

Leeuwarden-Ljouwert's application for  
European Capital of Culture 2018

LEEWARDEN-LJOUWERT

iepen  
mienſkip



## REFERENCE GUIDE

### Symbols for art forms & disciplines



architecture/design



cultural heritage/history



dance



film/documentary



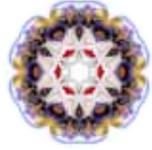
multimedia/online design



music



paintings/drawings



performing arts/theatre



photography



poetry/literature/language



science/technology



sculptures/installations



sport



symposium/debate



multi disciplinary

**Afsluitdijk** 32km man-made enclosure dam

**Afûk** Organisation to promote Frisian Language and Culture

**ARK Fryslân** Floating architectural centre

**Blokhuispoort** Former prison built around 1500, now a cultural beehive

**BUOG** Inventors and executors of extraordinary events

**Dairy Campus** A base in Leeuwarden from agricultural university of Wageningen with a focus on innovation

**De Kruidhof** Botanic garden in Fryslân

**D'Drive Friesland College** Art division of the Friesland College

**Doarpswurk** Organisation that stimulates the social cohesion and sustainability of the Frisian Countryside

**Elfstedentocht** Skating tour on natural ice that covers all 11 cities in Fryslân, attracting over 1.5 million visitors

**EUNIC** European Union National Institutes for Culture

**Fierljeppen** Pole-vaulting over a canal in Fryslân

**Film in Friesland** Art house venues in Fryslân

**Hûs en Hiem** Organisation to improve the architectural quality in Fryslân

**In SITU** European Network for artistic creation in public space

**Friesland College** Intermediate vocational education

**Fries Museum** Frisian museum with a collection ranges from old treasures and costumes to contemporary visual art

**Fries Film Archief** Frisian Film Archive

**Friezen om útiens** Frisians who live abroad

**Fryske Akademy** Frisian Academy

**Het Nieuwe Instituut** Institution for Architecture, Design, Fashion and E-culture

**HCL** Historic Centre Leeuwarden

**INCAS** Research institute for solving industrial and social technological problems

**Interreg** Programme that aims to stimulate cooperation between regions in the European Union

**It Fryske Gea** Regional nature conservation organisation

**Jeugd Dansopleiding Fryslân (JDOV)** Youth Dance Education

**Jeugdtheaterschool|Meeuw** School for Youth Theatre

**Keatsen** Frisian handball

**Keramiemuseum Het Prinsessehof** The Prinsessehof Ceramic Museum

**Keunstwurk** Regional organisation for art

**Koninklijke Tichelaar Makkum** Oldest compagny in the Netherlands (1572) in the field of ceramics

**Koninklijk Nederlands Instituut voor Onderzoek der Zee (NIOZ)** Royal Netherlands Institute for Sea Research

**Koninklijke Vereniging Het Friesch Paarden- Stamboek (KFPS)** Royal Association of Frisian Horses Stud Book

**Kunstkade** Organisation offering creative activities

**Loop Leeuwarden** Running event in Leeuwarden-Ljouwert

**Meertens Instituut** Research centre for the diversity in language and culture

**Mercator** European Research Centre on Multilingualism and Language Learning

**Minerva Academie voor popcultuur** Minerva Academy for pop culture

**Museum Belvédère** Museum for modern art at Oranjewoud/Heerenveen

**Muziekkoepeel De Koperen Tuin** Small music venue (open air) in the Prinsentuin Park

**Natuurmuseum Fryslân** Frisian Nature Museum

**Nederlands Instituut voor Beeld en Geluid** Netherlands Institute for Sound and Vision

**Nederlandse Museum Vereniging** Association of Dutch Museums

**NOM** Development Agency Northern Netherlands

**Noordelijke Hogeschool Leeuwarden (NHL)** University of Applied Sciences

**Noordelijk Film Festival** Film festival taking place in Leeuwarden-Ljouwert and on a number of Wadden islands

**Noorderslag ETEP** European Talent Exchange Programme

**OECD** Organisation for Economic Co-operation and Development

**Oerol** Annual international theatre festival on the island of Terschelling

**Oldehove** An unfinished church tower in the centre of Leeuwarden-Ljouwert, 16th Century

**PeerGroup** Site specific theatre group

**Poppodium Romein** Music venue in an old church in Leeuwarden-Ljouwert

**ROC Friese Poort** Intermediate vocational education

**Rijksuniversiteit Groningen (RUG)** University in the city of Groningen

**Schouwburg De Lawei** City theatre in Drachten

**Skûtsjesilen** Flat-bottom sailing

**Slachtemarathon** Walking and running event (marathon) with cultural programme on the Slachtedijk

**Slieker Film** House for art house films

**Stadsschouwburg De Harmonie** City theatre in Leeuwarden-Ljouwert

**Stenden** University of applied sciences

**Stichting Alde Fryske Tsjerken** Foundation Old Frisian Churches

**Stichting Cultureel Ondernemen** Foundation for Culture-Entrepreneurship

**Stichting Landgoedconcerten Oranjewoud** Foundation Estate concerts Oranjewoud

**Stichting Schrijvers School Samenleving (SSSS)** Foundation Writers School Society

**Stichting Staten and Stinzen** Foundation of Stately Homes

**Stroom Den Haag** Centre for Visual Arts and Architecture

**TAAK** International platform that develops innovative art projects and educational programmes

**Tresoar** Frisian historic and literary centre

**Tryater** Frisian Theatre Company

**Tûmba** Centre for World Citizenship and Equal treatment

**!Uit Festival** Festival to celebrate start of cultural season

**University Campus Fryslân (UCF)** Network of the Fryske Akademy, the Waddenacademie, Wetsus, Stenden Hogeschool, NHL, Van Hall Larenstein, the universities of Groningen, Twente, Wageningen and Delft

**Van Hall Larenstein** University of applied sciences

**Vera** Club for the International Pop Underground in Groningen

**Waddenacademie** Wadden Academy, embedded in the Royal Netherlands Academy of Arts and Sciences (KNAW)

**Waddenland** the dense web of islands in the Wadden Sea Region and the built-up communities along the coast

**Wetsus** Centre of excellence for sustainable water technology

# Criss-Crossing Communities

*Iepen Mienskip*

The title of Lwd2018 is *Iepen Mienskip*. Iepen is the Frisian word for 'open', whereas *Mienskip* represents our sense of community. Lwd2018 connects different kinds of communities with each other. This is why our slogan is Criss-Crossing Communities.

## TABLE OF CONTENTS

### CHAPTERS

<b>I</b>	Basic principles _____	<b>1</b>
	Q1–15	1 - 35
<b>II</b>	Structure of the programme _____	<b>37</b>
	Q1–3	37 - 83
<b>III</b>	Organisation & financing _____	<b>85</b>
	Q1–2	85 - 101
<b>IV</b>	Infrastructure _____	<b>103</b>
	Q1–3	103 - 107
<b>V</b>	Communication _____	<b>109</b>
	Q1–2	109 - 111
<b>VI</b>	Evaluation & monitoring _____	<b>113</b>
	Q1	113 - 116
<b>VII</b>	Additional information _____	<b>118</b>
	Q1–2	118 - 119

## PREFACE

In the pre-selection report, the jury members of the European Capital of Culture 2018 competition gave us a welcome opportunity to reflect on our work to date. This bid book can be seen as a response to the questions raised by the jury. Some important changes were required.

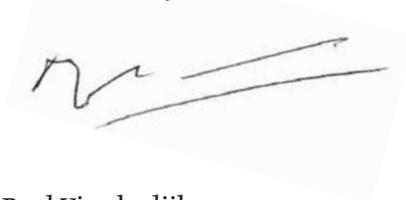
Our grass roots movement has broadened to incorporate both national and international cultural operators. The result is a European cultural programme with top-level artists, intermingled with events that address the citizens of Leeuwarden-Ljouwert.

To make this programme feasible, we needed to strengthen our organisation. We sought the support and advice from international and national artists and cultural operators. Furthermore, we managed to get the support of enterprises, schools, universities, welfare institutions and touristic organisations, all of which are necessary to realise the events and the side programmes.

At the suggestion of the jury, the City of Leeuwarden-Ljouwert and the Province of Fryslân worked together to carve out a common, long-term agenda. This agenda includes the cultural policy, but it also concerns policy in social, economic, educational and ecological fields. The total agreed investment across the City and Province comes to more than €850 million. Key political decisions, made to guarantee that Lwd2018 happens, are part of this wider agenda. With regard to the legacy of Lwd2018, there is room in the agenda for integrating the outcome of Lwd2018.

Under the independent leadership of Mr Oeds Westerhof, this second bid book has been made possible thanks to the support and involvement of a lot of people with different skills and backgrounds. We are very grateful to them and to our volunteers. They have demonstrated what *Mienskip* is all about.

Yours sincerely,

A handwritten signature in black ink, appearing to read 'P. Visschedijk', is written over a light blue rectangular background.

Paul Visschedijk  
President of the Supervisory Board

# basic principles

**I**

# Lwd2018, this is why

1

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

Be they cultural, social, economical or ecological, the challenges facing Leeuwarden-Ljouwert are the same challenges facing cities and regions throughout Europe. We apply for the title European Capital of Culture because we need a large-scale cultural intervention that can fuel new approaches to these challenges. We want to exchange ideas and experiences with Europe, in the field of the future of our natural heritage, the relationship between the city and the countryside and the balance between community and diversity.

The way we aim to approach these issues stems from our belief in the power of communities. Across Europe, we are inspired by examples of communities that are working together to enrich the collective quality of life. Our goal is to serve as a network for connecting these initiatives, experimenting with them, sharing our experiences and learning from each other via grass roots connections. We present a broad cultural programme that is underpinned by methods that promote connection, dialogue and interaction.

Enter *Mienskip*. A Frisian word for a process that has been around for generations, it is synonymous locally with an instinctive action-driven, bottom-up organised form of solidarity. Core values – among them mutual respect, equality and responsibility – flourish whenever *Mienskip* is embraced. Arguably, the process can be found almost everywhere, yet in Fryslân it has been given a name, and its presence is felt by people as a part of their culture.

The term *Mienskip* is derived from times when the struggle against water led people to join forces, sharing talents with the goal of building terps and dykes for the common good. *Mienskip* has brought a heritage of new land that typifies the northerly and western regions of the Netherlands and has made our country a world renowned authority on land and water management. With our bid for European Capital of Culture, we aim to re-invent this old Frisian spirit of shared community feeling. We redefine it and embrace an open *Mienskip*: an outward-looking, 21st century version of Frisian community feeling.

It is our goal to focus on citizen participation in each and every event of our programme.

Wherever there is a challenge, individuals will unite their talents for the common good. Our local culture of *Mienskip* seeks to engage with ongoing developments in present-day Europe: a renewed interest in a sense of belonging in a community, a new wave of citizens' initiatives and bottom-up thinking, powered by the vital energy of old and newly formed communities.

## Lwd2018 is about exploring ways of citizen participation

Lwd2018 develops solutions in the fields of ecology, diversity and the relationship between city and countryside. In so doing, it actively engages citizens, prompting them to think about the future and to contribute solutions to the great problems of our age. Winning the hearts and minds of people, it revitalises interest in politics and the urgent issues of our times. In essence, our bid is about exploring new ways of citizen participation.

Traditional top-down thinking, with laws and prescriptions from the governmental and business centres of Europe, is met with a com-

plementary, bottom-up approach. When people have a sense of ownership, they are empowered to solve problems themselves. It is this grass roots movement that informs every aspect of Lwd2018.

And it is here that we have something to offer to Europe: Lwd2018 wants to demonstrate that culture can be at the heart of transformation in the strengthening of the social fabric and human potential of Europeans.

Leeuwarden-Ljouwert and Fryslân, as other European regions, need to combat an introversion and build stronger creative links with Europe. We want to contribute to the development of a new European ethic more capable of managing the future, and dealing with profound European issues such as the management of the natural environment and of human diversity.

Finally, it is our ambition to create a fresh model for ECoCs that is capable of strengthening values and rooted in the active participation of citizens.

## Lwd2018 is about creating an open *Mienskip*

There is a dark side to *Mienskip*. Frisians are prone to being wary of external input, clinging to a static definition of their culture and landscape. This is why, in the 21st century, we want to transform *Mienskip* into an open *Mienskip*. It retains the action-oriented, bottom-up spirit, but incorporates the open-minded, outward-looking attitude that is needed if our society is to evolve and connect with Europe. Selecting Leeuwarden-Ljouwert as European Capital of Culture would affirm and reinforce this vital shift in attitudes.

This process to transform *Mienskip* into open *Mienskip* will inform the debate on citizen participation, citizens' initiatives and solidarity between people and states. We consider this to be a virtuous expansion of the circles of *Mienskip*.

Open *Mienskip* is inclusive rather than exclusive. It promotes responsibility and freedom at the same time: contribution to a common goal and participation in the future of one's local environment. It is about making individuals aware of their power to transform their relationships with each other in the spirit of open, collaborative *Mienskip*.

