commonly celebrated in our culture, but the idea of this day being equal for all of Europe seems like a great challenge for our artists to explore in the making of our programme, as with the

autumnal equinox. The period of midnight sun and winter refraction, or «dark period» (which really is a misleading name, the winter lights being the most exotic to foreigners) is equally present in people's consciousness – Facebook walls and Instagram accounts flooding with aurora borealis or bright-as-the-day midnight hikes, depending on the season.

Our vision is that in 2024, our citizens will adapt their practice of welcoming the seasons to welcoming in our special cultural seasons. Turning out in force to share a programme which helps them to unlock the stories and mysteries of arctic cultural life and the depth of our European cultural connections.

THE PROJECTS

This is a selection of projects which will form the core of the 2024 programme. We have not clustered them against the themes. Our reasoning is that many fit more than one theme. So rather than creating an artificial grouping of “best fit” projects, our design feature shown above illustrates which themes relate to each of our projects.

VIND I HÅRET (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 is not about making the trip as comfortable as possible. 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 Vind i Håret is to give the trail a dimension of art by challenging 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 (realized 1992-1998 and 2009-2015), a project that developed an internationally significant contemporary art collection in the public space all over the region. The art works are created based on the conditions inherent to Nordland. On the Vind i Håret art trail we take this to the next level and present new art works which engage in a dialogue with their surroundings within walking distance from each other.

Vind i Håret 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?

A trail from central Bodø to the university is already part of the urban development plans. It will be running through the areas becoming available when the air strip is moved; starting at the downtown quay, where you see the regular ship traffic pass the historic fort, going through the «reconstruction district» of Bodø (an observable result of the World War II bombing) further through the current airport which will be developed as a «Port of Culture» (see project below), housing the Bodø 2024 headquarters. From here through the new city district, across the former military air base, past the new Museum of Historic Stockfish Transport and along the shoreline.

Potential partners: KORO (Public Art Norway)

PORT OF CULTURE



Port of Culture is about re-using and reviving disused buildings. As Bodø’s Main Air Force Station is closing down, Bodø will have a «once-in-history» opportunity to create a sustainable, dynamic and both technologically and culturally smart city as 3,400 acres of land free up for urban development. In connection with New City, New Airport and Vind i Håret we have initiated a project with the architect who designed the current airport terminal building, Per Morten Wik at Boarch architects.

Mr Wik and Boarch have made their contribution to our bid by providing plans to prepare the

terminal building (which will be deserted by mid 2024 as the new airport will open) to become a cultural and creative link between the new and the old city, as well as between the different city eras of the “before” and “after”. We want to set up headquarters of Bodø 2024 in the terminal building, as well as initiating a creative “port” for creative industries, cultural organizations and producers to settle there from 2024 onwards. As a legacy of the ECoC 2024 the then disused former airport would turn into a Port of Culture – with co-working spaces, office and gallery space, affordable ateliers and performance spaces as well as an exhibition space suitable for contemporary visual art that is currently missing in the city.

BAND ON THE RUNWAY



Band on the Runway will be a music festival, taking stage on the current air strip in the end of June 2024. The new airport will open 7 June 2024, over night making the current airport – including landing strip, terminal building and other infrastructure – the perfect stage for the largest festival in the history of Bodø. Checking in through the airport security control, the audience will board a musical round trip of European bands, including artists representing former ECoCs. And, who knows, maybe we can wrap up the history of this air strip by having another U2 touchdown, this time captained by Bono and his crew in a peaceful get-together on the Edge of Europe.

Bodø is considered a Norwegian music capital. Home to half of the Arctic Philharmonic Orchestra (shared with the city of Tromsø), one of our country’s longest running children’s song schools, choirs, bands, groups and an extensive programme of concerts of all kinds. Since the early 2000’s the city has invested in band rooms and backline in a number of public youth clubs, helping form a series of successful bands and artists on the Norwegian pop and rock scenes during the last ten years, often referred to as The Bodø Wave. Several of these bands and artists are an obvious part of an international level Band on the runway line-up. While celebrating, we must not forget that these musicians are clear and outspoken

about their success in part being a result of Bodø investing in rooms and instruments, uttering their concern for the next generation if this infrastructure is not cared for. As Bodø is growing, the foundation of a success like The Bodø Wave needs public care to keep growing. Band on the runway can be an incentive for the city to prepare for a new Bodø Wave, by giving the young pop and rock scene attention and support in the years leading up to 2024.

Potential partner: Room for Resistance/Night Tartu Strategy Tartu 2024 Candidate City

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 where the creatures of our past provide the basis for a weekend of mythological culture. 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.

Together with an international partner, 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. Over the weekend Bodø will be turned into a mythological maelstrom with installations, events and activities for all of the 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 breathtaking setting.

In tandem with this event, libraries all around the region will involve young people in reading stories of myths and legends, and holding 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. And 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...

Potential partners: Kaunas 2022, Austrian and Estonian candidate cities.

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. Connecting Waste is about exploring the possibilities of waste, including both young and old in the awareness of our global environmental challenges. Professional artists are challenged to work with the citizens and express what they see in this waste. The goal is to express history, multicultural aspects and environmental issues, in sculptures that inspire physical activity, curiosity, pondering, dialogue etc. We have visited candidate city in Estonia and discussed this project. We envision a collaboration, where we will exchange each others materials – children from Tartu creating art with waste picked from Nordlands beaches, and children from Bodø working with waste from the Emajõgi River in Tartu.

UPNORTH



UpNorth is a street art festival. The festival engages top international artists, who are invited to express themselves in the gigantic format of house walls. UpNorth articulates

a different approach to art, presenting it outdoors, in direct connection with the nature and environment surrounding us. Former ECoC and fellow member of the Norwegian City Network, Stavanger is home of the street art festival NuArt, widely considered the world's leading celebration of Street Art among its peers. UpNorth director Gøran Moya and NuArts Martyn Reed are in dialogue, building on each others' experience. In the build-up to 2024 we want NuArt and UpNorth to connect, preparing for a unique, multi-city event in 2024.

Through partnering with «big sister» NuArt, UpNorth will be challenged to visit different towns of Nordland as well as our fellow ECoCs. We have been in dialogue with the Estonian candidate cities, seeking to include the Estonian company SprayPainter and their wall-climbing robot that paints in large scale what the artists draw digitally, on a tablet or pad. The digital dimension of this project opens a world of new possibilities; artists in any one of the 2024 ECoCs can be online, creating their art locally, letting the SprayPainter robot realize it on a wall in another city. Certainly, by 2024 technology has come even further, and this project could see artists have their work robot painted in each of the ECoCs in real time?

Potential partners: NuArt Stavanger, SprayPainter Estonia

NEW VIEWS



New Views was developed by the festival Nordland Musikkfestuke, our tourist information office Visit Bodø and Bodø Trekking Association. Now we want to build on it for Bodø 2024. Local artists are commissioned to write music for specific viewpoints and the music is only available on a mobile phone app when you are at the actual spot.

For Bodø 2024, the project will evolve into a European collaboration with artists from other European cities creating music for special places or views in each other's cities. This will allow an increased European mobility of artists and at the same time can be used for exchanging concerts and participatory activities. Bodø 2024 could produce the platform, in form of an

app but also in cooperation with music agents, letting musicians across Europe musically colorize the unique places and views of their area and the areas they travel to. Giving their musical comment on places they visit, connecting cultures and people across Europe. At the same time the project invites people out of the traditional culture venues, making virtually anywhere a venue.

THE LEGEND OF STONES

Talking about THE Sami culture is like speaking about THE European culture – it is too diverse and too manifold to be pressed into one single expression – as we said: Three Sami languages are being spoken within the Nordland area alone. Sami culture nowadays spans the arch of traditional artistic and craft expressions to intermixes with contemporary styles to political and environmental activism and further. What we can attempt to do is to offer a platform under the title The Legend of Stones on which some Sami artistic and cultural expressions can be shared with an international audience.

One of the stories that the Stormen library in Bodø tells about our relationship with the Sami is a 100-year-old photograph that has been enlarged to a size of over 20 square metres. It depicts an elderly couple from Nordland County. The area around the man's feet has been scratched out – one of the couple's descendants has at some point tried to erase evidence of Sami ancestry; the traditional kammager, made from reindeer and seal skin, was a warm, functional and cheap shoe. This alone shows that there is no black-and-white approach on the stories we share.

We have been consulting with our colleagues from Umeå 2014 about how they presented Sami culture and we can learn a lot from them. But we also want to find our own way and have Sami representatives in our artistic working groups.



Talking about THE Sami culture is like speaking about THE European culture...

THE CAUCASIAN CHALK CIRCLE



The Nordland Theatre in Mo i Rana and the south Sami theatre Åarjelhsaemien Teater usually present four productions with up to 90 shows a year. Both theatre work under the same roof and their idea is to produce Bertold Brecht's play The Caucasian Chalk Circle as a play with Sami and non-Sami actors adapting the story to our own cultural backgrounds.

YOIK OF THE RETURNING SUN



A yoik or joik is a Sami singing style which is considered one of the oldest still living singing known in Europe. The most important difference from other singing is that you do not yoik about something, you yoik it. You yoik an animal or a person, making it come alive and appear in song. We want to try to evoke the European Capital of Culture in Bodø 2024 in yoik. In fact, one of the winning ideas from our public idea competition was to commission a yoik for the ECoC, hopefully making the very essence of ECoC take form in song. In addition to this we could hold a yoik contest (like the popular Sami Song Contest) or commission for a number of yoiks to be performed as the Yoik of the Returning Sun at the opening ceremony. This is still to be developed.

ERASED BOOTS



We envisage a major collaboration about folk culture with the National Museum of Estonia which has a vast collection and exhibition on the Finno-Ugric speaking people of Europe. Since all Sami languages as well as the Estonian, Finnish and Hungarian language belong to this family we want to share this heritage and involve the Hungarian ECoC of 2023, the Finnish ECoC of 2026 as well as the Finno-Ugric Capital of Culture 2024. Potential partners are also the Swedish Sami Museum and Centre Ájtte in Jokkmokk, Siida the National Museum of the Finnish Sami, the Sami Museum in Karasjok (NO).

VIA QUERINISSIMA



Via Querinissima is about creating a modern cultural heritage route based on the story of Pietro Querini. 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. The journey follows the trails of merchants that have impacted different cultures. The project will explore how an economy based on creative/cultural industries be managed, enhanced and implemented in our future, and seek to develop stronger awareness of our fellow European countries' unique resources.

The island Røst, the westernmost island of Lofoten, has developed a festival in Querini's name. Stockfish recipes, exhibitions, music and trade are what connects the stories. In 2012 the festival premiered an opera on the story of Querini. The opera has played every two years since then, and in connection with Bodø's ambition to become ECoC 2024 the island community have 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 e.g. Venice, Cadiz and Porto.

ARCTIC FOOD

Arctic Food is about local food in a European and international perspective. We have small scale food festivals in our region, but for ECoC 2024 we want to include everyone in a larger, comprehensive project. Local produce – sea food, reindeer, moose, berries, herbs and vegetables are sadly underused in restaurants

locally – instead you are offered Quesadillas and Beef Burgers, like everywhere else. Querini brought the Italians stockfish, but the product is not very well known and explored back home. We want the Arctic Food Festival to become an annual arena of exploring and sharing arctic food resources.

We envision two main lines for this festival:

MOUSSE THE MOOSE



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. Workshops and educational activities for regional chefs, restaurant owners and retailers will help build structures and awareness for offering a more local and sustainable – but also more interesting culinary offer to visitors and locals alike. Stands at the festival below will allow the larger audience to enjoy the new creations and learn about local food production.

THE FLYING STOCKFISH FESTIVAL



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 Suovasbierrgo married with pita bread, garlic sauce and cucumber. Just some of the surprises locals and guests might be in for. Hopefully, from 2024 onwards local food is as cool as its healthy.

The creative people of Kjerringøy, where you can visit an authentic 19th century trading post, can take visitors fishing in historic boats from boat craftsman Ulf Mikalsen. Using traditional gear and following the different species through the

seasons, you can get the best possible starting point for experiencing clean, healthy, Arctic sea and food.



We want the Arctic Food Festival to become an annual arena of exploring and sharing arctic food resources.

ARCTITECTURE



ARCTItecture is a series of projects focusing on the spectacular approach to architecture you would not expect in a place like Nordland. In Norway, the towns and centers of our region have a reputation of being underdeveloped, and even ugly. To be honest, this reputation has a core of truth. Bodø is still working on the challenge of rebuilding a town that was completely destroyed in 1940 – the library and concert hall filling the last empty central plots as late as 2014. On the other hand, this reputation is fading, and it is fading quickly. A series of daring, avant-garde buildings and projects have been realized during the last decade. Interestingly, the internationally acclaimed architects behind these flagship projects respond to the challenge of building in the arctic region of Norway in a way to make those buildings almost demand to be part of this bid; rough, progressive and in close dialogue with nature. From the Knut Hamsun Centre Hamsunsenteret (Stephen Holl) and its raw, wry and irregular nature to the Petter Dass Museum (Snøhetta) cutting into nature itself. The latest additions to the list of exciting architecture in our region is the cultural quarter downtown Bodø, named Stormen («The Storm», by DRDH Architects) and The Arctic Hideaway (TYIN architects and RintalaEggertson architects). Both winning international awards the last couple of years, and both highlighting the same relationship with nature.

We believe our architecture programme line has an exciting potential to connect with the Estonian and Austrian candidate cities, Dornbirn 2024 in particular with their focus on traditional and contemporary architecture. Tartu 2024 is articulating its history as former

military air base, showing the way for Bodø, about to do the same. The Estonian National Museum really is an inspiration in many ways, and the connections between the two former cold war enemies, now possible «partners in culture» obviously must be explored. Dialogue is established. Possible ideas consist of a one-year airlift of culture exchange and collaborations between The Estonian National Museum and Norwegian National Museum of Aviation in Bodø, but we also want to connect closer to Tartu's architecture project Superurban Renitents, as we see possible connections and analogies between their Art of Survival ideas and our own ideals of being self-sufficient and living sustainable.

We want 2024 to be the beginning of a time where the schools involve our children in architecture, exploring how architects tackle important issues like environment and sustainability. We believe schools can influence our awareness of what architecture is, and what it can be.

LIVING BY THE WORLD'S END



Petter Dass (c. 1647-1707). You never heard of him? Why are we not surprised... He was a Lutheran priest and a poet. And given how he juggled and shaped the Norwegian language at a time when the rest of Europe still thought the north was a barren land full of barbarians, we sustain he is our Norwegian Shakespeare (in paintings he even looks rather like him!). 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 Nordlands Trompet (Nordland's Trumpet). And although there is a museum dedicated to his person in Alstahaug, Nordland with spectacular architecture as mentioned in our project ARCTItecture, the story of the man seems to almost overshadow the power of his work – possibly a tendency we need to address, as the same does for Hamsun in the next 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 in a letter addressed to a friend:

“A humble salute / for you I send / My name is Petter Dass, / living by the world’s end.”

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.

Bodø 2024 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 (through our partners below) 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”.

Potential partners: Petter Dass Museum; Norsk Oversetterforening (Norwegian Translators Association); Conseil Européen des Associations de Traducteurs Littéraires (BE); Federation of European Publishers (members from 28 countries incl. Den Norske Forleggerforening)

MESSY CORNERS



Knut Hamsun is both hailed as the father of modern literature and reviled for his apparent Nazi sympathies. A Nobel Prize for Literature Laureate he moved to Nordland with his family at the age of three, but 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? Think of Gabriele D’Annunzio (connecting to Rijeka 2020), Curzio Malaparte, Ezra Pound, Thomas Bernhard (connecting to Salzkammergut 2024 candidate in Austria) and others.

Steven Holl, the architect of the 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, for a moment looking at how his literary work is connected to contemporary ideas, deeply rooted in the Nordic and Arctic landscapes that surround us. To shape a variety of literary projects out of this rich and acclaimed literary work. A project recalling the moment when thousands of Norwegians reacted to Hamsun sending his Nobel Prize Medal to Joseph Goebbels by walking to Hamsun’s farm and returning or even burning his books.

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. We may also extend this collaboration to other European Capitals of Culture. In parallel we would also envisage a writing project involving schools in Nordland and partner schools in Austria and Estonia.

You could say it’s our duty to find new ways of processing this difficult history, as Hamsun’s Nobel-winning literature is too important for the coming generations to miss out on because of our shame and condemnation. Especially, we believe, for the generation growing up on the internet, experiencing new challenges with mental and physical health, disconnecting from nature.

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

Potential partners: Hamsunsentret, Hamsun Festival, Nord University, PEN International, Candidate Cities Dornbirn 2024 with Literature Network Vorarlberg (A), Estonia 2024 (EE), Salzkammergut 2024 (A), ECOC Rijeka 2020 (HR).

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)

WEATHER OR NOT



Weather or not is a project seeking to articulate the Norwegian, and specifically Nordland culture of outdoor life. We understand that not everyone in Europe sees the outdoors as just an extension of your living-room, especially our neighbours in Southern Europe. 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 your first day in kindergarten you spend time outdoors, every day. Even in the wintertime, Norwegian parents will be slightly

disappointed if their child has a day without rosy cheeks. We don't get disappointed too often, though. 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 trekking-friend to show you new places, tips and tricks. Volunteers of Bodø 2024 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 although 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 know-how. What to wear, where to go, when drinking from a stream is safe, which berries to eat, which poop is a trace of which animal and so on. Norwegians might have a reputation of being introvert 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 talk.

UP YOUR GAME, BOOST YOUR HEALTH



Up your Game, Boost your Health is our cluster to unite different sport events, health related issues and inclusive activities for disabled people and enhance them for 2024.

Bodø has elite level football teams in both men's and women's leagues, and successful individual athletes in a number of sports. Although a lot of sports take place indoors, our national sports are the outdoor winter sports. None being more important than cross country skiing. The region has experience in handling large events, and among others we would like to highlight two arrangements to build on for



Photo: Bodø Skateboard Club

«In Bodø Skateboard Club we want a diverse group of members, as we believe this helps us create an inclusive environment of feeling secure and together. To accomplish this our indoor park is reserved two days a week, Mondays girls only and Wednesdays max. 10 years of age. We think this is important – skateboarding may appeal to kids who would not necessarily get involved in traditional sports organized by adults, and these kids should feel welcome with us.»

2024: The Barents Games and The Arctic Race. **The Barents Games** is a youth event, gathering more than a thousand youth athletes from the Barents region. The event is rotating between Russia, Finland, Sweden and Norway, alternate years summer and winter games. Bodø has established dialogue to get the games of 2024 as part of our programme. **The Arctic Race** is a professional road cycling race, televised in 180 countries, reaching more than seven million people. The route of the race is in different regions of the north of Norway for each year – dialogue about 2024 is established.

Whether its professional events or kids football tournaments, volunteers are the heart and lungs of our well-organized system. Sports clubs, each one of them independent NGOs, is carrying incredible knowledge and experience in handling large arrangements. Coincidentally, as we have been working on this bid, Nordland sports association have received an invitation from Lithuania, to connect and share the Norwegian model of youth volunteering. This can evolve into an ECoC project by 2019, building up to 2024.

Interestingly, when sports organizations in our region meet to discuss their contribution to Bodø 2024, no one mentions their elite athletes or teams. The common theme, and their wish for Bodø 2024, is to include as many groups of people as possible in their arrangements. They want para-sports to be completely integrated in their projects. In fact, they are planning a major disability Nordic summer sports programme for young people and adults. They want kids, youth, and the elderly to take part, in some way or the other. They want their projects to be gatherings, rather than competitions. Even with activities traditionally considered subcultural you can see this same pattern repeating, Bodø Skateboard Club being one example; volunteers getting organized, setting a board including members, cooperating with the municipality, involving in local politics and taking an active role in developing a diverse and culturally strong group.

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...volunteers are the heart and lungs of our system.

EUROGYM



An example of projects in this direction is Eurogym, which takes place every two years. Eurogym has the objective to unite young European gymnasts. There is no competition, the programme is centred on sports activities and play, exchange and encounter. Numerous work-shops give the 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 replying 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, nature and hiking opportunities within walking distance, and they consider Bodø a safe environment for youth travelling alone.

The stories will be made available digitally at a portal linked to the Bodø 2024 website. And there will be an exhibition at each local library, showing highlights from the different cities. Each class commits to read at least one story from each of the other nine cities involved in the project.

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.

This program will run all through 2020. Through the program we will develop a new project that will include all the same children in 2024, then in 10th grade and their partner schools from the twin cities in a big youth camp in Nordland. How will Europe look by then? Those young people will have to create their way of living Europe – and how better than to make friends and create together with young people from all over Europe.

MY EUROPEAN STORY



My European Story, a Library project for and about children in the ten cities of Nordland. Even though our near history is full of European influence, we do not think of it on a daily basis. And in Nordland the European influence differs from city to city. We want children from the 7th grades in the ten cities of Nordland to be more conscious about their European history, simultaneously they should know about each other histories, and also exchange their experiences with children their same age in the existing European twin cities and in other European Capitals of Culture 2023 to 2025.

To gather all of them, we will use the existing logistics provided by the organization The Cultural Schoolbag. The 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 etc.

ECOLOGICAL ECONOMY



Ecological Economy is a relatively new subject, with a small, but growing department in Nord Universitet. We want to include the idea of a circular, sustainable economy as a concept and an example 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 see some important synergy between this and the project “Room for Culture?” in developing new ways of organising cultural and civic life and the skills and qualities needed to do so.

This concept will develop a European dimension, connecting the universities of fellow ECoCs, spreading the idea of challenging the very core of our economic system.

ROOM FOR CULTURE?



“Room for Culture?” is our main capacity building programme. It is inspired by something which in itself is inspirational. And was invented on our own doorstep. This is the concept of Newton Rooms, a programme which originated here in Bodø at the Newton Flight Academy and is now a Norwegian standard, where in over 30 centres, young people can become inspired to study and follow careers in science, technology and engineering.

“Room for Culture?” will apply innovative approaches to cultural capacity building by creating a series of Rooms for Culture across our Region. We set out in our Cultural Strategy the need both to develop a series of vibrant cultural hubs across Nordland. That transition will be supported by a roll out of a ‘Room for Culture?’ linked to a major cultural hub location in the county.

It will deliver a programme which will use the on 3 “Cs” described in Q6/7

(i) Competency, Character and Culture to form the basis of an **action learning programme** to deliver the skills and connections which will develop our existing group and create a new cohort of high quality culture and community professionals. Workshops and seminars involving national and international experts; developmental projects where people

work together on 2024 build up programming; secondments and exchanges with programmes from other European Capitals of culture and participation in shared learning programmes. All of these will feature as part of “Room for Culture?”