Open *Mienskip* tells a story that is rooted in the past but embraces the future. It will be Lwd2018's contribution to Europe's community thinking, a reflection on how humanity can move forward in a sustainable way.

## The Lwd2018 approach to culture

To create 'chemistry in cultural test tubes' is our method to change minds: be that putting together a farmer and an artist, a Polish worker and a local resident, a fountain builder and a hotel owner, a factory owner and a game designer.

At its core, our cultural programme is fit for purpose. In addressing our themes, we involve artists, scientists, citizens and institutions alike. Through an interdisciplinary approach we harness the energy and creativity necessary to address our core themes from multiple perspectives. It is an action-driven, open-minded decision-making process; an organisational model informed by our ideals of open *Mienskip*.

We see culture not as a means to indulge in elitist culture but to embrace all kinds of artistic and cultural expressions. Our definition of culture is a broad and inclusive one. Furthermore, our approach takes into account new ways of consumption and production of cultural products in the 21st century: podcasts, vodcasts, 48-hour film making competitions, open platforms for all kinds of arts, crowdfunding for films and other arts projects, online photography contests, and crowdsourced arts projects. The border between those who produce culture and those who consume disappears as it evolves. Our bid reflects this reality.

Lwd2018 aims to harness this development in order to involve citizens in the ECoC experience. It is increasingly clear that culture is a significant motor for innovation. Lwd2018 will generate new ideas and provide a platform for the untapped creative potential that will serve all fields of our society and economy so well.

## Lwd2018 addresses relevant issues

Using open *Mienskip* as our compass, we explore three major thematic domains that we consider to be of highest relevance to Europe as a whole.

### Nature and Culture

In Europe, biodiversity and geo-diversity are under threat. This affects cultural diversity, too. Culture and nature are living organisms that depend on the same ecosystem: the godwit bird is as much a part of our culture as the 400 Frisian churches which form part of our landscape.

Through Nature and Culture, we explore and celebrate the links between nature and culture, using culture as a way to draw attention to nature. Awareness of the landscape, of the environment, of the importance of water and water technology, for example, are preconditions for a sustainable future and learning how to live with nature after centuries of battling it. Throughout this theme we focus on Europe-wide locations where the future of natural heritage hangs in the balance.

### City and Countryside

Lwd2018 seeks to close the gap between city and countryside. Throughout Europe, urban and rural communities have diverged. Increasingly, the inhabitants of Europe's cities seem to be detached from the origins of their food, the wood that makes their furniture and the clay that makes their kitchen tiles. Rural areas lose their intellectual and creative capital (a process

characterised in the press as 'brain drain') and find themselves increasingly disconnected from the centralised urban centres. The abundance of natural resources is no longer necessarily aligned to creativity, despite the fact that this chemistry is crucial for innovation and the development of crafts. This is why we focus on our creative ecology, a precondition for a productive and flexible open *Mienskip*. Within this theme we focus on places where the creative ecology between city and countryside expands and connects with Europe as a whole.

### Community and Diversity

Our third theme concerns how people from different cultural backgrounds can live together in one place. Naturally, this theme is related to the fact that Frisians have a strong minority identity, prizing their own language, their own literature and a strong sense of togetherness. In our view cultural diversity is as important to man as biodiversity is to nature. How can we ensure an ongoing connection of people with their own traditions and culture and at the same time encourage the cultural dynamics we need, the outward-looking attitude and self-awareness that allow us to move forward? Via 'real life' and online cultural interventions in the fields of music, fine art, theatre and sport, we build spaces that address these questions, enabling encounters that identify with 'the other'. Our goal is to create open *Mienskip*. In addressing this theme we focus on places where community and diversity overlap, and where there is potential for the same.

## Main challenge

Given the unrelenting pace of world change, transforming our local society is an urgent necessity. Leeuwarden-Ljouwert is one of the poorest areas in the Netherlands. Young people are prone to moving away. Through our ECoC experience, we will infuse energy and creativity throughout our region. Potentially, this is a turning point in our history and will serve as an example for locations throughout Europe that face comparable challenges.

We have already made the first steps in the right direction. In recent years, the former prison Blokhuispoort, in which the offices of Lwd2018 are located, has been transformed into

a creative hub, throbbing with cultural activity and determined to the development and execution of European Capital of Culture status. Some of our events have already started – albeit on a modest scale – to connect Europeans through culture.

We are now ready to scale up this level of participation to those millions of Europeans who share our goals. Via sharing, provocation, exchange and interaction; our ultimate goal is to create action-oriented, bottom-up organised solidarity through all sorts of neighbourhoods, regions and metropolises across Europe.

1  
What, for it, would be the main challenge of this nomination?

## Objectives

- 1 We promote our vision on transformation of community feelings through cultural participation. Surrounding every event within our programme we will initiate at least one open *Mienskip* with strong cross-European connections.
- 2 We will draw attention to our three core themes. We will leave a legacy throughout Europe, consisting of innovative ideas and proven concepts that generate solutions to specific challenges.
- 3 We overcome social problems by re-energising regions, co-creating concepts with other European communities, encouraging youngsters to stay and enticing entrepreneurs and businesses to return.
- 4 We increase awareness of and attraction to our region in the Netherlands. We strengthen our ties with the rest of the country and highlight aspects of its rich cultural life. Europe-wide, we demonstrate how our method of open communication, international cooperation and interdisciplinarity can empower a rural capital to organise a world-class cultural event.
- 5 Together with our European networks, we innovate and develop new tourism concepts, based on innate natural and cultural values.

1

What are the city's objectives for the year in question?

## 2

# Concept

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

Creating an open *Mienskip* means bringing together people with different backgrounds, whether they are farmers and designers, artists or captains of industry. It means bringing people together from different areas around Europe; birdwatchers from Estonia with artists from the Netherlands, poets from Hungary with farmers from Malta. In this way, Lwd2018's cultural programme can be seen as a laboratory for trying out unexpected combinations, putting things together in the test tube, connecting apparently disconnected worlds.

Our goal is to strengthen community feeling through cultural participation. That is why we approach culture primarily as a means of interaction. It is not so much about offering ready-made cultural activities but it is rather about taking risks, experimenting, often in a combination of arts and science, arts and social reality, arts and landscape.

Poetic Potatoes, for example, brings together the apparently unconnected worlds of poetry and agriculture. In Embassy for Water, artists and scientists work together on events that combine art with water technology. In Sense of Place, artists collaborate with landscape architects, biologists and water and forestry organisations in order to make visible the development of landscape. In these events stirs the beginning of true change and innovation.

With this concept of 'cultural test tubes', our programme has optimal potential for stimulating interdisciplinary and cross-European co-production and co-creation. For example, it is here in Leeuwarden-Ljouwert, that Europe's best artists working on sustainability issues or using the newest technologies will come together to produce exhibitions. It is here that one of the leading Dutch theatre and film companies, Orkater, will create a play in a greenhouse, working together with their Polish creative counterparts, Polish workers and Frisians from the surrounding areas.

Our purpose to create an open *Mienskip* is supported every step of the way by our digital strategy, which means there is an online dimension to each and every event. Throughout our entire programme, we will be a European Capital of Culture both on- and offline. Our digital strategy helps to connect our local grassroots communities with other grassroots communities around Europe, expanding the circles of *Mienskip* via the Internet.

## Three themes

Our main programme is articulated into three themes:

The programme Nature and Culture is an open lab for ideas and concepts concerning our natural and cultural legacy. Spring Fever, for example, addresses the issue of biodiversity and cultural diversity in a travelling cultural event that follows the flying route of the godwit bird.

City and Countryside focuses on an exchange of values between urban and rural communities. Feel the Night, for example, invites city-dwellers to feel the power of a truly natural night, to rethink our conception of illuminating cities and it also furthers craftsmanship in this field.

Community and Diversity seeks to build unexpected forums for encounter. At its heart, this programme is about intercultural empathy – understanding other people’s cultures while enriching your own. The Never Ending Orchestra, for example, creates an open *Mienskip* of music all around Europe, with musicians from a multitude of cultures interpreting the same theme in their own unique way. It is a symphony of diversity.

## Side Programmes

Running alongside the main programme, Lwd2018 has two side programmes. The first, Lab LWD, can be compared to a toolbox, which we use to test out different kinds of open platforms for connecting people. The second, Royal Friesian, is a programme considering the past, present and future of cultural import-export relations.

## The role of the landscape

We see the landscape, in the City and the countryside, as a fertile ground for culture. Thanks to the international Oerol location theatre festival and other initiatives, we have a long-standing tradition in cultural landscape projects, environmental art and land art.

Since we are not interested in art for art’s sake, but rather in the chemistry between art and place, we selected the locations of our events with great care and consideration. They all have a special meaning that contributes to the experience. It is in such a way that we work on our landscape and Europe’s landscape, demonstrating that cultural and natural heritage are closely interwoven.

Artists can work on a farm, theatre can happen in a greenhouse, in a park, or on an island. Music is performed in gardens, the story of Dada is told in a house designed by the artist Theo van Doesburg. Whether it is our WaterSciencePark at the Water Campus in Leeuwarden-Ljouwert or a land art exhibition all around the Wadden and Fryslân, all of our events are site-specific and interact with their locations.

# Slogan

In our first bid book, we introduced the notion of *Mienskip*. It has to do with a feeling of togetherness. In the agricultural society, economy and religion were perhaps the most dominant binding factors of *Mienskip*. Nowadays people seldom earn their money where they live and the role of the church has become small. But *Mienskip* survived. Today, what connects people on the micro-level of our city and villages is culture in all its varieties. In our vision, it can play the same role on the macro-level of Europe. Culture in all its diverse expressions brings people together, building new communities and introducing existing ones to each other. In our vision, this is what Europe needs these days. Being European Capital of Culture, Leeuwarden-Ljouwert aims to connect various kinds of communities criss-cross around Europe, both online and offline, drawing a pattern of connections all over Europe. That is why our slogan is:

## Criss-Crossing Communities

### 3

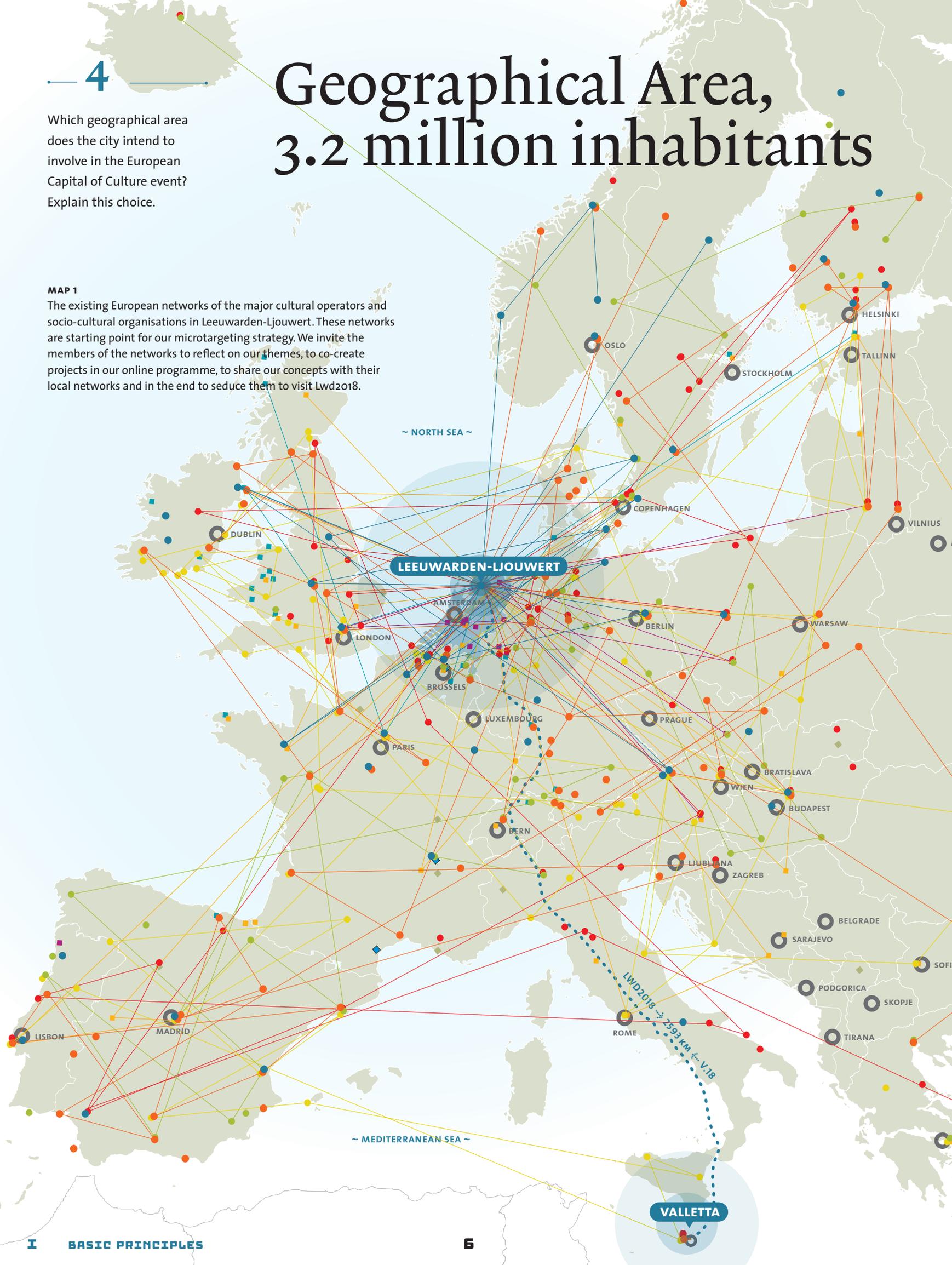
Could this programme be summed up by a slogan?