Young People

We also want to connect our “Room for Culture?” concept to the two strategic cultural programmes for young people currently operating in Norway: Culture School and Schoolbag. We describe these in more detail in Q19. But our vision for the future cultural education for young people links closely to current strategic thinking about the future relationship between education and culture at the European level, and very much part of the Commission’s future approach to that critical synergy.

We need a still closer relationship between education and culture to become the key driver of economic growth. ‘Room for Culture?’ can encourage young people here in Nordland to cope and thrive in the multi-cultural and culturally rich environment which we are trying to build here in the Arctic. Growing connected and culturally engaged citizens in line with our 25-45 long term view.

As well as most cultural organisations in Nordland, partners include the Norwegian Ministries of Education and Culture; Kaunas Tempo Academy for Culture; the Leader programme in Salzkammergut, Austria.

Q12

Explain succinctly how the cultural programme will combine local cultural heritage and traditional art forms with new, innovative and experimental cultural expressions?

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.

In our programme we intertwine **nature and culture** (e.g. Vind i Håret, European Cabins of

Culture, Weather or not), **traditional industries with art** (e.g. Via Querissima, Arctic Food Festival), **traditional art forms and our local cultural heritage with new technologies** (e.g. ARCTIitecture, New Views, UpNorth).

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, when landscapes are turned to Virtual Reality Music before your eyes and ears and a robot paints on a house wall in Mo i Rana what artists in the south of France just drew on their computer – 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.

This approach is inherent in the artistic vision and fundamentally part of our culture. We have to make do and we are trying to come up with clever solutions. Making a virtue of necessity has led to outdoor arrangements of all kinds – despite our notoriously volatile weather – often times resulting in experimental cultural expressions and in challenging conditions which helped the audience develop alongside the performers. After all we all had to climb a mountain together before enjoying the art...



Having nature and our environment as our «director» opens the stage for some spectacular meetings

Q13

How has the city involved, or how does it plan to involve, local artists and cultural organisations in the conception and implementation of the cultural programme?

During the first phase of our bid for ECoC 2024 the city has involved representatives from Bodø's cultural institutions in a group working on the conception of the cultural programme. Institutions from the rest of the county, other organizations and artists have been invited to meetings and workshops. Our main objective in this phase has been to capture the core of our Nordland culture, and making sure the people – artists, teachers, fishermen and others – will feel at home once they get to know the programme.

The working group has featured programme director of the Stormen library, director of the Norwegian national museum of aviation, county culture advisor, head of arts section Nord University, cantor of Bodø Cathedral, the director of the Stormen concert hall, head of Arctic Philharmonic Orchestra and director of SKINN art organization. Director of the library

have been contributing to the strategy working group.

UpNorth founder Gøran Moya and Martyn Reed from NuArt are involved regarding collaborations.

During this first phase we have also traveled the region, and met representatives from municipalities and organizations, like director Nordland Teater, head of Nordnorsk Jazzsenter, Vocal Art and municipality culture leaders from around our region.

In the next phase we want our local artists and organizations to respond to the preliminary programme and develop it further. We know they are eager to take the challenge of getting hands-on, developing content for the projects and being cooperation partners and co-creators of the projects in the implementation.

3. EUROPEAN DIMENSION



Photo: Susanne Forstrand

Q14

Give a general outline of the activities foreseen in view of:

- a) Promoting the cultural diversity of Europe, intercultural dialogue and greater understanding between European Citizens.
- b) Highlighting the common aspects of European culture, heritage and history, as well as integration and key European themes.

It is highly significant for us that Bodø's Preliminary Phase Application takes place during 2018, the European Commission's **Year of Cultural Heritage**. This key issue for us is understanding how our past can help us to shape the future. So this special year for European heritage provides us with a wonderful opportunity to use Articulation bring our own specific and under-recognised history and heritage to Europe's attention. And, perhaps more significantly, to better understand it ourselves. To tell our stories and to find a fresh way to address our own challenges.

Nordland's famous writer Knut Hamsun, whose sometimes controversial work features in our programme, wrote a century ago: "*I do not know if I understand what culture is, I could imagine there was something in the direction of the formation of the heart*".

Perhaps Hamsun has hit on something which is part of the challenge for all of us. Both at local and European levels. We need to find a way of using our history and our culture to find out who we really are. To put the heart back into communities which are faced with

challenges that threaten to tear us apart. These challenges, especially today, are many, but with three major “geopolitical” frameworks: globalization, integration and identity being especially challenging for Europe just now.

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

There are two European dimensions we see in this context. One is positive - how the special qualities of the Arctic - our resilience, our relationship with nature and the sea - can offer solutions. The challenge of our own identity is partly reflected in how we share with Europe the special differences that exist in the Arctic region. The Arctic constitutes a difference in culture, behaviour, identity and mentality. Culture and art is a door opener to get a glimpse of that identity.

The other European dimension we face is to tackle developments which are closed-minded and negative. Here in the Arctic, we need to tackle of those challenges. And our ECoC programme is about finding ways to address them. For ourselves and for Europe.

Intercultural Dialogue and Understanding

As the first cultural capital in the Arctic, Bodø will collaborate with the entire Arctic region and the Sámi Parliament. We who live here, have a majority culture and a minority culture, both of which have laid the foundation for the society we have today. The Sami area, is a cross-border area across four countries in the north, which has been named Sápmi, by one of Europe’s last indigenous peoples. In Bodø and Nordland, in recent years there has been increased visibility and awareness of the Sami.

Here culture and language have been the key to success. In our 2024 programme, we will increase the opportunity to strengthen and create space for Sami culture and its many expressions. At the same time, in the same way as in the Sami culture, we will use nature as an arena.

More strategically, the Sami people a long tradition of being active actors in international bodies, especially in the United Nations, to

strengthen the rights of the indigenous peoples. The outcome of the UN World Conference on Indigenous Peoples, WCIP 2014, commits States to take action and strategies that will improve the situation of indigenous peoples worldwide. And here, a Capital of Culture in the Arctic will help strengthen the Sami culture and build pride in its contribution. A year as European Capital of Culture will bring too, strong connections with the finno-ugric communities across Europe – bringing connections across Northern Europe.

We also need to learn to create better dialogues with other communities. Bodø has become a more multi-ethnic society where 10 % of the population are immigrants. Though most of the immigrants come from the Nordic countries, the Baltic region and Poland, there are a significant share from conflict ridden areas like Somalia, Syria, Iraq, Eritrea and Turkey. The Artistic Programme aims to reflect this change to our region and – as with other European partners – to find ways to make our society more welcoming to those who come here from “outside”. More diverse, more cosmopolitan. And part of that process will be to learn from the mistakes of the past to help others to address **the challenge of monoculturalism** in many parts of Europe – an issue which is also explored with partners from ECoCs in Estonia, and Austria.

European Themes

We especially face the migration challenge of the European rural exodus. Bodø itself is a small bright spot in a generally depressing demographic development in the Nordland region. While the population grows in urban Bodø, it remains stagnant in the rural areas of Nordland. This a common trend in the Arctic regions of Norway, Sweden, Finland and Russia.

Too many young people are leaving the region. Yet the unemployment rate is low, and the prospects for the future are bright, if we can find a way to help our more peripheral region address the decrease of its population. This is a huge element in our strategic decision to Bid. We also intend to explore possible solutions with European partners – especially, but not exclusively, in our own part of Europe. Can we use the inspiration of our own Sami people and create the ability for young people to «stream» between the centres of our region? Developing, changing, growing but much more inclined to stay and build a life here.

The other end of the scale is our **ability to attract and assimilate new people**. Let's be honest. For many, the Arctic wouldn't be a place where most people would contemplate a career move. Or be the first port of call for people who want to come to Europe to make a new life. Things are changing.

The challenge of **Identity** is reflected in part in how we share with Europe the special "**otherness**" of the Arctic region. The Arctic North of Norway and its people have traditionally been the "others", both seen in an international or a national perspective. The otherness has been characterizing the images of the region as differentness both in culture, behaviour, identity and mentality. When trying to describe or illustrate the otherness, art has been a doorway to get a glimpse of our identity.

Bodø and Nordland is a Norwegian periphery, and Norway is a European peripheral area. Still the region has long traditions of relating

to the world. So, it is today. And, given the developments in a Europe which is grappling with a number of crises and critical decisions about its future, maybe our peripheral region can contribute some positive examples of how a people "on the edge" can help address the challenges at Europe's core.

We are confident we have much to offer. And our programme lines reflect our vision of how we can rebuild or society and connectivity in the light of the very specific challenge of NATO's withdrawal from Bodø. They also provide a metaphor for the rebuilding – or remaking of a stronger Europe as it responds to those global challenges. Using its history and heritage, its natural and cultural assets and its ingenuity and resilience to build the society of ideas, creativity and community.

We make cultural promise to Europe to use Bodø 2024 to find some of the answers. A "promise" that we will explore with European partners as set out in the following question.

Q14

Give a general outline of the activities foreseen in view of:

- c) How will the programme for the year feature European artists, cooperation with other operators and cities in different countries and transnational partnerships?

We have answered this question by relating each of our 3 main programme lines to key European themes as described in 14 a and b above and describing some of our European connections and planned project partners.

THE ART OF NATURE

From a European perspective, The Art of Nature contains projects which explore **the importance of identity, of minority cultures and also of language and dialogue**.

Language is according to UNESCO "a vehicle of the intangible cultural heritage". Oral traditions and expressions are essential for passing on knowledge, cultural and social values and collective memory. Giving the Sami languages a modern boost in both traditional

areas and in the cities are crucial for keeping alive the Sami culture across the Arctic region and beyond. This includes partners in Finno-Ugric communities across Europe. In particular in our 2024 partner Estonia where we envisage a major collaboration about folk culture with the National Museum of Estonia.

Umeå 2014 started work to increase the Sami dimension in European consciousness. It is a goal for us build on this, and create a more connected Sami area. Partners for projects like The Legend of Stones include e.g. the Hungarian ECOC of 2023, the Finnish ECOC of 2026 as well as the Finno-Ugric Capital of Culture 2024, the Swedish Sami Museum and Centre Ájtte in Jokkmokk, and Siida the National Museum of the Finnish Sami.

FISH AND SHIPS

Fish and Ships demonstrates the truly interconnected nature of our history and brings it to life. Our legends, myths and traditions and how they built a rich narrative tradition, which has stimulated art, literature and music. The substantial connection between, for example, the regional literary traditions and European culture based on written language from the Viking age up to present time. Connecting our stories to universal myths and legends from other parts of Europe.

We also explore the universality of Europe's fishing tradition, Throughout history, large sections of the population have had income from the sea and coastal life. This activity has created a diversity of coastal culture.

Our unique take on the Cold War and how we share our experience with our 2024 Estonian partners. Relationships between the Nordic and Baltic States and modern Russia.

The European dimension and partners from Fish and Ships include the following.

The Via Querissima project will involve cooperation with the Region of Veneto with a focus on shared history and culinary heritage. Indeed our regions have already participated in the network "Europe of Traditions". The re-staged voyage will involve partners in e.g. Venice, Cadiz and Porto. Workshops and receptions will also be organized this year's European Week (Committee of the Regions). And we will also present ArtScape Nordland during the Venice Biennale in 2019.

The Vind i håret project will involve European artists the like of Tomás Saraceno, Per Kirkeby, Jeppe Hein, Anish Kapoor, or Monica Bonvicini, telling their artistic story of the Arctic from a European perspective.

The Midsummer Mythology project will involve the other ECoCs of 2024 as well as partners like Walk the Plank and Kaunas 2022, challenging them to share their myths, and through this some of their culture and background.

TRANSITION

How to build that truly worthwhile modern society. The ecological economy. The future of work. The nature of the society we want to be.

This is also about capacity building and exposing young people to a broader range of creative opportunities and challenges. By making the region attractive to artists from Europe through exchange programs and artist-in-residence possibilities we hope to feed that creative development.

We also need to explore with our European partners how we can make our young people find our rural regions attractive to them in the future. By involving them now in projects that will be realized in the future and will make an impact on a long-term scale so they can make this region their own. In this, partnering with Narva and Tartu, Estonia, can give valuable knowledge and experience, as these cities are ahead of us on these subjects; the development of Kreenholm in Narva and the Tartu Aaparaditehas (Widget Factory) will be important to follow in the years coming. And maybe UpNorth street art festival in collaboration with Estonian SprayPainter can show us that even completely new buildings can have street art decorations?

My European Story is one of these projects. Working with children and their relation to Europe. Partnering with libraries all over Europe. More literature and writing projects like Messy Corners and Living by the World's End include partners as e.g. PEN International, Candidate Cities Dornbirn 2024 with Literature Network Vorarlberg (A), Tartu 2024 (EE), Salzkammergut 2024 (A), ECOC Rijeka 2020 (HR) and Conseil Européen des Associations de Traducteurs Littéraires (BE) or the members from 28 countries of the Federation of European Publishers.

Our Capacity Building programme 'Room for Culture?' will partner with Kaunas Tempo Academy for Culture and the Leader programme in Salzkammergut, Austria.

We will also use the culture grant programme BarentsKult which was initiated to promote larger border crossing culture and art-projects in the Norwegian and Russian part of the Barents Region. This transboundary cooperation can also make Bodø and Nordland an exciting destination for Russian and Sami artists.

BarentsKult will be able to stimulate cooperation and capacity building between

professional artists and cultural actors across the Barents region (including St. Petersburg and Leningrad), and create international “action learning programmes” for the development of art and culture personnel. This would involve for example wonderful Russian folklore ensembles, the symphony orchestra in St. Petersburg and many kinds of exhibition partners.

Young People and society

One of our key projects about young people and society will also involve significant

exploration within the Barents Region (where our connections date from 1993) and with Leningrad County (from 1987). There is an ongoing cooperation between 7 municipalities in Nordland and 7 in Russia. Bodø’s sister city is Vyborg. Youth and democracy, business, research and higher education, exchange of cultural staff have been topics for cooperation and which will we build for 2024. Within culture and sports, developing a stronger cultural connection for young people in the Barents winter is planned.

Q15

Can you explain your overall strategy to attract the interest of a broad European and international public?

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 including meeting places. So when people come here, they will have an unforgettable welcome. But we need to get people here. We know that.

We genuinely believe that our Bodø 2024 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 than would normally do.

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

The Sami connection that we intend to show in a variety of projects under the platform **The Legend of Stones** will give a broad European audience the chance to make an encounter with Sami culture. Aviation buffs will have ample possibilities to go on explorations of the U2 adventures that were on the brink of taking all of Bodø into the nuclear shelters, but they might also experience the Irish group U2 and

many other bands in our project **Band on the Run(way)**.

Great experiences between (depending on the season) 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 **Vind i Håret**. Together with European partners we are going to explore the relations to world-famous writer **Knut Hamsun** as well as making our own Norwegian Shakespeare 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. Whilst **ARCTICtecture** is bound to connect spectacular Northern architecture with the exploration of how we build our urban and rural spaces in Europe and beyond. 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.

Our strategy is to create experiences for all types of visitors, from specialists to young people, to families with children and the elderly in a safe, friendly and welcoming atmosphere. Open Minds. Warm Hearts. Cool Place. Where else would you be?

Q16

To what extent do you plan to develop links between your culture programme and the cultural programme of other cities holding the ECoC title?

Cooperation with future and former European Capitals of Culture and candidate cities is a very important element in preparing for Bodø 2024. Connecting with other cultural capitals or candidates is also part of the educational and inspirational process. Through this the members of our teams and the culture, business and tourist stakeholders in our city have gained skills and know-how required for the preparation of the bid.

First of all, we have consulted widely with what we might refer to as SAS Plus! Those are our local Scandinavian partners who have been recent ECoCs in Norway, Sweden and Denmark. We have also made contact already with Oulu in Finland who will bid for ECoC 2026.

Bodø and Nordland made a feasibility study on 2016 about our strategy to become European

Capital of Culture. We had indispensable help from Stavanger 2008. A large group of cultural stakeholders from our region spend three day research studies in Umeå (ECoC 2014) and two days in Stavanger. We also arranged workshops to increase our know-how in August 2017 with 70 participants who heard from Stavanger, Umeå and Aarhus 2017.

In November 2017 and during 2018 (after the call for submission of application), we have had three different workshops with assistance from Stavanger, Umeå and Aarhus. Themes have amongst others been cultural activities, organization, finance and legacy/effects.

Based on the advice from Stavanger2008, Bodø2024 is developing (as part of the Transition programme) a strategic plan focused on how Arts and Businesses can interact and develop new competency, networks, meeting places



and contribute towards better knowledge on artistic economy. Culture has its own value, but it can also be an instrument in promoting new business opportunities and health.

In our preparation for 2024, we will need to keep tapping into Umeå's experience in programming with and for the sami culture. There is no doubt Umeå had great success in their efforts to make the sami dimension strong and dynamic.

Aarhus has already – in our preparations for this bid – become an inspiration for how to best handle a wide-spread region with different interests and needs. The Aarhus ECoC model for including the region in the activities and projects of the programme has been presented in our meetings with Nordlands centers and institutions. The attention for our county is important throughout our programme. We have also learned from Ruhr 2010 about regional delivery models.

Stavanger, as the most recent Norwegian ECoC, will have several links to our programme. On advice from strategy director of Stavanger2008, mr Rolf Norås, we have established dialogue between Stavangers street art festival NuArt and our own UpNorth, as described in the programme outline.

We have attended workshops and meetings in Matera, Valletta, Leeuwarden, Plovdiv and Kaunas.

We have also received a formal inquiry from the Hungarian candidate city to become European Capital of Culture in 2023, Debrecen, who want to identify some topics or projects for future Cooperation.

With Liverpool 2008, we are keen to learn about how Liverpool successfully connected a major physical regeneration programme alongside the preparation for its European Capital of Culture year, and also measuring long term impacts. We are also interested in working with Liverpool organizations like Dadafest and Greenbank which are best practice organizations for disability arts and sports.

In terms of our 2024 "partner candidates" we have visited the Estonian cities Narva and Tartu in May 2018. During the visit in Narva we can

see that our two cities can cooperate with the projects: Relationship to Russia and Russian regions and cities, Street Art, Need of young people and Environment.

With Tartu, an interesting link between our cities' history as military airbases and cold war targets is being explored. Both cities has national museums, with great competency and capacity to be exchanged. In our project Port of Culture, we will look to Tartu's fantastic Estonian National Museum to draw inspiration of how it architecturally communicates the history of its location. The project Connecting Waste is a result of our visit in May 2018, and the ambition is to connect the two cities both mentally and physically, through participatory art, while at the same time bringing attention to the global challenge of pollution.

With Austria we have had a meeting with the Federal Chancellery of Austria's Department of European and International Cultural Policy. We plan to contact the four bidding cities in Austria (Rheintal, Salzkammergut, St: Pölten or Klagenfurt), and we note a particular connection between our own Saltstrømmen and the impact of salt on the Salzkammergut.

Our programme has an interesting connection in the projects European Cabins of Culture and Weather or not, exploring our common affection for the mountains, hiking and skiing. We believe there is knowledge and know-how to be exchanged, Austria being a role model for us when it comes to alpine tourism – cultivating their nature and preparing for tourists of different levels of experience. At the same time, we believe our 2024 programme has values and ideas to share, as it seeks to develop closer bonds between nature and culture.

Nordland county has close contact and collaboration with the region Vojvodina in Serbia. Novi Sad in conjunction with its Vojvodina Region will be one of the European Capital of Culture in 2021. June 2017 marked a major international 75 year memorial to the Yugoslav war prisoners in Nordland county. King Harald V represented the Norwegian government.

4. OUTREACH



Photo: Per-Inge Johnsen

Q17

Describe how the citizens have been involved in the preparation of the application, and will participate in the implementation of the ECoC year.

35

What we have done

Bodø and Nordland have a proud history of including different groups in political decision-making. This includes youth councils, senior councils, and councils for immigrants and disabled people. Our “empowerment way” of thinking forms a vital element in planning to become European Capital of Culture.

People expect the local choir or sports club to follow the same democratic procedures as larger organizations. Having this focus on structuring and organizing implemented in public consciousness is a great asset when initiating a large scale project, like our bid for European Capital of Culture. As described in the following, both organizations and the

people of Bodø and Nordland are not only involved in the project, they are a principal element, influencing the whole process.

We started involving the citizens by having an open workshop in August 2017 attended by 150 local people over two years. Group work included questions how Bodø was suited to become European Capital of Culture for this and what it could mean for the future of our City and region. Many of those people have continued to participate in the Application process and we have spread our involvement with local people from that positive starting point. This also includes people and institutions in Nordland as well as Bodø.

Further consultation initiatives included

- An open hearing of the Municipal Plan for Culture 2018-2027 where European Capital of Culture 2024 was set out as the major strategic cultural initiative for that period
- Meetings with all 9 regional centres in Nordland county with participation from municipalities, institutions and NGOs.
- Four further open meetings in Bodø.
- Establishing six topic-led project teams which have created an inclusive approach to developing the application. This has meant that 63 citizens representing a variety of organisations and communities have directly participated in building the Application.
- Establishing "The People's Idea" to invite ideas for artistic content. 33 ideas were submitted with several being highly commended and one project has already been included in the Artistic Programme.
- Establishing a youth group (see q19) ; Holding workshops with preschool children.
- Keeping the public informed about ECoC in regional and national media, including five feature articles in the regional media.
- Conducting two surveys in regional media, in July 2017 and March 2018. 84% were positive or neutral about Bodø's candidacy. Only 16% were against. We were very encouraged by this, especially as respondents came from across the region.

We also set up a special "permanent consultation laboratory" called **ByLab (City Lab)**. This is an Open meeting room for two-way communication regarding the Application process located in Stormen Library, right in the heart of the city. It includes specially trained staff and regular visits from the Project team members who can answer questions and receive input from local people. We are really encouraged by the way this two-way process has worked and plan to spread the ByLab model to other regional libraries should we progress to Phase 2.

How we will use and build on our consultations.

There will be a stronger emphasis on:

- i) the participation of the citizens Nordland county - especially the **regional roll-out of ByLab model**. Also included will be regional cultural institutions, artistic and cultural organisations, volunteer organisations, participation bodies such as the forum for dialogue, seniors' council, council for disabled people, youth council, town hall and student councils.
- ii) A targeted information and communication strategy for groups that we have identified as our **under-consumers** of culture (see Q18) will be developed. We realise – and have also set this out as a key cultural strategy objective – that not everyone is enjoying the full access to culture that our strongest consumers have. We need much stronger and more creative in the way

As well as a stronger emphasis on ByLab, the door of the ECoC office will always be open to those who seek information and to those who wish to share their ideas. We will continue to be present at various events with displays, information, and presentations.