# 4

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

# Geographical Area, 3.2 million inhabitants

**MAP 1**  
The existing European networks of the major cultural operators and socio-cultural organisations in Leeuwarden-Ljouwert. These networks are starting point for our microtargeting strategy. We invite the members of the networks to reflect on our themes, to co-create projects in our online programme, to share our concepts with their local networks and in the end to seduce them to visit Lwd2018.





MAP 2  
The Waddenland

### Level 3 – The Waddenland

One level up is what we call the Waddenland. This is a dense web of islands in the Wadden Sea Region and the built-up communities along the coast, from the northwest of the Netherlands, through Germany, to the southwest of Denmark. The area includes the Unesco protected natural heritage of the Wadden Sea and includes all the Frisian areas: West-Friesland and Midden-Friesland in the Netherlands, Ostfriesland in Germany and Nordfriesland in Germany and Denmark. We share a natural habitat, history and culture. For this reason we present Leeuwarden-Ljouwert as the capital of the Waddenlands in Lwd2018.

### Level 4 – European Network

The Lwd2018 communication strategy is based on microtargeting. Preparing this bid, Lwd2018 made an inventory of all the international relations of the most important socio-cultural organisations and enterprises. Towards 2018 the various target groups that might be interested in parts of the programme, for instance ceramics-lovers, people interested in Jewish heritage or birdwatchers will be inventoried. These two lists of potential special interest groups provide a broad network that functions as the starting point for communication and co-creation in the virtual ECoC. This provides a huge network of involved people that initiate activities virtual and real in their own environment.

### Level 5 – ‘Frisians’ abroad

The fifth level is geo-poetical. This area involves the strong connections with Frisians abroad. It includes approximately 700.000 Friezen om útens who have mental and emotional bonds to both our landscape and our culture, wherever they are. The Lwd2018 ambassadors programme will largely be focussed on this group. We expect a large part of this group to be involved as visitors to, or co-creators in the virtual Lwd2018 ECoC. Many will also visit the activities.

### Level 1 – The City of Leeuwarden-Ljouwert

The City of Leeuwarden-Ljouwert with a population of 105.000 inhabitants by the end of 2013 is the applicant City and the centre of Lwd2018. At least 50% of the activities take place in the City. The beating heart of the event for visitors, the former prison Blokhuispoort, is also in the City centre.

### Level 2 – The Province of Fryslân

The City of Leeuwarden-Ljouwert is the capital of the Province of Fryslân, with 419 smaller cities and villages and 650.000 inhabitants. The Province and the 27 municipalities within the Province are behind the application of Leeuwarden-Ljouwert. We see their commitment in support and in activities; at least 30% of the programme of Lwd2018 takes place in the surrounding area. The support of the Province includes the support of the surrounding provinces.

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

## Shared mandate

provinsje fryslân  
provincie fryslân



The entire region gives its mandate to this application for Lwd2018. The bid is supported by a group of authorities that are politically, strategically and operationally committed to making an ECoC take place in Leeuwarden-Ljouwert in 2018.

The City of Leeuwarden-Ljouwert invests €5.950.000 for the period 2014-2018. The Province of Fryslân guarantees an amount of €20.800.000. Both investments fixed in council decisions. For the years 2019-2020 the City of Leeuwarden-Ljouwert guarantees the throughput costs. In May 2013 the City and region agreed on the Cooperation Agenda 2013-2025. This strategic agreement sets the context of Lwd2018 in terms of urban and social development through smart formulated goals. These goals are also the goals for Lwd2018. The City and region support Lwd2018 with a signed contract in the event that Leeuwarden-Ljouwert is chosen. This contract secures arrangements until 2018. It safeguards Lwd2018 from possible changes as a result of political elections.

The backing for Lwd2018 is also guaranteed by the three main municipalities (Súdwest-Fryslân, Heerenveen and Smallerland) who support Lwd2018. In June 2013 the other 23 municipalities of Fryslân committed themselves to this bid with a signed declaration. Together, all 27 municipalities agreed the content:

- to develop concrete cultural activities in line with the vision and concept of the Lwd2018 programme over the entire region and make it visible throughout their territory
- to develop and implement activities in a coordinated schedule, and with long-term development in mind. Capacity building of the creative and cultural sector is a priority

The municipalities are aware of and agree that Lwd2018 is a part of – and a milestone in – the regions strong strategic commitment to culture. Lwd2018 is a focused collaboration and this collaboration will be pursued further, regardless the jury decision. In June 2013 the National Government stated an amount of €7.500.000 to the City that is awarded the ECoC title. From April 2012 until May 2013 we held meetings with our five surrounding provinces and four German regions (Mecklenburg Vorpommern, Schleswig Holstein, Nordfriesland and Ostfriesland). All partners agree to join forces to strengthen the cross-border relationships, especially on a practical level between non-governmental organisations responsible for culture, participation and education. Together these provinces and German regions have declared their financial support to Lwd2018, for projects and communication.

The signed guarantees are important for regional political authorities to make this title a success, but they can only do that with enthusiastic support, belief and proven *Mienskip* of the Frisian citizens and companies. Therefore, I would like to thank all those who have supported Lwd2018 in the process of making this bid. The support shown for this project, encourages us to experiment how open *Mienskip* can rebuild the future.

On behalf of the City Council and the Province,  
F. Crone  
Mayor of Leeuwarden-Ljouwert

## Long-term policy

provinsje fryslân  
provincie fryslân



Lwd2018 is an important driver for a political, managerial and social process, focused on strengthening the social, economic and ecological position of the City of Leeuwarden-Ljouwert and the Province of Fryslân. Leeuwarden-Ljouwert needs this reinforcement, and therefore the City and the Province have formulated a joint ambitious agenda based on cultural, social, economic and ecological policy. This agenda comprises 14 programmes that involve investments of €852.000.000 over the 2013-2025 period. In order to carry out this agenda, they have set up a joint organisation. Lwd2018 is an important part of this agenda, because being ECoC produces the dynamic that is needed to fulfil the agenda. The following is a summary of the cultural policy up until 2025. The complete agenda can be read on the internet ([www.2018.nl](http://www.2018.nl)).

### Vision

Europe changes fundamentally and Leeuwarden-Ljouwert and Fryslân change too. In uncertain times, the importance of culture becomes manifest. Culture reflects, provides meaning and encourages the development of personal and social qualities. Culture creates a climate of creativity and innovation. The City and the Province want to use cultural participation and capacity building as an integral part of a long-term policy aiming to offer a stronger economy and social structure to all the inhabitants. In some sectors like agriculture, water technology, participation and tourism this will stand out at European level.

### Values

Cultural policy in a European context means reinforcing values that are focused on transparency, connection and seeking commonality in diversity. The latter demands a local, inclusive cultural policy. It is important to involve the people - it is about landscape, language, activities and the values they share together. They produce the power of community, feeling, participation, adaptability and business acumen. Connecting people, that is the essence.

### Objectives

Connecting on a European scale, not by building large-scale institutional structures, but with connections that are tangible and lead to sharing knowledge and creativity. That is an important objective of the Cooperation Agenda 2013-2025 of Leeuwarden-Ljouwert and Fryslân. It means relying on our own resources and connecting with others – creative, innovative and inspired.

The cultural sector plays a crucial role in this policy. On the one hand it shows what Leeuwarden-Ljouwert and Fryslân have to offer in terms of innovation and creativity, diversity of heritage and history, people and their skills. On the other, the cultural sector opens a place by organising cultural exchanges and uniting with international trends and other beliefs and lifestyles.



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

## Importance of cultural policy

An open internationally focused cultural policy is the link between all the policy domains that Leeuwarden-Ljouwert and Fryslân have designated in their cooperation agreement. Cultural policy is the software for the changes that are required in a policy focused on social cohesion and economic development (profit). The following elements are important:



Gemeente Leeuwarden

provinsje fryslân  
provincie fryslân

### European and local renewal

Creative renewal is a necessity for culture at a European level, but also on a local scale. It is about ideas and their elaboration. With its continuous urge for renewal, the arts make an essential contribution to the open innovation that our society is faced with. Leeuwarden-Ljouwert and Fryslân's cultural policy supports initiatives on an international stage. The City and Province also focus on cross-border cooperation. Supporting challenging, innovative, large-scale and smaller festivals are part and parcel of this, just as are the monumental and high-profile art in public spaces. At the same time, the policy offers room for cultural innovation in our own environment; new events that occur in urban spaces and new cultural spaces in empty buildings or on wasteland.

### Participation

The cultural policy bolsters access for target groups through investments in communication, supply, lowering the threshold and incentives. Incentives for cultural participation come from the cultural sector, but regular education is equally crucial in this process. Social participation encourages the development of people and invigorates society. In terms of cultural participation, the city focuses on passive and active participation, with attention to diversity and cultural mix. Participation concerns amateur arts, the social-cultural network, arts and heritage organisations, each of whom help to build cultural competency from their own point of view by means of cultural education; participate, take part and experience.

### Culture and economy

Cultural policy responds to economic circumstances. In this day and age, it means reviewing the business models for the cultural sector itself by using alternative forms of financing, public-private partnerships, cultural entrepreneurship and cultural management. It also means that cultural policy contributes to the economy: jobs for young people in the creative industry and culture tourism, revitalising skills and crafts, supporting start-ups and alternative forms of social entrepreneurship. This ensures that encouraging

culture and creativity offers wide-ranging economic added value and a return on investment. Finally, the policy is focused on fostering knowledge and experience exchanges between culture and the economy on the basis of the conviction that this cooperation will lead to innovation, creation and new connections.

### Cultural competencies

In a rapidly changing society people have a need for a wide range of competencies at professional and personal level throughout their lives. Ageing population, digitalisation, multicultural, dualising, but also the increasing complexity of our social, emotional and leisure life make cultural competency increasingly important. Leeuwarden-Ljouwert invests in developing every individual, with attention to quality, diversity and access. There is special attention to a broad learning and living environment that stimulates children and young people in their cultural experiences (broad-school concept). Enhancing cultural education is characterised by a continuous learning line that extends into higher education.

### E-culture and digitalisation

E-culture refers to a cultural change that is inspired by information and communication technology. E-culture has an impact on the arts, cultural heritage, artistic education and libraries. The emergence of new forms of distribution, such as digital cinema or digital ether, the arrival of social media and e-books creates an audience that participates in culture through new information and communication technology. With new forms of production and participation based on digital technology, the line between participants and producers and between professionals and amateurs blurs. Leeuwarden-Ljouwert focuses on an integrated policy for bolstering e-culture by means of digitalising our rich cultural heritage, encouraging competencies, cooperation and knowledge development.



### **Promoting top talent, excellence and innovation**

Leeuwarden-Ljouwert supports the development of creative incubators, such as FabLab and Blokhuispoort. They offer opportunities for interdisciplinary meetings and provide an incentive for discovery, experiment and renewal in arts and crafts. Production houses are a source for talent development and promoting excellence. They foster talent, offer mentors for amateur artists and create a link with art studies. Leeuwarden-Ljouwert already had youth theatre and pop culture, but now adds a production house for classical music culture.

### **Language**

Within the framework of language policy, Leeuwarden-Ljouwert and Fryslân focus on trilingualism - the native language for identity and identification (majority Frisian), the Dutch language in order to participate in society as a citizen of the

Netherlands and an international language (generally English) that facilitates active participation at a global level. The choice for trilingualism provides the region and its capital with a level of appeal and distinction that offers benefits to businesses and the cultural sector. Trilingual policy opens doors to other regions in the world with minority languages and offers perspectives of international cooperation and the creation of networks in the area of culture, science, education and economic activity. The City wants to place the importance of language in the cultural domain, and of the Frisian language in particular, in a 'language laboratory' that can be experienced by visitors from the City, region and beyond as a place of experience, sharing knowledge, research and experiment.

## **Conditions**

### **Changing role of the authorities**

In a world that is open and connected, Leeuwarden-Ljouwert and Fryslân are focused on tackling problems at a local level by entering into national and international connections. This approach is entrenched in principles of sufficiency in togetherness – the idea that many issues can be solved by communities and in crowdsourcing – the idea that new opportunities are created in openness and connection. This changes the role of a local or regional authority. The City opts to position itself as an intelligent facilitating local authority'. Municipal policy creates room for innovation and deals with impediments that hamper the transition.