Should our Application succeed, we will continue to work further with the consultation frameworks set out above. We want to use the same methods, but intend to develop them in line with our **Transition** programme. Our aim is that they become a way of building connections and capacity between institutions, organisations, and individuals as project participants as well as attendees. Culture for, and active involvement of children and young people will receive a special focus.



As well as a stronger emphasis on ByLab, the door of the ECoC office will always be open to those who seek information and to those who wish to share their ideas.

Q18

Explain how you intend to create opportunities for participation from marginalised and disadvantaged groups.

We established a task force to work on issues around participation opportunities. Our overall vision is clear. Bodø2024 will offer cultural events that are professional and available to everyone, in various stages of life, regardless of needs.

This entails a particular focus on people who for different reasons are **under-consumers** of arts and culture. Our research has identified that immigrants and refugees, seniors, low-income families, people who need to travel far for cultural events and activities, as well as people in need of assistance due to physical or mental illnesses are the main under-consumers.

Bodø2024 will place a particular emphasis on the design availability, facilitation, and coordination of activities so that they are both attractive and accessible for people from these groups. And a key element of the Transition programme will support the development of professionals from public and private agencies, as well as volunteer organisations to broker new cultural connections with our under-consuming group.

In many respects, we need to apply the same principles as a good business would to growing its consumer base to new audiences. Our cultural production needs to be Attractive, Affordable, Accessible. Clearly it does not currently meet those criteria for everyone. We will meet the challenge to make it so.

Moreover, we will place a particular emphasis on reaching out to those groups and making them feel wanted and welcome. That has been a particular feature in the way we have designed a number of our Artistic programme projects. Some examples are included below.

- The Flying Stockfish Festival - this innovative food festival will connect Nordland's most famous dish reinterpreted through different recipes with vegetables and spices from the home countries of new settlers to our region
- Midsummer Mythology invites recent settlers to our region to contribute stories of their own myths and legends
- Vind i Håret (Wind in your Hair) has a major participatory element through collected stories and experiences from local people



- Weather or Not will be a platform which encourages more local people to get out and about and we will place a particular emphasis on reaching out to “under-participants”
- International week - a cultural programme in all of the county’s regional centres which will encourage people from immigration backgrounds to share and celebrate their cultures and the riches that brings to our region
- A major disability Nordic summer sports programme for people aged 13 and over, and which also embraces a strong cultural element and linked to Up Your Game-Boost Your Health.
- We will adopt three animals (whale, sea eagle and reindeer) that will be equipped with GPS Chips and followed through the ECoC year on television screens in library’s in the county. They will be named by kindergarden kids and become our mascots in 2024.

Of course, our **Sami Culture** is explored and celebrated through a series of projects and forming a major part of the European Dimension.

The projects themselves will be underpinned with a series of parallel measures to address the 3 A’s we set out above: Attractive, Affordable and Accessible.

- Cheap or free Transportation and (where needed) “culture companions” to support older people or people with access issues .

- Availability – locations chosen which are near enough to the places where people live. Including cultural events in local communities so people can participate more easily.
- Diversity and breadth of cultural events and offers.
- Skills upgrades through Transform for people in arts and culture and volunteer organisations on how to better reach our under-consumers
- Weather or not

We also wish to build on the lessons we have learned from the success of the new library in Bodø. Bodø library is already a place where formerly marginalised groups have been encouraged to meet and to feel supported and welcome. With the help of a variety of NGOs it delivers help for homework for those who do not get any help at home, language cafés, where people not fluent in Norwegian can train their skills. You also have the opportunity to **borrow a Bodø inhabitant**, to get help to navigate in our city. The library also every week has e-sport nights, for children without access to PCs and gaming equipment at home.

In Phase 2, as well as ByLab, Bodø library plans to develop new events with help from people from foreign cultures, hoping to find even more activities that bring all kinds of people together. Our 2024 strategy, as evidenced by the project My European Story, sees Libraries across Nordland county as supportive and welcoming cultural spaces in all of the county’s municipalities.

Attractive
Affordable
Accessible

Q19

Explain your overall strategy for audience development, in particular the link with education and participation from schools.

Audience Development

Bodø2024 will work hard to aid the town's and the region's cultural promoters in their efforts both to keep their existing audience and attract new people.

We know that cultural consumption tends to increase mainly among the same groups who are already active participants in the cultural life. Studies show that attracting a new audience costs five times as much as getting the audience you already have to come one extra time.

Therefore Bodø2024 will work actively to mobilise more and new demographics in the region's cultural life. The challenge of increasing audience engagement lies first and foremost with the institutions themselves. To support them in doing this, Bodø2024 will facilitate sharing of expertise by bringing together representatives with different approaches, especially through Transform.

And, building on our specific plans for more marginalised groups – the 3 As – our strategy for audience participation will be based on inclusion and availability. It will be implemented through (among other things):

- A strong digital presence - using the social media that are the most used, at any time, by the different demographics in Bodø and Nordland
- Facilitating the sharing of expertise between cultural contributors by creating meeting places and highlighting good examples.
- More Cultural events in local communities. More people need to be able to participate near where they live
- More free events to help people with affordability issues
- A stronger programme of Contemporary Culture.
- Stimulating development projects – say with young people – which help provide people with what they want and not just what they are always given
- Specific research in order to deepen our

knowledge on the public's cultural appetite

- Better cooperation with the region's tourism industry to promote cultural activities to both residents and visitors.
- Developing hospitality skills and better-priced offers to mitigate our expensive image.

We have a great belief in the effect of Bodø2024 to help grow and engage audiences. It will bring increased cultural competence and increased curiosity on the part of the public. Most institutions and organisers will be involved in 2024-related projects. We are confident that this combination of competence and curiosity will provide a major catalyst for positive audience development.

CHILDREN AND THE YOUNG PEOPLE

As we have indicated earlier, a major effort will go into shaping and enlightening young minds. In the longer term this will result in increased audience participation as we are growing our future audience. Our future 25-45 year olds for whom we want to be attending and, especially, making culture to be second nature.

Involving children and teenagers in the process of becoming European Capital of Culture will give them a sense of ownership of the project and a wider European perspective. Already, working on the application has brought many different people together, which in itself has a positive synergy effect. Much work has also gone into developing arenas, which can offer young people a wider range of cultural events and activities, both in terms of production and presentation.

As all Norwegian cities, municipalities and counties Bodø and Nordland have representatives from youth councils influencing political decisions. In addition to this, Bodø has strong and diverse youth culture organizations. These councils and organizations have been involved in this project through workshops, facilitated by city administration and run by young people themselves. At their workshop in April 2018 they gathered 20 representatives

from groups such as political parties, youth music festivals, political youth councils, youth LGBTQB organizations and music students. The workshop opened with talks by Bodø ECoC project administration and a young representative from the Norwegian parliament, with experience from Stavanger 2008, then being a youth representative.

Some examples, and how we will build on their ideas are included below.

The Culture School

In Norway, all municipalities are required by law to offer children and teenagers courses at a music/culture school organised in association with the school system and the art community.

The most recent national plan for the culture school is "Diversity and Specialisation". It offers resource centres for schools and local cultural life advice on the development of the music and culture schools. The most common subjects are music, dance, theatre, visual arts, creative writing, and circus.

The Cultural Schoolbag

The Cultural Schoolbag is a national initiative to ensure that pupils in primary and secondary school experience high-quality art and culture of different kinds. In Bodø, The Cultural Schoolbag is organised in Bodø Culture School. In Nordland it is administered by Scene 8 in the Country Council.

The goals of the Cultural Schoolbag in Bodø are: lasting measures, high quality, cultural diversity, breadth, school-culture partnership, local affiliation, and that everyone experiences ownership of the events.

Newton Rooms

We will build on the success of the Culture School and Culture Schoolbag programmes by connecting them closely to Bodø 2024 and giving them an added boost. We see an exceptional opportunity to do this based on the capacity building project **Room for Culture?** as described in Q11.

We will begin by establishing a clear strategic connection between the aims of the Schoolbag and Culture School programmes and our Transition. A key strand of Room for Culture? will focus on young people. Capacity building, audience development and building new skills for the world of the future will be key elements of the programme for young people.

Filmfest

The idea to arrange a film festival for the youth of Bodø was conceived in 2004. Its goal is for teenagers to make films. The idea has developed, and now a Film Week is arranged every year for tenth-graders (16-year-olds). During Filmfest, the pupils get to meet with filmmakers, make films, watch films, and later meet with those involved in the films.



Photo: Per-Inge Johnsen

For 2024 our goal is to develop Filmfest for 10th-graders in all of Nordland and to share it with young people of a similar age in European partner cities. We are also plan to arrange a **European Film Festival for young people in 2024**. This will include workshops where professional filmmakers from several countries mentor teenagers from their respective countries, and have the results be presented in connection with a film project in 2024.

Other Participation from schools

For **Nursery schools, 4-6 years old pupils**, we will establish a special task force on cultural content for ECoC 2024 in conjunction with The Culture School programme.

For **Children in primary school, 6-13 years old** our participation work will be led via student council and the Children's Council. We will deliver specific school projects in conjunction with The Culture School and The Cultural Schoolbag.

For **Teens in lower secondary school, 14-16 years old**, their work will be though participation in the Youth Group together with specific school projects, The Culture School and The Cultural Schoolbag and Filmfest Nordland.

For **Teens in upper secondary school, 17-19 years old** again participation will be via the Youth Group, specific school projects, The Culture School and The Cultural Schoolbag.

Young adults and students, 19-25 years old will participation through student organisations, a National centre for art and culture in training at Nord University and Volunteer culture organisations. All groups from 17-19 onwards would be the initial target group for the Newton rooms model above.

Finally, the **Bodø Jazz Open Festival** is cooperating with the music programme at Bodø Upper Secondary School. In partnership with the school they are arranging auditions. During the festival, the pupils have their own stage, complete with equipment and technicians, where they can practise and do sound checks all day. In the evening they perform a concert. The pupils also work as volunteers during the festival. This gives them relevant experience in the music field and recruitment for work in arts and culture. Our goal for 2024 is to have implement a similar programme of involvement at music festivals for young people across Nordland County



5. MANAGEMENT



Photo: Marinus Beers

A. FINANCE

Q20

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

	ANNUAL BUDGET FOR CULTURE IN THE CITY (IN EUROS)	ANNUAL BUDGET FOR CULTURE IN THE CITY (IN % OF THE TOTAL ANNUAL BUDGET FOR THE CITY)
YEAR		
2014	10 963 200	4,3 %
2015	13 642 100	5,3 %
2016	14 642 100	5,2 %
2017	14 947 400	5,0 %
Current 2018	15 410 500	5,0 %

In recent years Bodø municipality has upgraded and extended its cultural programme. Indeed in the last 10 years we have invested significantly more than comparable municipalities in cultural activities. This has allowed us to grow the percentage of our annual budget spent on culture from 4% (national average) to Bodø's 5%. Most key economic indicators show that the culture subdivision is highly prioritized in Bodø municipality.

Just to complete the picture, Nordland County spends 11.7 million euros on culture and sports

annually. This spend covers operating costs, regional cultural development and libraries, sports and public health, cultural heritage, together with different grants to cultural institutions, organisations, artists and festivals.

Thus the total spend on culture in Nordland County including Bodø is 49.000 million euros annually, which demonstrates the strength of our decentralised cultural system, and the basis on which Bodø 2024 is built.