### **Structures for cooperation and partnership**

In line with Leeuwarden-Ljouwert's ambition to become European Capital of Culture 2018, the City and the Province have formulated an explicit joint policy for the long term. For its coordination and implementation the alliance partners have set up an organisation. They challenge cultural organisations and entrepreneurs to connect with their aspirations by joining platforms and networks that together form the creative region.

### **Lwd2018**

The City and the region have embraced Leeuwarden-Ljouwert's ambition to become European Capital of Culture and have made material and human resources available. European Capital of Culture offers the opportunity to connect with cities and regions in Europe with the aim of working at a concrete level on the issues that are relevant at both a European and local level in a process of open innovation and co-creation. Sharing knowledge and experiences, offers new insights, new opportunities and a new perspective.

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

**Both V.18 and Lwd2018 believe that successful collaboration starts on the personal level first, so we have met in person four times, had intensive talks about each other's reality and agree on joint values. Lwd2018 has made a special fund for the exchange of staff of schools, students, volunteers, evaluators of culture and experts in communication and cultural tourism. The Memorandum of Understanding signed in 2012 has two concrete links between the cities of Valletta and Leeuwarden-Ljouwert: Minority languages and Sustainable European Islands.**

A natural connection already exists between potato farmers in Malta and Fryslân. For both regions potatoes are the most important product. The majority of the Maltese crop is exported to the Netherlands. Seeds for Maltese potatoes are imported from Fryslân. The cooperation between V.18 and Lwd2018 consists of several exciting 'joint ventures' in our event Potatoes Go Wild. For example Mark Ransley, director of the Malta Tourism Institute agreed to exchange students with Stenden University in Leeuwarden-Ljouwert to start working on 'The first big Maltese/Frisian potato dinner: Farmers Feed the World' on the Oudebiltdijk (14 km, 6000 guests) in Fryslân and in Republic Street in Valletta.

The minority languages of Malta and Fryslân are spoken by the same number of people: 450.000. This creates a regular link and both ECoC teams have started working together. And it works: a result is that Prof. Dr. Adrian Grima (Professor Maltese literature/University of Malta and poet) hosts the exchange of poems in the Maltese, Frisian and English language. Adrian Grima and poet Caldon Mercieca invited the Frisian poet Tsead Bruinja and his musicians to the Malta Mediterrean Literature Festival in the gardens of Floriana in August 2013, and will continue this collaboration. Lwd2018 invites Maltese poets to their event The Sea! The Sea! in 2018.

Most of all the European borders are at the sea. Therefore Lwd2018, has developed together, with the Maltese colleagues a generic cross-sectoral and integrated approach for sustainable islands management, focusing on connecting communities with new technologies and empowering local communities. The lead partner is Samsø Energy Academy (DK), in close cooperation with Aalborg University (DK), Vlieland Island Spiekeroog Island (DE), Delft University of Technology, Tjorn Island (SE), Runde Peninsula (NO) and IRRI International Resources and Recycling Intitute (GB), Shetland Islands (UK).

Coordinator Culture and Audiovisual Unit at the Parliamentary Secretariat for Culture, Caldon Mercieca visited Leeuwarden-Ljouwert in the beginning of 2013 and started to develop a set of cooperation projects in serious gaming with the Frisian expert Tim Laning of Grendel Games from Leeuwarden-Ljouwert on the Island of Ameland (see Gameland Chapter II). In our event Behind the Front Door Lwd2018 works together with the Mandragg District in Valletta (ECoC 2018) and the Gellerup district in Aarhus (ECoC 2017). In each city, an experienced creative film producer leads a team of audiovisual students to teach teenagers interviewing and film technic.

# European dimension

Most of our events have more than one European dimension and the programme as a whole is multi-dimensionally European. It is hard to present this in a linear way. However, the following is an overview of the many ways in which events can have a European dimension, although most of them fit into more than one category.

Explain how the event could fulfil the criteria listed below. Please substantiate your answer for each of the criteria. As regards 'The European Dimension', how does the city intend to contribute to the following objectives:

Rather than a city in a region in the Netherlands, Leeuwarden-Ljouwert wants to use the ECoC title to become a European city in its self-awareness, its reference and its ambition to create long-term relationships with Europe on all levels. Consequently, our Lwd2018 programme is created to stimulate a high degree of collaboration between cultural operators, to increase ability among artists and a high level of co-creation and co-production with all art forms in at least 42 events.

In every event, artists from other member states participate. Co-creation is the main strategy of Lwd2018 to strengthen cooperation between the cultural operators, artists and cities of other member states and those from the Netherlands. It is not about who is in charge, but about the increased creativity and

productivity that arises from co-creation and co-production. It is this kind of chemistry that we want to bring about in Lwd2018. This is why we invite foreign documentary filmmakers to shed new light on our region in Sailing on the Grass and artists from all over Europe to stay at Claudy Jongstra's farm in Farm of the World.

Our vision of European co-creation and co-production is paired with a strategy aiming to ensure a maximum of European artistic cooperation throughout the programme, having at least one European artist or cultural operator in each event. To realise this strategy, Lwd2018 has eight main approaches, two of which are specifically designed to ensure long-lasting effects of cross-European cooperation our purpose is to create synergies that continue long after 2018.

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

## Online programme

Lwd2018 builds an online programme: powerful connections of artists, cultural operators and citizens working together, sharing ideas. For example, in King of the Meadows, Europeans can follow the godwit birds on their flying route and the cultural festival that travels with them – here, awareness of biodiversity is combined with cultural activities online, accessible to all Europeans.

## Residencies

Lwd2018 organises several international artists' residencies. In The Sea! The Sea! writers are invited to a writers in residence stay of a month, during which they follow in the footsteps of the 19th-century French writer Henri Havard along the coast of the Wadden Sea.

### MORE EXAMPLES:

#### EVENT

Language Lab  
Under the Tower  
Club of Leeuwarden  
Klezmer & Co  
Welcome to the Village

#### ONLINE PROGRAMME

Collection of multilingual expressions  
Exchange of stories of janitors of churches  
Exchange of ideas on the themes  
Online Song contest  
Co-creating a festival

#### EVENT

The Sea! The Sea!  
Lost in the Greenhouse  
Farm of the World  
Strangers on Stage

#### RESIDENCY/INVITATION

Writers' residencies and invitations  
Polish theatre group stays in greenhouse  
Art farm residencies  
Theatre professionals' residencies

**MORE EXAMPLES:**

**Invitation of European artists or curators**

European or international artists or curators are invited to design an event for Lwd2018. For example, in Embassy for Water, James Geurts will curate the exhibition Fluid Art and produce a land art light work in the form of a wave.

**ARTISTS/CURATORS**

Marina Abramovic (GB)  
 Sanja Mitrovic (SR)  
 James Geurts (GB)  
 Lagi (US)/Carbon Arts (AU)  
 Jean-Luc Courcoult, Royal de Luxe (FR)  
 Krisztina Meissner ( PL)  
 Behoud de Begeerte (BE)  
 Bartabas/Zingaro (FR)

**EVENT**

Eleven Fountains  
 Feel the Night  
 Embassy for Water  
 Energy Now!  
 Giant Steps  
 Lost in the Greenhouse  
 The Sea! The Sea!  
 Take Off

**European co-producing**

Dutch producers invite European co-producers. Philip Curtis, for example, is invited to produce the classical music section of The Never Ending Orchestra.

**INTERNAT. CO-PRODUCER**

Philip Curtis (GB)  
 Richart Nielsen (DK)  
 Sue McCauley (AU/GB)

**EVENT**

Never Ending Orchestra  
 Hack your Neighbourhood  
 Spring Fever

**CULTURAL LEADER**

Sjoerd Bootsma  
 Jildou Tjoelker  
 Claudy Jongstra

**European networks**

European networks contribute to events with vision, knowledge and skills. For example, in Sense of Place, Oerol cooperates with In SITU on art concepts to intensify the experience of the landscape. These ideas will travel around Europe.

**THEMATIC NETWORK**

In Situ (European Network for artistic creation in public space)  
 Network of Biological Arts (Network for bio-based art)  
 IETM (International network for performing arts in a global environment)

**EVENT**

Sense of Place  
 Farm of the World  
 Strangers on Stage

**Specialist support**

Several aspects of Lwd2018 necessitate the knowledge and skills of international experienced specialists. For example, we will draw on Pia Areblad's expertise in bringing art to the workforce in our Artists in Businesses method.

**SPECIALIST**

Jordi Pascual (ES), Adam Chmielewski (PL)  
 Marc Nelson (US)  
 Pia Areblad (SE)  
 Richard Nielsen (DK)  
 Julian Spalding (GB)

**KIND OF SUPPORT**

Concept development  
 Digital strategy  
 Artists in Businesses method  
 Participation strategy  
 Concept of Museum of Language

**Ensuring a long-term legacy**

In several events, Lwd2018 leaves permanent traces in the cultural and natural landscape. The fountains of Eleven Fountains will be a longlasting monument. It will be an inspiring example and trace in the landscape of European cooperation and artistic diversity.

**PERMANENT DIMENSION**

Permanent fountains in the landscape  
 Permanent land art exhibition  
 Permanent WaterSciencePark  
 Permanent interventions in the landscape

**EVENT**

Eleven Fountains  
 Sense of Place  
 Embassy for Water  
 Triple A Landscape

**Ensuring a long-term legacy by involving citizens**

Lwd2018 wants to ensure European cooperation far beyond the ECoC year. In this respect, it is of great importance to involve citizens in events. For example, in Behind the Front Door the energy of youngsters from underprivileged neighbourhoods in several ECoCs sharing videos online will increase chances for the event to continue after 2018.

**GROUP**

Birdwatchers/Bee-lovers  
 Youth in underprivileged areas  
 Inhabitants of underprivileged neighbourhoods  
 People speaking minority languages

**EVENT**

Spring Fever  
 Behind the Front Door  
 Hack your Neighbourhood  
 Language Lab

## Common heritage of humanity

Lwd2018 defines cultural diversity along the lines of the Unesco declaration as ‘the common heritage of humanity as necessary for the human race as bio diversity in the natural realm’. The European Commission often quotes from this Unesco convention when speaking of cultural diversity; constantly recreated dynamic force.

For us, being Europe’s Capital of Culture means being a showcase of the rich cultural diversity of Europe. The program of Lwd2018 is designed from different angles. Leading are our three themes. But there is more. Lwd2018 strives to present culture in a broad definition, to connect past and future, to involve cultural heavy-users and starters, to present the classics and the avant-garde and to present an overview of what is important in different cultural fields.

### SOME EXAMPLES:

#### Minority cultures in Europe

Lwd2018 celebrates the rich diversity of minority cultures. For example, in Language Lab we experience the diverse sounds of European minority languages.

#### EVENT

Language Lab  
Dancing in the Streets  
Sports for Europe  
Lost in the Greenhouse  
Migrating Ceramics

#### ASPECT

Linguistic diversity  
Crossovers traditional and modern dance  
Minority sports  
Migration of people  
Migration of crafts

#### A history of differences

Several events present aspects of the history of Europe where cultural differences are manifest. In Adje Lambertz, for example, freedom of religion is celebrated.

#### EVENT

Mata Hari, Klezmer & Co  
Museum of Love  
Explore the North  
Adje Lambertz

#### DIFFERENCES

World War I and II  
Opinions about relationships  
North vs South  
Religious differences

#### Cities and landscapes of Europe

Our programme focuses on Europe’s natural heritage, its rich diversity of landscapes. For example, the unique landscape of the Wadden comes to the fore in Sense of Place.

#### EVENT

Sense of Place  
Giant Steps  
Triple A Landscape  
Sailing on the Grass  
Feel the Night

#### TYPE OF LANDSCAPE

Natural landscape  
Designed landscape  
Landscape architecture  
People in the landscape  
City landscape

#### Biodiversity brings cultural diversity

Culture differs accordingly to landscape, natural resources and climate. For example, the godwit bird as a part of Fryslân’s biodiversity and culture is highlighted in Spring Fever.

#### EVENT

Spring Fever  
Energy Now!  
Floating Future  
Triple A Landscape  
The Sea! The Sea!

#### BIODIVERSITY – CULTURAL DIVERSITY

Birdlife and culture  
Generating energy and landscape  
Forces of nature and architecture  
Landscape and human activity  
Shoreline and literature

... to bring the common aspects of European cultures to the fore?

## Common aspects of European culture

In order to bring the common aspects of European culture to the fore, Lwd2018 uses several approaches. All over Europe, connecting all kind of (networks of) people engaged to the future of Europe. Lwd2018 is a platform to connect people around ideas and ideals they share for the future of Europe. With the online ECoC we actually build this Europe. Not based on institutional networks, but on the networks of real people.

### Shared concerns

How to deal with cultural diversity, the future of natural heritage, how to intervene in the landscape, the increasing isolation and desertion of rural and peripheral areas, bio-diversity loss and poverty: these are challenges we share with Europe. That is why Europe's shared concerns are at front in our bid: the sustainability of nature and culture, the relationship between countryside and city, the future of co-existence of people and their differences. In fact, every event is about this concern. In the event Club of Leeuwarden we organise debate and discussion on themes like these.