Q21

In case the city is planning to use funds from its annual budget for culture to finance the European Capital of Culture project, please indicate this amount starting from the year of submission of the bid until the European Capital of Culture year.

The Bodø 2024 project will not be funded by any resources from existing annual cultural budgets. There will be some allocation of administrative personnel who we envisage being seconded to the Bodø 2024 organisation. However, the core budget which is entirely additional and new funding.

We also want to enable a number of existing cultural organisations and festivals - such as those described in Q11 - to play a full part in the 2024 programme, its build up and capacity building activities. Our ambition is to achieve

a good synergy between brand new work and the existing cultural system. Many of those organisations are already core funded through our existing budgets but will receive some additional funds to deliver extra special activity in 2024. In this way, we can build additional quality and ambition into our main cultural providers thereby helping the post 2024 legacy. It also means that the overall operating budget for 2024 would in effect be much more like 40-45m euros as that would be the real value of the cultural programme available.

Q22

Which amount of the overall annual budget does the city intend to spend for culture after the European Capital of Culture year?

After ECOC 2024 Bodø municipality plans to continue to invest approximately 5% of the total annual budget in cultural activities. By prioritizing development of the cultural sector in recent years Bodø municipality is increasingly seen as a leading national player in culture. And we regard ECOC 2024 an important part of this strategy as set out in Q5-

9. A long-term strategy where the prioritisation of the cultural sector is also contributing to an economically sustainable society. We think the municipality's financial grants are already substantial. Our future challenge and the most important one is how we use that funding to drive our broader strategic vision.

Q23

Please explain the overall operating budget (i.e. funds that are specifically set aside to cover operational expenditure). The budget shall cover the preparation phase, the year of the title, the evaluation and provisions of the legacy activities.

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 %)
31 578 900	21 052 600	67 %	10 526 300	33 %

The budget aims at a three-way funding model. 1/3 from Bodø municipality and Nordland county, 1/3 from the Norwegian government while it is budgeted that commercial income will cover the other 1/3.

The financial contribution from the private and (partly) public sector is based on support from business actors, cultural institutions in the county like Scene 8, the Figure Theatre, Music in Nordland, the Arctic Symphonic Orchestra etc who are going to contribute their own resources and productions as part of the Bodø2024-programme.

In addition, support for projects, travel expenses, exhibitions and the like will be applied for in connection with various events from such institutions as The Arts Council Norway, the Norwegian Cultural Heritage Fund, the Nordic Council, the Cultural School

Bag and others. This structure is explained by letter to the Norwegian Ministry of Culture.

We acknowledge that the stipulated income from sponsors, project support and other sources may seem high, but it is important to be aware of the fact that the business structure of the region is exceptional. Patriotism and cultural pride on behalf of a whole Northern Norwegian part of the country are key funding drivers in this respect.

Income also includes the value of goods and services. For example, income from sponsors may be in the form of hotel accommodation, travel expenses, advertising, legal assistance etc.

As described in Q20, the cultural budget in Bodø is already at a high level. The city has invested much on cultural infrastructure the last ten



years, with the Concert Hall and the library as the highlights. This high level of investment demonstrates the city's commitment to culture, and Bodø's wish to become European Capital of Culture is strongly connected to a further development of having a ambitious cultural programme for the years to come. In addition the 2024 Foundation will be able to utilize other services which give us confidence that the overall financial support will be enhanced. Bodø municipality and Nordland county have both agreed to invest 5,26 m each in the operational expenditure for Bodø 2024. This is expected to be supplemented by a contribution from the Norwegian government of 10,5 m euros.

We have been really prudent in our budget proposals at this stage. Further negotiations will continue with regional and national governments should our Application proceed to the next stage. We are confident that the proposal contained here is a minimum, and that the scope to connect with other budgets – such as Education and Health, and synergies with development funding for Bodø's new city project will allow us to grow the budget in Phase 2.

On European funds we are unable to guarantee that we will be able to access funds like Creative Europe from Europe as we are only in a position to participate in projects which others lead. We are confident that a number of our planned

partners will involve us in such projects but it is not possible to quote specific figures at this stage.

Bodø will be able to access some other EU funds via the Cultural Programme. Cultural Entrepreneurship, Cultural Heritage and Cultural Cooperation. In respect of Cultural Heritage – this will be in association with the Norwegian Directorate of Cultural heritage. As above it is really difficult to be specific about amounts at this stage. Not huge, but we hope they can form part of our capacity building activity.

There is also scope to work with cultural funding for the Barents Region – we would expect to access a reasonable share of the approximately 3.5 million euros currently available for cultural projects with Barents partners. We also intend to use the Norwegian cultural funding available for partnership projects with a number of EU countries – in particular from former Eastern Europe and from Southern Europe.

Bodø2024 will apply for any EU, Norwegian and Barents funding in collaboration with The Arts Council Norway, who advise on programme development and implementation. Bodø consider the use of Norwegian funding in particular as a unique opportunity to collaborate directly with potential project partners in central and southern Europe.

Q24

What is the breakdown of the income to be received from the public sector to cover operating expenditure?

INCOME FROM THE PUBLIC SECTOR TO COVER OPERATING EXPENDITURE	IN EUROS	%
National Government	10 526 400	50 %
City	5 263 200	25 %
Region	5 263 200	25 %
EU (with exception of the Melina Mercouri Prize)		0 %
Total	21 052 800	

Q25

Have the public finance authorities (City, Region, State) already voted on or made financial commitments to cover operating expenditure? If not, when will they do so?

Bodø municipality and Nordland county have both formally endorsed the Bodø 2024 Application and consent to contribute economically both to preparing for and realising ECoC 2024.

Our financial and planning system require public bodies to approve expenditure on an annual basis during the economic planning round at the end of every year. Nordland county has already included its economic commitment to ECoC 2024 in the Economic Planning for 2019 – 2022. Both Bodø municipality and Nordland county are expected to formally endorse the financial commitment to Bodø 2024 during the planning round in November/December 2018.

Bodø municipality has in a meeting in September this year decided that the expenses are to be incorporated in the financial plan for 2020 - 2024.

The Norwegian Parliament has yet to formalise its contribution. The formal decision is planned to be taken in 2019-2021.

As indicated above, Norway is part of the Creative Europe program. We plan to arrange cooperation with the other ECoC cities (Estonia and Austria) in 2024. Together (and with other partners) we are keen to organize cultural and capacity building programmes with income from Creative Europe. However as one of the other partners needs to be the project lead, whilst Bodø will be an active partner realistically if we secure money from the Creative Europe program this will be an added bonus for our budget.

Q26

What is the fund-raising strategy to seek support from private sponsors? What is the plan for involving sponsors in the event?

The Bodø 2024 project has already been presented to NHO (The Confederation of Norwegian Enterprise) and to Bodø's main private sector organisations. The reaction has been universally positive. Hence the confidence set out in Q 23 above. We know, of course, that it is easy for business to be positive about a general idea when not being asked for a specific contribution, but we are confident that in Phase 2 we would be able to secure some hard commitments.

We will therefore follow up on our initial contacts if proceeding to the final shortlist stage. Likely sponsors come from the following

sectors: transport (air, train, bus and boat), hotels, banks and energy suppliers. The usual ECoC suspects perhaps, but were are very fortunate that they are highly evident in our economy. They also stand to gain hugely from a successful Bodø 2024 both in terms of business growth, but also in terms of staff recruitment and retention which is currently a big issue.

We can also point to useful experience from our cooperation with business/enterprises in supporting events like e.g. Arctic Race. Norwegian Travel Workshop is also a major asset.

In the short-term our strategy is to:

- Follow up already established contacts/actors within the business sector in Phase 2
- Convene a commercial working group with representatives from national, regional and local businesses
- Continue to build on experiences and methods from former European Capitals of Culture including our SAS Plus colleagues from Stavanger, Umea and Aarhus

In overall team development, we know that business sponsorship either through in kind agreements and cash funding is challenging and requires specific competence within the project. The commercial income projections

are informed by experiences from ECoC 2008 Stavanger, ECoC 2014 Umeå, Sweden and ECoC 2017 Aarhus, Denmark. They all achieved significant income budgets from the private sector. We will use these experiences in the development of our Sponsorship Strategy and commercial team.

Bodø celebrated its 200th Anniversary in 2016 with a budget based on a combination of public and private funding of a similar proportion to that anticipated for Bodø 2024, and with what we believe is a markedly more attractive product. This gives us confidence that our financial projections for private sector co-financing are realistic and deliverable.

Q27 Please provide a breakdown of the operating expenditure.

Programme expenditure (in euros)	Programme expenditure (in %)	Promotion and marketing (in euros)	Promotion and marketing (in %)	Wages, over-heads and administration (in euros)	Wages, over-heads and administration (in %)	Total of the operating expenditure
23 684 200	75 %	3 894 700	12 %	4 000 000	13 %	31 578 900

It is important to underline the fact that the above numbers are directly connected to the 2024-Foundation. In addition the foundation will be able to utilize other services which indicate that the total support will be enhanced. Such support will be delivered by all the municipalities in the county, the county itself, and different institutions in the county.

Q28

What is the breakdown of the income to be received from the public sector to cover capital expenditure in connection with the title year?

INCOME FROM THE PUBLIC SECTOR TO COVER CAPITAL EXPENDITURE	IN EUROS	%
National Government	11 221 100	28 %
City	20 544 700	51 %
Region	6 842 100	17 %
EU (with exception of the Melina Mercouri Prize)		0 %
Other	1 707 900	4 %
Total	40 315 800	

At present there are no specific plans regarding investments directly related to ECoC 2024.

However, we should make it clear that there are a series of very closely related plans. Included in the table above are the municipality's investment plan projects like rehabilitation and remodelling of the old culture house, a new multipurpose hall, the "The stockfish transport museum" (a historic freight transport museum in Bodø) opening in 2019, the coastal path in

Bodøsjøen/Mørkved. Climbing hall at Mørkved. These projects add up to approx. 40.3 million Euros and will significantly strengthen the cultural offering in Bodø.

Contributions from Nordland county for investments to national and regional buildings for cultural activities are approx. 11 million euros annually. Examples of such venues are "The stockfish transport museum" in Bodø, Hurtigrutemuseum at Stokmarknes and Mjaavatn brygge in Mosjøen.

Q29

Have the public finance authorities (city, region, State) already voted on or made financial commitments to cover capital expenditure? If not, when will they do so?

The political decision for the capital projects (in the Municipality's Economic Plan 2018 – 2021) were passed in the City Council December 5th 2017. The New Economic Plan (2019 – 2022) will be presented to the Council on December 6th 2018.

Nordland County council will present its Economic plan on December 3rd 2018.

Both City council and County council have both given positive responses to previous political presentations on European Capital of Culture 2024.

The Norwegian Parliament's formal decision on participating economically is planned to be taken during 2019 - 2021.

Q30

What is your fund-raising strategy to seek financial support from Union programmes/funds to cover capital expenditure?

Not applicable. We will not seek capital funding from Union programmes.

Q31

If appropriate, please insert a table here that specifies which amounts will be spent for new cultural infrastructure to be used in the framework of the title year.

The development project “New City, New Airfield” is in the process of being shaped (see Q7). Preparing for cultural activities and establishing new arenas is expected to be part of this project in what will become a new suburb. For culture, after-use of iconic buildings such the current Control Tower and

Terminal building as well as fighter-plane shelters are of special interest.