### European cultural tradition

Lwd2018 invites fellow Europeans to celebrate its rich legacy in these traditions. For example, the Royal Chamber Music is an experience of chamber music in an environment of romantic parks and mansions.

### Common in ecology and geography

We share the landscape and the biodiversity in Europe. In Potatoes Go Wild, for example, we celebrate local food cultures and the product we share with Malta: the potato.

### What is hot in Europe

Culture in Europe is permanently evolving. For example, Welcome to the Village uses the technique of crowd-sourcing in order to collect the most recent musical trends in Europe.

#### SOME EXAMPLES:

##### EVENT

Spring Fever  
Behind the Front Door  
Lost in the Greenhouse  
Language Lab  
Creative Headquarters

##### CONCERN

Biodiversity  
Social differences  
Position of migrants  
Position of minorities  
Opportunities for the young

##### EVENT

Royal Chamber Music  
The Sea! The Sea!  
Green Carpet  
Alma Tadema and Escher  
Migrating Ceramics

##### CULTURAL TRADITION

Classical music  
Literature  
Film  
Fine art  
Design and ceramics

##### EVENT

Potatoes Go Wild  
Spring Fever  
Floating Future  
The Sea! The Sea!  
Sense of Place

##### ECOLOGY AND GEOGRAPHY

Sharing our agriculture  
The godwit connecting European communities  
Deltas in Europe  
Coastal areas  
Island cultures

##### EVENT

Gameland  
Welcome to the Village  
Dancing in the Streets  
Explore the North  
Language Lab

##### GROUP

Digital art  
Pop music  
Modern dance  
Contemporary literature  
Minority languages

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

## Links with Europe

Leeuwarden-Ljouwert wants to establish sustainable and strong relationships with other parts of Europe, exchanging knowledge and experience and different perspectives on shared issues. In some fields we have special expertise that can be useful for other cities, often we need other cities to share their expertise with us.

For example, in Behind the Front Door we cooperate with Aarhus and Valletta on a event with children in underprivileged neighbourhoods. In the Netherlands, Leeuwarden-Ljouwert is frontrunner in the field of intervention in poor neighbourhoods by the city. Here, we take the lead in neighbourhood intervention. Another example: our Mercator network for minority cultures and languages, attached to the Fryske Akademy, has a great deal to offer to other places in Europe where these cultures and languages face common challenges. But we can also inform our own approaches by the experience and ideas that these other places provide us with.

In Floating Future, a cooperation of various delta regions in Europe addresses the question how to live with nature rather than against it – the floating spa is actually just one part of a wider ambition, to have delta regions create a strong network for working together on these issues.

In Triple A Landscape, Swedish and Italian landscape architects come to our region to design intelligent landscape interventions with us. Here again, exchange with the purpose of long-lasting connections is our strategy.

We have the same ambition with Gameland, a festival for creatives working in the region's flourishing gaming industry. More than 15 European universities participate with professionals, developing serious games that address community issues – partner events are planned in Malta and Götland. Thus, the city becomes an important European centre of excellence in this field, through multiple connections with Europe: links that we will probably continue to strengthen far beyond 2018.

Finally, our online programme leaves a legacy of open platforms all over Europe. People that share ideas and ideals work together on the issues that really matter to them: biodiversity, biodynamic food, minority languages, regional sports, klezmer music, their neighbourhood and the exchange of ideas for improving it. Here, the City of Leeuwarden-Ljouwert is a spider in the web. Being the initiator of these expanding circles of open *Mienskip*, we will continue to create networks of networks far beyond 2018, thus strengthening the city's links with Europe.

# City and Citizens

Explain how the event could meet the criteria listed below. Please substantiate your answer for each of the criteria.

As regards 'City and Citizens', how does the city intend to ensure that the programme for the event:

... attracts the interest of the population at European level?

**Our concept of open *Mienskap* is about sharing ideas and ideals. The aim is to organise large-scale participation, on a European and local level. We involve groups with special interests around the events in the program. The strategies for this are:**

- Presenting a diverse programme of both high culture and popular events
- Organising a strong online programme around every event
- A communication strategy based on microtargeting (chapter V) in order to involve groups with special interests around the events in the programme.
- A participation strategy with special attention for the young, those with special needs and challenges and members of minority cultures in Europe (chapter I, question 11)
- A hospitality concept based on connecting visitors and local (chapter IV)
- A programme in which all events have a clear 'citizens' dimension

Since we aim to be the ECoC of participation, Lwd2018 has seven approaches to attract the interest of citizens both from the city and its surroundings and from other parts of Europe. It is important to underline the fact that these approaches are cumulative. In this question we give a European level linear overview, but all approaches are interwoven and work through our whole programme in multi-dimensional ways. So, when we give some examples of one approach, one should know that these examples could often also be used as examples of other approaches.

### Events that travel around Europe

Some projects actually travel around Europe, involving citizens anywhere they go, like To the End of the World, the event in which a boat travels around Europe. The Never Ending Orchestra travels around Europe too, with musicians playing the tune of 2018 in different corners of Europe 24/7, co-creating an endless chain of musical performances everywhere in Europe during eight months.

**MORE EXAMPLES:**

EVENT	EUROPEAN CITIZENS INVOLVEMENT
Spring Fever	Travelling festival
Under the Tower	Europeans collecting stories
The Never Ending Orchestra	Performances all around Europe
Sports for Europe	Play sports
To the End of the World	Travelling boat
Dada in Dr88888888	Dada festivities all around Europe

### Unprecedented events

Some events are completely unprecedented in their kind and/or scale and will for this reason attract visitors from all over Europe. A good example is Eleven Fountains: this series of avant-garde art works combined with the European traditions of fountains in the landscape is unprecedented. A WaterSciencePark in which science and art are combined has never been realised either and will therefore attract Europeans.

EVENT	KIND OF UNPRECEDENTED EVENT
Spring Fever	Festival travelling along flying route birds
Sense of Place	Large-scale land art exhibition
The Never Ending Orchestra	Performances all around Europe
To the End of the World	Travelling boat
Eleven Fountains	Combination open air art and fountains
Embassy for water	Largest water science park ever

### European culture traditions

Lwd2018 presents five experiences around European cultural icons. These events attract the interest of audiences on a European scale, because they deal with well-known European traditions, names and themes. In our events we add new experiences to these traditions.

### Presenting contemporary art

Several events in the programme present what is new in the world of contemporary art, in which large European audiences are interested. For example, the fountain with laser technology by the Dutch artist Daan Roosegaarde will attract visitors to the Eleven Fountains.

### Popular events, attracting a broad audience

We aim to bring high-quality culture to large audiences, notably to those that seldom get the chance to enjoy it. Therefore we present five experiences that will appeal to and attract a broad audience. In Giant Steps, for example, the giants of Royal de Luxe will ensure a thematical experience for all inhabitants of villages from the Afsluitdijk to Leeuwarden-Ljouwert.

### A strong online strategy in the programme

The programme of Lwd2018 relies strongly on an online strategy. The audience on a European level can visit Lwd2018 in the online world and actually participate in it. It is our ambition to involve an online platform in every event. Europeans can follow The Never Ending Orchestra on its journey through European countries and musical styles online, for example, and the participation of European orchestras and pop bands also happens online.

### Events focused on an audiences with special interests

Of course, there will be visitors coming for the overall ECoC experience, but a lot of people will be interested in those events that appeal strongly to their special interests. This is the reason for our microtargeting communication strategy. Birdwatchers, for example, will love King of the Meadows (Spring Fever) and discover Sytze Pruiksmas's music along the way.

#### MORE EXAMPLES:

##### EVENT

Alma Tadema and Escher

Royal Chamber Music

Strangers on Stage

Dada in Dr88888888

The Sea! The Sea!

##### EUROPEAN CULTURAL TRADITION

Fine art

Classical music, garden architecture

Theatre

Art, literature, architecture

Literature

##### EVENT

Farm of the World

Eleven Fountains

Migrating Ceramics

Explore the North

Sailing on the Grass

Floating Future

##### CONTEMPORARY ART FIELD

Art and sustainability

Fine art

Design

Music

Photography

Architecture

##### EVENT

Giant Steps

Eleven Fountains

Potatoes go Wild

The Never Ending Orchestra

Sports for Europe

##### EXPERIENCE

Big parade

Astonishing artworks

Huge dinner with cultural programme

365 days of music

Mass sports event

##### EVENT

Museum of Love

Klezmer & Co

Welcome to the Village

Club of Leeuwarden

Alma Tadema and Escher

##### ONLINE PROGRAMME

Online European love stories

Online song contest

Online co-creating the programme

Online discussions

Online improvisations on Escher

##### EVENT

Floating Future

Energy Now!

Farm of the World

Spring Fever

Gameland

##### SPECIAL INTEREST

Developments in architecture

Ideas for sustainable energy

Rethinking agriculture

Birdwatchers and beekeepers

Game designers

... encourages the participation of artists, stakeholders in the socio-cultural scene and the inhabitants of the city, its surroundings and the area involved in the programme?

## Participation of Artists

For the participation of artists, Lwd2018 has two approaches.

### Co-producing in the events of the programme

Naturally many artists from Leeuwarden-Ljouwert and Fryslân participate in the programme. To the End of the World, for example, sees the Leeuwarden-Ljouwert based artist Marten Winters travel around Europe on a boat made by our citizens.

### Participation in methods

Lwd2018 has several methods that aim to bring culture to unexpected places. These will be run by artists, for the greater part from City and region. We also have methods for capacity building; artists can participate in this (see also chapter III). The methods are a strong instrument for involving artists.

#### MORE EXAMPLES:

##### EVENT

Strangers on Stage  
Spring Fever  
Farm of the World  
Under the Tower  
The M Factor  
To the End of the World  
Potatoes go Wild

##### ARTIST

Actors from Tryater  
Sytze Pruiksma/Nynke Laverman  
Claudy Jongstra  
Jos Thie/Bouke Oldenhof  
Tilly Buij/Gerard Groenewoud  
Marten Winters  
Tsead Bruinja

##### METHODS

Creative Grid  
Creative Cooperatives  
Artists in Business  
Artistic Interventions  
Creative Hubs

##### FOCUS

Building cultural networks  
Think tank for major issues  
Matchmaking artists and business  
Art in cities and villages  
Mapping knowledge

## Participation of the Socio-Cultural Scene

For the socio-cultural scene, Lwd2018 has two approaches.

### Participation in events

Lwd2018 has a long list of socio-cultural organisations that participate in events. These are listed in chapter VII. For example, the internationally renowned photo-festival Noorderlicht will curate Sailing on the Grass.

### Strengthening the Lwd2018 organisation

Lwd2018 is about cooperation. Several tasks that come with organising the event are taken care of by supporting organisations in our area that are already committed to this. For example, the organisation for culture education Kunstcade will produce the educational programme for primary school children.

#### MORE EXAMPLES:

##### EVENT

Never Ending Orchestra  
Club of Leeuwarden  
Dada in Dr88888888  
Sports for Europe  
Giant Steps

##### PARTICIPATING

Amateur music scene  
Doarpswurk  
De Meldij  
Ljeppersbûn  
Atrium

##### TASKS

Volunteer Recruitment  
Participation of children/  
young adults  
Participation of people with  
special needs and challenges  
Scientific Support  
Hospitality Support

##### SUPPORTING ORGANISATIONS

Vrijwilligersservicepunt  
Kunstcade, secondary schools, VET's,  
universities  
ZIENN (welfare organisation)  
University Campus Fryslân  
Stenden University/European Future  
Tourism Institute

### Responsibility for related fields

To guarantee a successful Lwd2018, it is necessary that different societal sectors take responsibility for optimising the overall atmosphere in the city during the event. We already agreed on cooperation with several organisations that have a special responsibility in this. For example, the entrepreneurs in the inner city of Leeuwarden-Ljouwert agreed to improve the attractiveness of the inner city.

### Responsibility for methods

The methods that carry our capacity building are (partly) realised by third parties. For example, Artists in Businesses invites Daan Roosegaarde, who calls himself a ‘hippie with a business plan’, to give a workshop about cultural entrepreneurship.

## Participation of inhabitants

For the participation of inhabitants, Lwd2018 has six approaches.

### Events that are essentially participatory

City inhabitants have been involved since the very start of this bid. We invite them to contribute to the programme. Several events are classic examples of co-creation between city inhabitants and (inter) national artists. Some events include by definition the participation of not only Frisian but also European citizens, such as the solar boat race in Energy Now!, the local sports festival Sports for Europe or the church janitors from 400 Frisian and 400 European churches collecting stories from citizens in Under the Tower. Other examples are European students making a potato dinner and cookbook in Potatoes go Wild, Europeans performing different musical interpretations of the tune of 2018 in The Never Ending Orchestra, Europeans posting love stories to the online Museum of Love and the ‘offline’/physical Museum of Broken Relationships that is part of the Museum of Love.

### Homestays and invitations

We have some events in which people invite other people at their homes to participate in arts projects. Also, we have several events in which we invite European artists who will not stay in a hotel but with locals. In Sports for Europe, villages adopt a sport, which means that all the sports-(wo)men of one type of sport are invited by village people to their homes.