At this stage it is too early to say anything about the cost of these preparations but we are very keen to use them in Bodø 2024



B. ORGANISATIONAL STRUCTURE

Q32

Organisational structure

If Bodø succeeds in its Application to become a European Cultural Capital in ECoC 2024, Bodø will together with the County Council of Nordland, establish what is known as an Intercommunal Company. The Intercommunal company (IKS) is a Norwegian organisational form for public sector companies where municipalities and / or county municipalities can be owners. This is in our opinion the most effective legal form to provide the combination of independence and accountability in the delivery of a European Capital of Culture Programme.

The law of Intra-Communal Companies governs the IKS companies. The company's supreme authority is the Supervisory Board. Participants in the IKS company steer the ownership through their elected representatives. Each participant organisation shall have at least one representative in the Board of Representatives. The Municipal Council has a right to instruct its members. The Supervisory Board elects the Board. The Supervisory Board is required to meet at least one time per year.

BODØ 2024 MANAGEMENT BOARD

The main oversight of the programme's development and delivery will fall to the 2024 Management Board. This will be established immediately following any award of the title to Bodø. The Board consist of representatives from the owners (Bodø municipality and Nordland county) and representatives from cultural, business and tourism sectors. We envisage a Board of approximately 7 -10 people.

The Chair of the Board represents the owners who will also form the majority of the board members.

The Board and the Bodø 2024 programme team will operate to a shared set of values or principles which we see as:

- 1) Delivering an Artistic Programme of genuine international quality – bold, challenging and inclusive, reflecting and yet challenging the cultural system in the region
- 2) Using the build-up period to develop the competence, capacity and connectedness of the region's cultural players as set out in our cultural strategies
- 3) Being accessible, open and outward-facing in our approach, welcoming ideas and artists from our region and especially from elsewhere in Europe
- 4) Encouraging innovation and imagination, creating a culture of learning from mistakes rather than seeking to blame
- 5) Well managed, effective and transparent.

BODØ 2024 ORGANISATION

A **Chief Executive Officer** will be appointed to lead the organisation. His or her role will be employed to oversee planning, coordination and implementation of the 2024 programme year. The CEO reports to the Board and formally to the Chair of the Board, with the cultural connection to the Deputy Chair as described above.

The CEO is responsible for ensuring that the programme delivers as set out in the Application, forming the basis of the agreement with the European Commission, whilst meeting the expectations of the region, key stakeholders and local citizens. The role and responsibilities will be designed so that the control of artistic integrity lies with the Programme Director. This artistic independence will be set out in the company's articles of association.

We envisage that the Board will recruit an experienced director for the role. One who has experience of developing a coherent cultural vision and of organizing large-scale cultural projects and/or events on a European scale. We think at this stage that most directors will be appointed when the decision is taken to award



Photo: Per-Inge Johnsen

Bodø the title of European Capital of Culture. However, it is quite possible that we will try to identify some suitable people earlier should we succeed in progressing to Stage 2.

A structure comprising **three teams** will be established, and from each of these a director will report to the CEO. It is a prerequisite that each director will have the necessary expertise to realize the visions and ambitions of the company.

The Programme team will be headed by a Programme Director. He/she will be responsible for developing the Artistic programme, together with follow-up and quality assurance of those productions that are performed in collaboration with others. The Programme Director will work closely with the other teams and will manage 3-4 cultural members in the Programme Team.

The Financial and Administration team will be headed by a Managing Director and will be responsible for the daily operational and financial management of the project according to the financial framework and personnel conditions, health and safety, contracts, legal issues, archives, utilities, services, evaluation and more combined to administration.

The Strategy and Communication team will be headed by a Director of Strategy and Communication. He/she will be responsible for developing a clear strategy for the years beyond 2024, and in collaboration with the University or a research institute develop a research and evaluation process. In addition, the Strategic Director will be responsible for planning and implementation of the entire marketing, communication and information strategy and maintaining and developing national and international relationships.

C. CONTINGENCY PLANNING

Q33

What are the main strengths and weaknesses of your project? How are you planning to overcome weaknesses identified?

In many respects, the strengths and weaknesses are encapsulated in Q1 and the description of our concept. They are an essential part of Articulation – tackling our inherent or perceived weaknesses and building on our strengths.

Our landscape, our relationship with nature, our almost magical light, juxtaposed against the perception that this is an inhospitable and expensive place, even for the most committed Euro-culture buffs. And this also impacts – potentially – on our ability to attract the external talent to work with us, either in key programme roles or on specific projects.

Much of our Application is about challenging that stereotype. As such, Bodø 2024 becomes a kind of test-bed for the kind of place we need to be in 2025-2045.

STRENGTHS

There is agreement across political lines in Bodø and the rest of the county that our application profile must be based on the inherent prerequisites of the region. Among those prerequisites are our cultural heritage and the rapid changes taking place in the urban community, good cultural infrastructure, a well-developed democracy and volunteer culture, as well as short travel distance from other European cities to Bodø. Furthermore, the cultural life in the region is in a constructive dialogue with national art and culture institutions about their “travelling productions”. The competence of organisers and producers is well developed, and we have a lot of good experience with contributions from local businesses.

All of this makes Bodø qualified to be the European capital of culture in 2024. We have developed effective routines for possible contingencies. Organisers behind all major cultural events must have performed a risk and vulnerability assessment.

Bodø2024 will contribute to building a stronger partnership between the regional centres and the cultural institutions. The project «new town, new airport» will bring up future cultural needs, increase the creative culture industry, and bring new cultural growth impulses, increased cultural understanding, and develop new work places within arts and culture. In addition, we can expect a significant increase in tourism, as well as bigger audiences at cultural events.

Bodø was appointed to Norwegians most attractive City in 2016 and to Norwegian Cultural City 2017 – 2019. In September, Bodø won the title Norwegian City Centre of the Year.

WEAKNESSES

Bodø2024 will also face challenges. A small city, far north, unknown to many further south in Europe. We are a peripheral region in Europe, have some lack of internal and external connectivity, long internal distances between the regional centres and a decentralized structure of cultural institutions, which – though also a strength in many respects – can result in a lack of engagement and enthusiasm.

The budget needs further development. Higher cost and lower commercial income than expected might mean that the ambition level may need to be reduced or alternative sources vigorously pursued. If we do not succeed this could result in fewer exciting cultural productions.

There is a need to further intensify the dialogue with the region’s artistic community about what it means to be the European capital of culture and what opportunities this status can bring to artists and others.

Bodø currently offers no education in visual art, film or theatre while aesthetics is only spradically taught at the university.

FOLLOW-UP

In order to meet these challenges it is imperative to build a solid, competent organisation, which must continue and develop the partnership between Nord University, Nordland County, Bodø municipality, people involved in arts and culture, cultural institutions and the industries in the county. An active sponsor/business group will be established. We will work actively to gain support, both financially and otherwise,

from state authorities. Regionally, our work to improve marketing and communication skills will be intensified. Promoting closer cooperation across cultural institutions, subjects and actors will contribute to promote cultural opportunities in Nordland. We will also develop more collaborative projects with European players and work to create greater European interest and new arenas for cultural expression.

D. MARKETING AND COMMUNICATION

Q34

Please provide an outline of the city intended marketing and communication strategy for the European Capital of Culture year.

The vision «Articulation» includes values that are

groundbreaking, open,
brave and diverse.

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It is with a bit of a chuckle that we want to say: A concept titled **ARCTICulation** naturally obliges us to be articulate and to communicate well...

As we have set out earlier in this application, **ARCTICulation** resonates with some key words that we take to heart: Communication. Art. Cultivation. Community. In some ways we think these key words summarise our marketing and communication strategy for Bodø 2024 quite well.

From Cold to Cool

We envisage our marketing and communication strategy to address two different 'language-groups':

- Bodø and Nordland
- Norway, Europe and the world

The first group speaks the language of 'going from cold to cool' already – the other is still on the 'Arctic is exotic' mindset. Our local people already feel the Pulse of the Arctic; the others

have to be taken by the hand to learn how to feel it through our artistic programme.

There are many different target groups within these two realms of communication, which will be further differentiated in the marketing and communication strategy during the preparation phase. But for now, we see these two as the ones which need to be addressed in very different ways – and yet be attracted and invited to participate, create, make, experience and love the same programme.

THE BEGINNING OF A BEAUTIFUL FRIENDSHIP

Locally and regionally our strategy targets attracting **the regulars** on the one hand, those of us who are more or less close to the cultural offer, perceive it and happily make use of it, co-create it, embrace it, volunteer for it.

And on the other hand, our strategy focuses on creating loopholes for those of us whom our research has identified as **main under-consumers**: migrants and refugees, seniors, low-income families, people who need to travel far for cultural events and activities, people

who need assistance due to physical disabilities or mental illnesses.

For some, Bodø 2024 may become a chance to feel included, find enjoyment and build up new social networks. For others, Bodø 2024 might become the beginning of a beautiful friendship – with culture. So that they feel empowered to become the next generation of the Cool, the Cultural and the Curious who create, enjoy, embrace the local and regional cultural offer and – who knows? – travel to the European Capitals of Culture in France, Latvia, Poland and Sweden a few years later.

Our cultural production needs to be **Attractive, Affordable, Accessible** – this is our outreach goal and sets the tone for the audience development programme. There will be many crossover links between our communication approach and the audience development strategy, especially in the use of existing networks and channels to connect to civic society as well as to more vulnerable groups.

Many of the local and regional communication tools have been laid out in the Outreach sections of this application like the **ByLab (CityLab)** model, and the different organisations we have consulted with during these past months: the local and regional cultural institutions, artistic and cultural NGOs, volunteer organisations, forum for dialogue, seniors' council, council for disabled people, youth council, and student councils. We have also talked about the channels like the Culture Schools and the Cultural Schoolbag programmes. All of the above are filled with people who want to listen – but especially want to be listened to. This network of civic organisations will give us the opportunity to set up a '**Civic Soundboard**' for our local and regional marketing. We will invite representatives from each of the many groups to participate in the Soundboard as a 'sanity check' for our ideas and a forum for us to listen to what is missing, what is not getting across, how we can speak in a way that people feel we mean every single individual and we are all doing this together.

In Norway, Europe and internationally our strategy focuses on attracting the **Cool, the Cultural and the Curious**. There is true potential since only few in Europe are aware that the Arctic is much closer than they think – and much cooler than it is cold.

As we set out in the strategy on how to attract a broad European audience, our programme wants to offer every visitor a welcoming experience presenting Bodø and Nordland with **Open Minds, Warm Hearts, Cool Place**.

SOME EXAMPLE ACTIONS:

- Short and fun spots developed with some of our finest illustrators here in Bodø and Nordland to be shown as in-flight programmes on Norwegian Airlines and SAS worldwide.
- Our three adopted animals (whale, sea eagle and reindeer) equipped with GPS Chips and followed through the ECoC year online. Named by kindergarden kids they will become our mascots in 2024.
- Promoting our activities through social media like Facebook, Instagram and Snapchat – and whatever comes up as new platforms and creating podcasts and digital content to share.
- Streaming our events online on our YouTube channel so that many can participate.
- Partnering up with Visit Norway and creating joint campaigns in the run-up to 2024; being present at the international tourism fairs around Europe.
- Ice-breaker memes: Inviting influencers and art directors to develop digital hashtag campaigns and memes to go viral on the net breaking the clichés of the Arctic.
- Vind i Håret as an art project connected to the contest of the funniest "wind in your hair"-selfies.
- Ambassador programmes involving our biggest Norwegian stars from sports and music like current popstars teenage twins Marcus & Martinus from Nordland or Sigrid.
- Programme contents like the Querini ship travelling the Via Querissima from Venice to Røst.
- Joint marketing activities with national businesses as well as international and global players.