#### MORE EXAMPLES:

##### EVENT

To The End of the World  
Hack your Neighbourhood  
Gameland  
Under the Tower  
Giant Steps

##### PARTICIPATING

RENN4 (children with extra needs)  
Welzijn Centraal (welfare organisation)  
VET's  
Community Centers  
Agrarische Jongeren Friesland (young farmers)

##### METHOD

Creative Grid  
Creative Cooperatives  
  
Artists in Business  
  
Artistic Interventions  
Creative Hubs

##### SOCIO-CULTURAL ORGANISATION

SER Noord-Nederland  
NHL, Into the Great Wide Open, Slieker Film  
De Culturele Onderneming (Culture Entrepreneurship)  
Welzijn Centraal, Keunstwurk  
Innovatiehuis Buitenpost (Innovationhouse, partner in Vital Rural Areas)

#### MORE EXAMPLES:

##### EVENT

The Never Ending Orchestra  
Under the Tower  
Energy Now!  
Sports for Europe  
To the End of the World  
Strangers on Stage  
Dada in Dr88888888  
The Sea! The Sea!  
Museum of Love  
Language Lab  
Do It Together  
Behind the Front Door  
Welcome to the Village  
Dancing in the Streets

##### KIND OF PARTICIPATION

Play music  
Collecting stories  
Solar boat race  
Play sports  
Make a paper boat  
Participate in theatre projects  
Participatory art projects  
Translation contest, reading poetry  
Contribute love stories online and offline  
Post videos in your language  
Help design and produce RG machine  
Co-creating (mini-)documentaries  
Co-programming  
Co-creating a Dance Parade

##### EVENT

The Sea! The Sea!  
Lost in the Greenhouse  
  
Farm of the World  
  
Potatoes go Wild  
Adje Lambertz

##### HOMESTAYS INVITATION

Writers stay with citizens  
Polish theatre group stays in and around greenhouse at people's houses  
Art farm with optional stay in surrounding farms  
Students from Valletta come to Fryslân  
Creative homestays for children

**MORE EXAMPLES:**

**Volunteers**

The Lwd2018 bid relies strongly on volunteers. Volunteers can play several roles. For example, in Under the Tower they help local church janitors to collect stories.

**Target groups with special needs and challenges**

This approach is described in chapter 1.11.

**Children and (grand-)parents**

Involving children in cultural events, often means involving parents, as volunteers or visitors. Lwd2018 has several events that rely strongly on this strategy. In Dancing in the Streets, for example, parents will be very busy making costumes for the Parade.

**Cross-selling**

The cultural operators in Leeuwarden-Ljouwert and the Waddenland already have a strong relation with their audience. We plan ‘cross-selling’ by inviting audiences to activities closely related to their interest and a little more. For example, the Oerol visitors will be seduced to come back to the Island of Terschelling for Sense of Place.

EVENT	VOLUNTEER ROLE
Eleven Fountains	Assistant of the building process
Royal Chamber Music	Assistant in catering
Giant Steps	Assistant as driver
Under the Tower	Assisting the collection of stories
Energy Now!	Assisting in designing installations

EVENT	ROLE OF (GRAND-)PARENTS
Giant Steps	Costumes, accompanying, audience
Dancing in the Streets	Costumes, accompanying, audience
Adje Lambertz	Costumes, making music, audience
Potatoes go Wild	Making dinner, participant
Sports for Europe	Accompanying, audience

USUAL VISITOR	CROSS-SELLING
De Harmonie	Mata Hari
Fries Museum	Dada in Dr88888888
Pop stages Romein & Asteriks	Welcome to the Village
Centrum voor Film/Slieker Film	Green Carpet
Tryater	Under the Tower

**9**

... is sustainable and an integral part of the long-term cultural and social development of the city?

Many local organisations are inextricably involved in the ECoC experience, aligning their agendas with Lwd2018. Many events also draw from ideas and energies that are already present, such as Sense of Place and the exhibitions in the newly built Fries Museum or the art farm on Claudy Jongstra’s farm. The Blokhuispoort is and will be a centre of creativity in the City, with or without the ECoC title.

Leeuwarden-Ljouwert and Fryslân agreed on a common agenda of investments of €852.000.000 for the social, cultural, economical and ecological fields of policy. This agenda goes beyond 2018 and includes an investment of more than the budget of Lwd2018. The agenda leaves space for the integration of new activities that are a result of the experiments of Lwd2018 and existing policies can be changed for the same reason.

Lwd2018 brings the cultural operators of Leeuwarden-Ljouwert and the Waddenland new relationships; through the events, the communication strategy and – most importantly – the online co-creation. The continuity of these relationships is supported by the cultural policies of the City and the Province.

The online strategy brings innovation in the existing socio-cultural organisations and with that new approaches for involvement of audiences, artists and networks. We are convinced that the successes of Lwd2018 will act as a catalyst for future innovations in our socio-cultural infrastructure.

Lwd2018 pays attention to capacity building. Many projects will continue after 2018 and, of course, the City will feel the beneficial results of our ECoC year far beyond 2018.

How does the city plan to get involved in or create synergies with the cultural activities supported by the EU Institutions?

Lwd2018 is closely related to the structure and vision of the Creative Europe programme. Our themes support growth in creative ecosystems within Europe. We have a policy which stimulates European network building, active engagement and trans-national partnerships in activities supported by European programmes. Our cultural operators develop their skills and know-how in digital innovation and co-creation. The Cooperation Agenda 2013-2025 of the City and Province stimulates projects that combine economic development, sustainability and social innovation. The Research and Innovation Strategy 2014-2020 of the Northern Netherlands Alliance, using European funds, encourages craftsmanship and smart specialisation where this leads to social value.

With our partners, we started international programmes in the field of arts, social inclusion, language diversity, innovation and sustainability of the landscape. The three major ones are:

- Regio Crafts (Lwd2018 with five European partners. EU Interreg funded)
- Mercator Network of Language Diversity (Fryske Akademy/Landscape of Languages with 26 European partners and one transatlantic. EU Education Programme funded)
- IN SITU (European Network for artistic Creation in Space, Oerol, 19 European partners. EU Culture Programme funded)

With the method Creative Cooperatives and the event Do It Together we apply for funding from the new Creative Europe programme in spring 2014. We create synergies with 12 partners from the Media Mundus programme. Our learning centres use Lifelong Learning to cooperate internationally in digital innovation, minority issues, language diversity and old and new crafts. For social experiments in the Progress programme, we prepare an application for Behind the Front Door and Lost in the Greenhouse. In

the Adje Lambertz project we partner with asylum centres to work on an application for the European Refugee Fund.

Lwd2018 is partner in Interreg programmes and furthers this from 2014. Since 2000 we have consciously chosen to base our policy on the natural competitive edge with a strong focus on 'making innovations work', hence the cultural method Artists in Businessess. Water City International and Cradle to Cradle Islands are programmes related to initiatives in Lwd2018 projects. Lwd2018 will be a formal Interreg partner in the D2D project (successor to Cradle to Cradle), the NS Sail project and in a project about 3D printing (additive manufacturing).

The Northern Netherlands Alliance is in the final stages of a research and innovation strategy where the region is seen as a 'living lab' for (social) innovation. In the period January until May 2013, over three meetings, scans were done on the activities in the Lwd2018 programme. One result is that Lwd2018 is a formal ERDF (European Regional Development Fund) partner in a project about regional crafts and design and digital innovation. Another is that, for the sustainability activities of the projects Spring Fever and Farm of the World they are co-financed by ERDF programmes.

In autumn 2012 and spring 2013 four meetings were held with members of the European Parliament to introduce Lwd2018 and get feedback. One outcome is the organisation of debates between thought leaders and the government on how cultural interventions can support cooperations responsible for small scale energy plants generating gases from cow manure. Another is a call for a proposal to the EU parliament that Lwd2018 develops a project for schools in Fryslân to work on the right for culture, along with similar schools in Europe with old and new minority languages.

# Events designed for target groups

Are some parts of the programme designed for particular target groups (young people, minorities, etc.)? Specify the relevant parts of the programme planned for the event

The Lwd2018 programme will have an impact on all inhabitants of the City and Fryslân. With our programme we aim to reach large groups of people and therefore we have chosen new angles within the events in terms of the online programme, methods, themes, locations and the communication strategy. We want to give the entire population of Leeuwarden-Ljouwert and Fryslân a place in the events, because we know that our search for solutions for our urgent issues requires everyone’s input. We also realise that we cannot do it all under our steam either - real solutions arise in a network society by being open and looking across your own limits and borders.

Our ambition to reach everyone in Leeuwarden-Ljouwert with and in our programme is a simple consequence of our focus on *Mienskip*. At the same time we know that there are groups where extra input is required in order to involve them with Lwd2018.

## Youth/young people

- 6-12 years, who lay the foundation for their future in education (Leeuwarden-Ljouwert 6.500 children, Fryslân 56.000).
- 13-17 years, who make the choices in higher education that determine their future (Leeuwarden-Ljouwert 4.900 young people, Fryslân 40.000).
- 18-24 years, who leave full-time education at their time of choice, determine where their future and opportunities will be in their search for work that suits them (Leeuwarden-Ljouwert 12.700 youngadults, Fryslân 45.000, including 20.000 students).

They are the ones who will deal with our urgent issues in the future and who will be the agents of open *Mienskip*. Therefore they deserve our full-est attention. Lwd2018 is not about reinventing the wheel when it comes to encouraging participation. For children we have reached agreements with the municipal organisation Kunstkade and the provincial organisation Keunstwurk. They will use their existing networks, manpower and expertise to reach the schools in the City and Fryslân, to set up educational processes that are linked to the events that we organise especially for 2018. For young people we have signed agreements with institutions of third-level education, special education and vocational education. Each of these institutions provides at least 1 FTE in expert input (cultural coordinator) to ensure the participation of their students in Lwd2018 events. The following sets out the events that have been developed for young people.

EVENT	INTENDED FOR	STRATEGY
Adje Lambertz	6-12 and 13-17 years	From 2016 onwards schools children start to prepare singing, music playing, painting, to be ready for the festival
Spring Fever	6-12 and 13-17 years	Beehives in schools and cultural activities supporting their knowledge about sustainability
Embassy for Water (WaterScienceHouse)	6-12 years	A travelling exhibition visits 200 schools
Do It Together	6-12 years	FabLab bus tours schools
Sailing on the Grass	6-12 and 13-17 years	Show Europe through the eyes of children and young people
Giant Steps	All youth categories	Special attention to have youth and young people play a role in moving the Giants, playing music and dancing in a parade on the Afsluitdijk
Dancing in the Streets	All youth categories	Dance, dance, dance - youth and young people as ambassadors for dance, ending in a parade in the streets of Leeuwarden.
Hack your Neighbourhood	All youth categories	Various sub-events will be focused on youth and young people as <i>Mienskip</i> as such and as <i>Mienskip</i> together with older people, for example the exchange of schools in the city and the countryside
Language Lab	All youth categories	Join in with language, specific input in education with a childrens exhibition about language
Sports for Europe	All youth categories	Workshops at schools, learning and enjoying sports they don't know

## People with special needs and challenges

In Leeuwarden-Ljouwert and Fryslân we have a relatively large number of people who do not participate in social and cultural life at all or only to a limited extent. The causes are wide-ranging - to some extent because they cannot afford it, to some extent because they have insufficient understanding of a more complex society and to some extent because they need to overcome physical, psychological, social or cultural barriers. Lwd 2018 wants to reach them with our programme, Within the group of the underprivileged we pay extra attention to young people and their educators.

We will use a different strategy for the people with special needs and challenges than for youth. Some events have been developed especially for them, but we want to make other activities of Lwd2018 just as accessible and attractive without treating them differently than other guests and participants. We do that by means of the Cultural Capital Card, active and direct recruitment and educational events specifically focused on this target group.

Lwd2018 offers a wide-ranging programme, but no specific help or care. From 2014 onwards, we start special programmes for the people with special needs and challenges. We cooperate with the welfare organisation (Welzijn Centraal), with community work and youth work and with Tûmba, an organisation focused on minorities. As participation by the underprivileged often requires specific care during the programme, we work with the Vrijwilligersservicepunt (volunteers organisation), healthcare institutions and the Red Cross. At provincial level, we work with the organisation Partoer (Agency for social and economic issues). The focus of the cooperation is to develop participation programmes during the 2014 – 2017 period that ensure the participation of this targetgroup in culture in Leeuwarden-Ljouwert and the surrounding area.

It goes without saying that our own organisation and the events organisation will have room for the underprivileged.

### EVENT

Adje Lambertz

Farm of the World

Sports for Europe

Hack your Neighbourhood

### STRATEGY

Two years before the event, children start to prepare singing, music playing, painting (also with mentally disabled children)

Events to learn about food, agriculture and do-it-yourself courses

Especially for people with social and psychological challenges

Workshops, learning and enjoying sports they don't know

Several sub-events in neighbourhoods that have large numbers of people with special needs

## Minority cultures in Europe

At European level we want to add focus to our additional efforts to reach people. All guests are welcome in Leeuwarden-Ljouwert, but we want to dedicate special attention in and with our programme to minority cultures elsewhere in Europe. We want to use the lessons and

experiences of Lwd2018 for the benefit of all minority cultures in Europe. We also want to learn from the experiences and lessons that others may wish to share with us. The elements of the programme that were developed especially for this purpose are listed below.

### EVENT

Klezmer & Co

Language Lab

Hack your Neighbourhood

Liet XL

### STRATEGY

Showing the interaction of Yiddish and Klezmer subcultures with dominant cultures everywhere in Europe where these cultures exist

Inviting people to enjoy in a real and a virtual exhibition the sound and meaning of words and inviting them to bring their own.

With events in search for *Mienskip* in other minority cultures

Song contest (new repertoire in minority languages) with pre-con-tests in the minority areas of Europe

What contacts has the city or the body responsible for preparing the event established, or what contacts does it intend to establish, with: ... cultural operators in the city?

... cultural operators based outside the city?

.. cultural operators based outside the country?

Name some operators with whom cooperation is envisaged and specify the type of exchanges in question.

Lwd2018 has already established contacts with a great number of international partners. The following overview includes all those we already cooperate with or envisage to cooperate with. In addition to this, the overview comprises the national partners and local partners that we cooperate with. Our cooperation with local cultural operators is naturally solid since our programme was designed through a bottom-up

EVENT	CULTURAL OPERATORS	
	In the city	Outside the city
Take Off	Soli Brass (brassband), KFPS (Koninklijke Vereniging Het Friesch Paardenstamboek), WFHO (World Friesian Horse Association)	Vis à Vis (theatre company)
Sense of Place	Waddenacademie, Tryater, Oerol	Observatorium Rotterdam, SLEM, Over het IJ (location theatre festival)
Embassy for Water	Wetsus, GEAR Architects Cooperative, Keunstwurk	Institute of Network Cultures, Rietveld Landscape, Nederlands Watermuseum
Spring Fever	Natuurmuseum Fryslân, BUOG, HaFaBra Fryslân	Theatergroep DOX, LabforCulture, IVN (Institute for nature education and sustainability)
Floating Future	De ARK, NRJ Architectuur, Koninklijke Tichelaar Makkum	Studio Anne Holtrop, Het Nieuwe Instituut
Energy Now!	Dong Energy Solar Challenge, UCF (University Campus Fryslân), ROC Friese Poort	Energy Valley, Het Nieuwe Instituut
The Sea! The Sea!	Tresoar, HCL, EBLT (European Agency for Small Languages)	Poetry International, University of Utrecht, University of Groningen
To the End of the World	Smoel Art Workshop, DME (Multi Media Studio), Blokhuispoort	DutchCulture, centre for international cooperation, Het Wilde Weten (Artists in Residency), Werftheater
Romantic Painters from the North	Fries Museum, Keunstwurk	Nederlandse Museum Vereniging, Stedelijk Museum Amsterdam
Farm of the World	Studio Claudy Jongstra, AchterboschZantman Architecten, De Kruidhof	Foamlab Amsterdam, PeerGroup, Mobile Arts/de Parade
Feel the Night	Keunstwurk, Tryater, Tresoar, Schouwburg De Lawei	House of Design, Nederlands Theater Festival
Eleven Fountains	Keunstwurk, De ARK	Academie Minerva, Rietveld Academy, TAAK, Sonsbeek 08, Stedelijk Museum Amsterdam
Sailing on the Grass + Green Carpet	Fryslân Unlimited, Noordelijk Film Festival, Fotofabryk, Centrum voor Film in Friesland/Slieker Film, Fries Film Archief	IDFA (International Documentary Film Festival Amsterdam), Noorderlicht, EYE (Film Institute Netherlands), Nederlands Filmfestival, HAF (Holland Animation Film Festival), LUX Nijmegen, IFFR (Internat. Film Festival Rotterdam (to be contacted after 6.9.2013))
Under the Tower	Stichting Alde Fryske Tsjerken, Stichting Grote Kerk Leeuwarden, Doarpswurk	Poetry International, DutchCulture, centre for international cooperation
Potatoes go Wild	Frisian Publishers, Liet International, Natuurmuseum Fryslân	Poetry International, DutchCulture, centre for international cooperation
Giant Steps	Kunstkade, Atrium Sneek (Arts Centre), Theater Sneek	LKCA (Landelijk Kennisinstituut Cultuureducatie en Amateurkunst), Holland Dance
Dada in Dr88888888	Museum Dr8888, De Meldij (Centre for the Arts)	Koninklijke Bibliotheek (Royal Library) Gemeentemuseum Den Haag

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process. Our national partners include various renowned festivals with their own networks of international partners.

With these partners we follow a practical approach in the next years: in some cooperations concrete activities are agreed, with most partners we start small scale activities to see how the cooperation works in practise in order to then negotiate conditions for the final cooperation.

A selection of cultural operators with whom we already have or envisage cooperation, and the types of exchanges is listed in the table below.

TABLE 1 Types of exchanges

CULTURAL OPERATORS	
Outside the county	Type of exchange
Acad�my du spectacles de Zingaro (FR), Apassionate (DE), Compagnie Carabosse (FR)	Zingaro/Apassionate: performing in a specially designed show with 100 Frisian horses
IN SITU (FR), 20+ cultural operators Waddenland (NL, DE, DK), IETM (Int. network for contemporary performing arts on location) (BE)	IN SITU: coproducing productions for Oerol to intensify visitors' experience of the landscape
EEA (European Environment Agency) (DK), Ecology Global Network	Wetsus: making a 'water hub' for Europe and works with European Research Institutes
CIBER (Centre for Integrated Bee Research) (AU), Ume�2014 (SE), Unesco (FR)	CIBER: artist-in-residence aimed at creating science/art collaborations
Vertical Garden Patrick Blanc (FR), RexWall (DE)	Patrick Blanc: designing the spa's hydroponic vegetation cover
LAGI (Land Art Generator Initiative) (US), Society for Cultural Exchange (AU), Carbonarts (AU)	LAGI: inviting international designers to take part in a design and construction project focusing on solar energy
Behoud de Begeerte (BE), CEATL (European Council of Literary Translators' Associations) (BE), Stanza Scotland (Poetry Festival) (GB)	Poetry International: inviting poets who write about the sea to a special edition of the festival in Leeuwarden-Ljouwert
FiSH Rostock (Filmfestival im Stadthaven) (DK), Bilbao Arte (ES)	DutchCulture, centre for international cooperation: inviting artists to use the ship made of paper as artist-in-residence stays where production and exchange take place
Kunsthalle der Hypo-Kulturstiftung (DE), Museumsverbund (DE), Nord Friesland (DE), NEMO (Network of European Museum Organisations) (DE)	NEMO: strengthen the exchange of information between the different museums
Melliferopolis Initiative (FI), Artgroup SERDE (LV), NEF collective (GB)	Studio Claudy Jongstra: artist-in-residence; artists live, work on the farm and collaborate with farmers and villagers
SIGNA (DK), Hamburg und Design (DE), Tallinn Design Centre (EE)	SIGNA: create a non-stop participatory theatrical experience
Situations (GB), ZKU (Zentrum f�r Kunst und Urbanistik) (DE)	Keunstwurk: exchange of advise and support on connecting local communities to this event
Queer Lisboa (PT), EDN (European Documentary Network) (DK), FEP (Federation of European Photographers) (BE), Ars Independent (PL), Timishort Film Festival (RO)	IDFA: find and select European documentary film makers to make filmic portraits of Frysl�n
ETC (European Theatre Convention) (FR/DE), IETM (International network for contemporary performing arts on location) (BE)	Stichting Alde Fryske Tsjerken: exchange of stories about ordinary life in rural areas of Europe
ITIS school for tourism (MT), V.18 (MT), EUNIC (MT, ES, FR, BE)	ITIS : exchange between students in Valletta and Leeuwarden-Ljouwert resulting in a Maltese/Frisian Potato Dinner
Royal de Luxe (FR), IDEA (International Drama, Theatre and Education Association), EFA (European Festival Association) (BE)	Royal de Luxe: triggering the imagination of mass audiences by creating a community event, culminating in a theatrical performance
Association Van Doesburg in Strasbourg (FR), 100 Jahre Dada Z�rich (CH), Kurt Schwitters Society (GB)	Museum Dr8888: exchange of information takes place with similar events celebrating Dada in Paris, Berlin and Z�rich

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EVENT	CULTURAL OPERATORS	
	In the city	Outside the city
<b>Language Lab</b>	Stichting Liet International (songcontest for minority languages), Afûk, Mercator Research Centre	Prin Claus Conservatorium, DRONGO festival of Multilingualism, Meertens Instituut Amsterdam
<b>Strangers on Stage</b>	Stadsschouwburg De Harmonie, Tryater	Nederlands Theater Festival (Dutch Theatre Festival), Amsterdam Fringe Festival
<b>Lost in the Greenhouse</b>	Schouwburg De Lawei, Tûmba	Orkater, Pools Podium (Organisation to promote Polish Culture), PKNV (Polish Dutch Cultural Association)
Museum of Love	Tûmba, COC Fryslân (LGBT organization), Mevez (Advisory body on the multicultural society)	Rietveld Academie, Academie Minerva, InterArt
The Never Ending Orchestra	CityProms, Royal Airforce Ensemble, Frisian Youth Orchestra	North Netherlands Orchestra, North Netherlands Harmony Orchestra, Music Meeting
Migrating Ceramics	Keramiekmuseum Het Prinsessehof, Koninklijke Tichelaar Makkum	NVK (Nederlandse Vakgroep Keramisten, Netherlands Ceramist Group), Nationaal Archief
Sports for Europe	IFKS, SKS, KNKB, Fryske Ljeppers Boun (4 associations for the 3 open air sports), Foundation TAFISA World Games 2018 Fryslân, Slachtemarathon	NISB (Nederlands Instituut voor Sport en Beweging, Neth. Inst. for Sport and Movement), Ministerie van Volksgezondheid, Welzijn en Sport (Ministry of Health, Welfare and Sport)
Klezmer & Co	Yiddish Festival Leeuwarden, Fries Verzetsmuseum (Frisian Resistance Museum), Fryske Akademy	Joodse Omroep (Jewish Broadcasting Company), Joods Historisch Museum, Het Nationaal Archief
Do It Together	VHDG (Art Initiative), Media Art Friesland	Waag Society, PICNIC
Triple A Landscape	Hûs en Hiem, De ARK	Onix Architecten, LOLA Landscape Architects, Adriaan Geuze
The M Factor	NKvB (Nederlandse Kring van Beeldhouwers, Dutch Society of Sculptors), Stichting Op Toutenburg (Sculpture Park Vijversburg), Fries Museum	TAAK, Stroom Den Haag (Centre for Visual Arts and Architecture), Het Nieuwe Instituut
Club of Leeuwarden	Debate Centre De Bres, Libraries, Tresoar	NDB (Nederlandse Debatbond, Netherlands Debate Union), BKB Campagnebureau (Debate Agency)
Hack your Neighbourhood	D'Drive Friesland College, !Uit Festival, Simmerdeis Festival	PeerGroup, DordtYart, Observatorium Rotterdam
Behind the Front Door	Kunstkade, Kunstbende (Youth organisation for talent development)	Buro Loeks (Community arts advisory centre), IDFA Youth, SCME (Social Capital of Minorities)
Welcome to The Village	Popfabryk, Bolwerk (music venue), Poppodium Romein	Noorderslag ETEP, Vera, Excelsior, Festival der Aa
Dancing in the Streets	Keunstwurk, JDOV (Jeugd Dansopleiding Fryslân) Saco Velt (Dance School)	Holland Dance Festival, Club Guy & Roni
Creative Cooperation Fryslân	CCF (Creative Cooperation Fryslân), D'Drive Friesland College	Cultureel Ondernemen, DutchCulture, centre for international cooperation
Alma Tadema	Fries Museum, Keunstwurk	Nederlandse Museum Vereniging, Van Gogh Museum
Escher	Fries Museum, Grendel Games	Escher in het Paleis, Stedelijk Museum Amsterdam
Mata Hari	Stadsschouwburg De Harmonie, Fries Museum, Stichting Rixt (The Frisian Opera)	De Nationale Reisopera (National Travel Opera), NJO (National Youth Orchestra)
Explore the North	Popfabryk, Podium Asteriks, De Culturele Onderneming (organiser of Cultural activities)	Noorderslag ETEP, SSS (Stichting Schrijvers School Samenleving),
Adje Lambertz	Jeugdcircus Saranti, Kunstkade	ECPNM (European Conference of New Music) NJO (Nederlands Jeugdorkest), Codarts
Royal Chamber Music	Stichting Landgoedconcerten Oranjewoud, Stichting Staten and Stinzen, Prins Claus Conservatorium	Stichting Kunst en Israel (Foundation Arts and Israel), CvA (Conservatorium van Amsterdam), Koninklijk Conservatorium Den Haag
Gameland	Grendel Games, Film in Fryslân	HAF (Holland Animation Film Festival), DGA (Dutch Game Association), Dutch Game Garden
<b>Relight</b>	Keunstwurk, Natuurmuseum Fryslân	Nederlands Instituut voor Beeld en Geluid, NIOZ (Koninklijk Nederlands Instituut voor Onderzoek der Zee)