STRATEGIC PARTNERS AND STAKEHOLDERS

We will closely cooperate with strategic partners to make full use of all potential to communicate Bodø 2024: whether recruiting ambassadors among people who left Bodø and live elsewhere or involving our University staff going to international conferences all over the world; whether making use of our Norwegian embassies worldwide, or the Norwegian Trekking Association DNT with their many thousands of members; whether using airports

and airlines all over Nordland and Norway as messengers, or naturally, involving the local and regional media in Bodø and Nordland – including about twenty newspapers, radio stations and digital news platforms as well as national newspapers and the National Broadcasting Corporation – everyone is needed to get our ARCTICulation across to as many as possible all over Norway, Europe and beyond.

”

Hello? This is the Arctic calling...

Q35

How does the city plan to highlight that the European Capital of Culture is an action of the European Union?

We will use the key elements of the EU's visual identity throughout all our means of communication both offline and online in accordance with existing guidelines.

Our ByLab in the Stormen Library and the regional roll-out of this Lab to the other cities will make sure to carry information on the history and development of the European Capital of Culture action.

The European Neighbours Day is an opportunity for smaller ramp-up events in the preparation

years to promote this largest European cultural project as an EU-initiated activity. For the opening we intend to invite representatives of the European Union as well as the European Capitals of Culture of the previous year in Hungary as well as our successors from Slovenia and Germany. Since 2025 is the 40th anniversary in the history of European Capitals of Culture as an action of the European Union we would like to initiate together with the ECoC in Germany and Slovenia a publication on the event and on our joint activities for a culturally diverse Europe.

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The fascinating characteristics about Bodø as European Capital of Culture is the meeting between art and nature, and the dialogue between culture and contrasts in nature such as the midnight sun, northern lights, mountains and fjords.

6. CAPACITY TO DELIVER



Photo: Per-Inge Johnsen

Q36

Please confirm and supply evidence that you have broad and strong political support and a sustainable commitment from the relevant local, regional and national public authorities.

Bodø City Council voted unanimously in 2016 on commencing the application process to become European Capital of Culture for 2024. The city council voted further to support the candidacy when it approved the “Municipal plan for culture 2018-2027”. The City Council has continuously been informed both verbally and in case-file about status in the application process. The Application itself was endorsed by the city council meeting September 13th 2018.

The County Council of Nordland discussed the issue in its meeting February 14th 2017 and voted unanimously that the County Authority should contribute in the preparation of the bid application.

This was once more unanimously decided when the County Council at its meeting April 16th 2018 approved “Action Program – Cultural strategy 2018-2021” (065/2018). The county council approved unanimously in its meeting June 11th support for Bodø’s Application. The county council received a presentation on the content of the application in its meeting on October 9th 2018.

The Norwegian Parliament has yet to formalise its contribution. The formal decision is planned to be taken in 2019-2021.

Q37

Please confirm and provide evidence that your city has or will have adequate and viable infrastructure to host the title. To do that, please answer the following questions:

a) Explain briefly how the European Capital of Culture will make use of and develop the city's cultural infrastructure.

Bodø and Nordland have a highly developed cultural infrastructure, consisting of a new concert hall and library, museums, churches, sports- leisure- and recreation facilities. The chart in Q3 shows some of the main venues which include:

Stormen Concert Hall: Audience capacity: Large hall 942: small hall 255 and Sinus (Rock scene) 460.

Stormen will host flagship concerts and shows as indicated in Q11 and will also be the home for the Arctic Philhamonic's contribution to our programme.

Stormen Library, approx. 6000 square meters, including The Sami centre and Art Gallery. This will form a key hub for 2024 – including the City Lab in the build- up years, but also hosting My European Story, along with libraries across Nordland.

Bodø Spectrum, a combined water park and football and sports hall, football hall. Approx 15.000 square meters. Will be used for large concerts, and major conferences.

Museums: The Norwegian Aviation Museum, the Museum of Historic Stockfish Transport (will be opened in 2019), Bodø City Museum, The Arts Council Norway, department of museums will host exhibitions and will also be a key part of the Transition capacity building programme. Five recreational centres for young people could also be used for "Room for Culture?" and for youth engagement activities.

Eight studios for visual artists will be used in residency programmes.

Eight sports halls, two alpine facilities, 35 km. hiking trail facility, gymnastics hall, twenty Artificial grass surfaces, Aspmyra stadium

(audience capacity: 8000), athletics stadium, three swimming pools, Sjunghatten National Park will be used and developed for cultural, sporting and participation events to an even greater extent than currently.

A new City Hall Park will be inaugurated in 2019/2020. Audience capacity: 12.000

The development of the new airport (see below and in Q8) will free up land and buildings in the current airport and terminal, which is already planned for cultural activities. It will also host Band on the Runway. Vind i Håret (Wind in the hair) will create a new cultural and coastal path from the city centre to the University, taking in the new airport development so that it forms part of a major participatory cultural route.

But most spectacularly we will use our **sea and landscape** to form a stunning backdrop to events which show the very best qualities of the Arctic to our visitors and, most importantly to ourselves. Across Nordland, the land and seascapes, the winter lights, the islands and the mountains will provide incomparable stages.

The central harbour area outside Stormen Library at the heart of Bodø city is likely to be the main area for the Opening Ceremony (Here Comes the Sun) on the 13th of January 2024 for Bodø should our Application succeed, and for Midsummer Mythology.

Nyholmen Skandse, a fortress from 1810, overlooking the harbour could be used for concerts and to provide the event b for spectacular harbour shows. Keiservarden – a mountain top near the city – can also provide a unique venue for concerts with a spectacular view, and the mountain may even talk during Midsummer Mythology. A talking Mountain...now that's quite a piece of cultural infrastructure.

Q37

b) What are the city's assets in terms of accessibility (regional, national and international transport)?

There is a sense that the arctic is a long way away and difficult to reach. Actually, that is not the case. There is a story we tell that someone called Bodø airport and asked what was the time of the Oslo flight? They received the answer "what time can you get here?"

Not strictly true of course, but the door to door travel time of a visit to Bodø is much quicker than you might think. We are incredibly well connected via plane to Oslo and from there to the rest of Europe. And the airport is literally a 15 minute easy suitcase walk to the city centre. It's totally possible to leave the office at 11.30 and to be on the lunchtime plan to Oslo, having had a coffee on the way.

In fact, Bodø is a busy hub for all types of travel and transportation in northern Norway, with terminals for boats and ferries, rail, air or busses conveniently located in or near the city centre. As a matter of fact, it is pretty hard to visit northern Norway without passing through Bodø.

A flight from Oslo to Bodø only takes one hour and twenty minutes. Travellers can also catch the Nordlandsbanen train from Trondheim. Or can board the Hurtigrute ship and sail along the beautiful coastline before disembarking in Bodø. A motoring trip will take the travellers along either the Coastal Route (RV 17).

BY PLANE

Bodø Airport is within 15 minutes walk of the City centre. A bus service and taxi goes to and from Bodø Airport. At the moment Scandinavian Airlines, Norwegian and Widerøe are the main airlines operating at Bodø Airport. Bodø Airport has up to 13 direct connections to and from Oslo every day, 7 to and from Trondheim, 6 to and from Tromsø, 2 to and from Bergen and 18 daily direct connections to and from Lofoten. The airport has also a huge number of daily connections to the cities in Helgeland and Vesterålen. The airport accepts aircraft of up to Boeing 747-400 size. Passenger numbers for Bodø Airport were 1.830.581 in 2017.

Bodø Airport has direct flights to foreign destinations as Alicante, Gran Canaria, Crete, Mallorca, Rhodes, Croatia, Bulgaria and Stockholm.

BY RAIL

Bodø is the terminus station of the national train from Oslo/Trondheim. Normally two national trains to and from Bodø each day. From here, there are several daily southbound local and regional trains.

BY SHIPS/FERRY

Ferry Hurtigruten calls in once a day southbound and northbound. The northbound ship stops in Bodø from 12.30 to 15.00, the southbound vessel from 01.00 – 03.00.

It takes 4 and 6 hours respectively to travel north to Stamsund and Svolvær. It takes 24 hours to Tromsø and 48 hours to the North Cape (Honningsvåg). Southbound it takes approx. 24 hours to Trondheim and 2 days and 16 hours to Bergen.

Express boats and ferries. A large fleet of express boats serves the region, from Lofoten in the north to Helgeland in the south. To the Lofoten Island there are also direct ferries. The ferry port is located just north of Bodø city centre. It is possible to make reservations for vehicles and/or parties all year around.

BY CAR

The road RV 80 quickly leads travellers to highway E6, the main road east to Sweden and Finland, as well to north to Lofoten, Narvik, and Tromsø and south to Trondheim and further to Oslo.

BY PUBLIC TRANSPORTATION

The region has a large fleet of local, regional and long-distance busses available for travellers. We have visits from a great amount of tourist buses from all Europe from early spring to late autumn.

Q37

c) What are the city's absorption capacity in terms of tourists' accommodation?

Hotels

In the city centre of Bodø we have 7 hotels with 5 and 4 stars. We have 2 hotels with 5 stars. These hotels have 425 rooms (not beds). We have 5 hotels with 4 stars and together they have 479 rooms. The city has 3 hotels with 3 stars with 108 rooms. All together Bodø has 1.012 hotel rooms in the city centre.

In the municipality, we have 71 more hotel rooms. Together we have a total of 1.103 hotel rooms in the municipality and approximately 2.000 hotel beds.

In the city centre of Bodø currently under planning or construction is the prospect of 3 more hotels with 5 stars and a total of 760 rooms opening in 2020.

In the region (without Bodø) we have a further 242 hotel rooms. In Fauske it is planned to build a new hotel with 240 rooms over 24 floors.

Student Apartments, Nord University

1.095 beds are available in the student apartments in the summer months. Mostly in one-bed rooms. These are cheap to rent and very affordable to young people.

Camping huts and rooms

In Bodø municipality, we have 400 beds in camping hut and 120 beds in camping apartments. In the region, we have 812 beds in camping huts and rooms.

Camping areas

In Bodø and the region, we have room for approximately 4,000 beds in caravans, campers and tents in our camping areas.

Q38

In terms of cultural, urban and tourism infrastructure what are the projects (including renovation projects) that your city plan to carry out in connection with the European Capital of Culture action between now and the year of the title?

Several construction projects have been initiated to meet Bodø's challenges and growth in the period between now and 2024. Among others we can mention are:

The Norwegian Stockfish Transport Museum: Opening in 2019

New airport – inauguration in 2024 (see Q8 for an overview of the proposed development)

New access road by tunnel to the city – inauguration in 2021

New bike trails – completion in 2021

New City Hall and City Park – completion in 2021

New museum – The Harr-museum opening planned for 2019

3 new hotels – operational from 2022

Aspåsen school (the old concert hall), rebuilt with rooms and halls for production and cultural activities – planned for completion in 2021.

New arenas for sport, climbing hall, path for rollerskis, shooting hall, all finished in 2019/2020

Mapping and development of cultural arenas in natural areas to be completed in 2019.

New Hurtigrutemuseum in Vesterålen.



OCTOBER 2018