## CULTURAL OPERATORS

Outside the county	Type of exchange
Umeå2014 (SE), IBBY (International Board on Books for Young) (CH), EAYF (European Academy of Yuste Foundation) (ES)	Liet International: scouts and guides musical talent in Europe; organises the preservation of minority languages in cooperation with the Council of Europe
Theatertreffen of the Berliner Festspiele (DE), Theatre Festival in Belgium (BE), National Theatre Festival in Bucharest (RO)	Theatertreffen of the Berliner Festspiele: bring together the European leading and most promising text-based theatre
Dialog Festival (PL), Krzysztof Warlikowski (PL)	Orkater: exchange of life experiences of Polish labour migrants on which a site specific theatre production will be based
Museum of Broken Relationships (HR), Peace Innovation Lab of Stanford University (US)	Museum of Broken Relationships: curate the autumn exhibition, everyone can contribute to the content
509 Arts (GB), NITRO Black Theatre (GB), Drums for Peace (DK), Interkultur (DE)	CityProms: organises a large-scale outdoor music theatre event involving citizens, brass bands and choirs
European Route of Ceramics (FR), International Ceramic Fair Oldenburg (DE)	Keramikmuseum Het Prinsessehof: showing the story of early European exchanges and mirroring this to the present migration of craftsman
TAFISA (The Association for International Sports for All) (DE), IOC (International Olympic Committee) (CH), TSG (Unesco's Network on Traditional Sports and Games) (FR)	TAFISA World Games for All: exchange of sports men and women from all over the world to play their regional sports
European Route of Jewish Heritage (ES), Amuta Leeuwarden (IL), Centre for Research of Dutch Jewry (IL)	European Route of Jewish Heritage: connecting the city to this route, it adds to exchange of cultural richness brought by Jews across Europe
NESTA (promoting innovation) (GB), Connected Villages Network, Dialogue Café	Waag Society: curate artistic projects, fablabs, online co-creation programmes and European knowledge exchanges
International Federation of Landscape Architecture (IFLA Europe) (BE), Politecnico di Milano (School of Architecture and Society) (IT), ICAM (International Confederation of Architecture Museums) (AT, NL)	IFLA Europe: exchange of international landscape architects to design interventions that contribute to the quality of the landscape
Sculpture Network (DE), Shiseido Gallery (JP), ZKU (Zentrum für Kunst und Urbanistik) (DE)	NKvB : curate exhibition on the significance of borders
FUEN (Federal Union of European Nationalities) (DE), AEJ (Association of Eur. Journalists-Europe) (CZ), IDEA (Inter. Debate Education Association) (BE)	FUEN: organise yearly congress in which autochthonous, national minorities in Europe meet in Leeuwarden-Ljouwert
Stanford University (US), Panodrâma Múveszeti Nonprofit Kft (HU), Asociácia Divadelná Nitra (SK)	Stanford University (US): documenting, monitoring, and publishing the process and results of hacking communities
V.18 (MT), Aarhus2017 (DK), European Youth Forum (BE)	V.18: exchange of children living in underprivileged districts and the pocket movies they make
EFA (European Festival Association) (BE), Ore (DK), Music Export (NO, IS, SE)	EFA: operators of the network are invited to join as partners for training young talent, exchange of artists, co-productions and study travels to each other's festival
AAIICC (Agencia Andaluza de Instituciones Culturales) (ES), EDN (European Dancehouse Network) (DE), RESEO (European Network for Opera and Dance Education) (BE)	Holland Dance Festival: exchange of the best European dance artists and companies
European Network Creative Smaller Cities (started by Guimaraes 2012), JCE (Young European Artists Network) (FR), Fondazione Fitzcarraldo (IT)	CCF (Creative Cooperation Fryslân): offers a fablab with network events, business support and a promotional programme
Montreal Museum of Fine Arts (CA), NEMO (Network of European Museum Organisations) (DE)	Nederlandse Museum Vereniging: encourage museum tourism through this exhibition
European Route of Ceramics (FR), Internationale Keramiktage Oldenburg (DE)	Fries Museum: link Frisian culture to the world by presenting the work of Escher from an international perspective
ENOA (European Network of Opera Academies), Scala Milaan (IT), Wiener Staatsoper (AT), <i>Opéra de Monte-Carlo(MC)</i>	ENOA: promote and disseminate this opera and invite young artists to experience the process of producing an opera
Excite Network (DK, UK, NO, IS, SE, BE), Norden (Nordic Culture Point) (FI), EWC (European Writers Congress) (BE)	Noorderslag ETEP: exchange of new European pop talent for the music line up of this international manifestation
Design for Change (DK), Interkultur (DE)	Music Meeting: exchange of the best artists in the genre of world music
Conservatoire de Paris (FR), EMC (European Music Council) (DE), JCMF (The Jerusalem International Chamber Music Festival) (IL/DE)	Conservatoire de Paris: offering young talents the opportunity to present themselves, supported by workshops and master classes
Gallery Cook & Becker (GB), Sony (JP), Microsoft (US)	Grendel Games: organising a festival to exchange ideas for 'serious games'
NVA (Landscape Art Company) (GB), BBC Earth (GB)	NVA (Landscape Art Company): articulating the qualities of the City and countryside with innovative lighting, projections, animations and visitor collaboration

In what way is the proposed project innovative?

The purpose of Lwd2018 is change – it is innovation in a context. Themes of this bid are those that are relevant in the next five to seven years. We innovate with these approaches:

**A bottom up process of engagement where the new generation leads the content**

Our starting point is anything but a top down process driven by politicians or by the establishment. Building upon the 30% student population in our City, the Lwd2018 candidature has undergone a structured but fuzzy process. Being so close to civic energy of the young has helped us to put the ordinary as opposed to the exceptional upfront: our citizens are not so much interested in a one year long fireworks type programme of events but reach out to be engaged with cultural interventions in a social and urban transformation of what matters in their daily lives. Therefore the candidature process has given us the feeling of being refreshing and honest.

And it works! This approach already has its first result for example by the rise of a creative think tank, called the Creative Cooperative Fryslân. This self-organised team of writers, artists, musicians and cultural entrepreneurs came together to take one of the central roles in the bidbook and has decided to continue and take up other initiatives stimulating civic energy with creative power.

**Build relations and execute events with a digital ECoC 2018**

The events in this bid strengthen through the digital strategy. It is one of the first ECoC bids with such strategy inside the core concept. It aims especially at strengthening in the long run the young with new methods of engagement through the combination of on and off screen events.

For example, everybody can participate in our multi-user open design competitions that run within the Do It Together event in close cooperation with innovation forces of institutes like Stanford University and the Waag Society. The microtargeting strategy for communication and marketing is totally in line with this virtual approach: Lwd2018 connects birdwatchers to football fans, film makers to farmers and theatre companies to schools.

The use of micro targeting tools and creative database management for building networks from networks enables innovative ways that make new connections that otherwise would make a long time to happen.

**The City and its surrounding landscape is our stage: the event strategy is based on site specific locations**

Arts in this bid are related to places where transformation happens in the environment, and in social and urban agenda's. It is at these places where Lwd2018 refocuses on expression and skills. With this approach Lwd2018 challenges the arts and the artist to take a more central role in society. This fits with our long tradition of art in function of the place where it is expressed. Therefore a criterion to become an event in our programme is the innovative ability.

And this works also! Organisations with proven ability to deliver the use of our landscape as a stage – physically, socially and mentally – like Oerol, Into the Great Wide Open, BUOG and the Frisian open air theatres (and their international networks like In SITU) are ready to develop and produce events.

**We focus more on working together than on showing the differences: Lwd2018 builds relationships that money cannot buy**

Throughout our bid we focus on interdisciplinary cooperation between artists, participating residents, entrepreneurs and scientists to work on artistic concepts and social solutions. The process of engaging people from the cultural sector, knowledge institutes, industry, scientists and the citizens is a creativity driven process, supported by the citizens, with an outcome far beyond the culture field.

Mobilising a community around an ambition in a slow started but then thoroughly debated process is a quality of our city and region. We have gone through it and now we are on full speed. In our part of Europe once commitment is there, there is shared responsibility through civic energy. This is part of the *Mienskip* and makes possible what money cannot buy.

If the city in question is awarded the title of European Capital of Culture, what would be the medium- and long-term effects of the event from a social, cultural and urban point of view?

We use the framework of directives of the European Capitals of Culture Policy Group for presenting our targets. We used this framework to secure the goals of Lwd2018 not only within the programme and organisation but also in the long-term cooperation agreements between the City of Leeuwarden-Ljouwert and the Province of Fryslân. The following is the summary of the most important indicators we identify:

TABLE 2 Medium- and long-term effects

Medium- and long-term effects that the City and Province strive for	Secured in 2013-2025 cooperation agreements between the City and Province	Addressed in the 2018 programme and structure
<b>Cultural access and participation</b>		
<p>60% of the children that live in Leeuwarden-Ljouwert below the Dutch poverty line participate in events.</p> <p>We strive for a 50% increased participation of direct target groups – especially of the young and the underprivileged. For the 6-24 year olds we would like a rise of 50% awareness for culture.</p> <p>We also strive for 25% participation from groups with traditionally little affinity to culture.</p>	<p>80% of primary school children and 50% of secondary school children participate in cultural education. 500 children below poverty line have direct access through youth culture fund.</p> <p>100% of children participate in health oriented cultural events.</p>	<p>Participation secured in the programme, with assistance of cultural operators such as Kunstkafe and studies for culture education at NHL</p> <p><i>Target groups and examples of events:</i></p> <p>Young: Adje Lambertz, Behind the Front Door, Hack your Neighbourhood and Sports for Europe.</p> <p>Underprivileged: Farm of the World and The Never Ending Orchestra.</p> <p>Minorities within Europe: Language Lab and Klezmer &amp; Co.</p> <p>Creative Entrepreneurs: e.g. Creative Headquarters and Gameland.</p>
<p>We contact 30 million people in Europe with whom we want to co-create.</p>	<p>Stimulating European networks, for example via the 100 nationalities in the City, and strengthening of the existing networks of government, enterprises and socio-cultural organisations.</p>	<p>The Virtual ECoC is the carrier for this ambition, supported by the marketing and communication strategy.</p>
<p>20% higher mobility within the province for cultural activities.</p>	<p>All regional municipalities are organising budgets within the 2018 ambition. And a €5.000.000 'Blockbusterfund' will be in place for regional cultural events.</p>	<p>Examples of Events: Dada in Dr88888888 and Under the Tower.</p>
<p>30.000 volunteers carry the events. There will be a core group of 1500 volunteers with strong networks.</p>	<p>In the participation part of the agreement (promising city, green city, and colourful city) we work on activation of people towards jobs, and activation of volunteers towards membership of the open <i>Mienskip</i>, which is part of the cultural framework.</p>	<p>Full 2018 programme is based on volunteering processes. In nearly all events volunteers will be part of the resourcing strategy. Empowerment of volunteers is within the capacity building processes.</p>
<p>35% of citizens know what is meant by open <i>Mienskip</i>, they feel it has been propelled by Lwd2018 and they put it into practice in their daily lives.</p>	<p>The agreement is about fuelling self-confidence by empowering people and stimulating active citizenship.</p>	<p>In the participation and communication strategy and evaluation process and in events as Do It Together and Energy Now!</p>
<b>Economy and tourism</b>		
<p>30 million people in Europe have heard about Leeuwarden-Ljouwert in Fryslân in the period 2012-2019.</p>	<p>In the Cooperation Agenda 2013-2025, the marketing activities of the Province and the City are bundled and focused around extra visitors in the period towards 2018.</p>	<p>Secured within the Virtual ECoC and communication goals of Lwd2018.</p>
<p>4 million visitors in 2018 and 5% increase in visitors each year 2015-2023.</p>	<p>Towards 2018 yearly 1 million additional visitors in Fryslân.</p>	<p>Secured in the hospitality and communication goals and in events as Eleven Fountains, Strangers on Stage and Giant Steps.</p>

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Medium- and long-term effects that the City and Province strive for	Secured in 2013-2025 cooperation agreements between the City and Province	Addressed in the 2018 programme and structure
<b>Economy and tourism</b>		
€79 million income into the regional economy through visitors.	7,8% increase of tourist spending budget	Secured in the hospitality strategy and organisation, and the impulses of the European Future Tourism Institute.
90% of visitors state by 2019 that they would come back to the region for culture/holiday/leisure.	Regional and city marketing strategy is based on this principle and we see the strengthening of the European networks as an impulse.	Secured in the marketing and hospitality strategy, and the structural improvement of the cultural experience that the City and Province provide.
Increased attractiveness of the City resulting in more qualified labour willing to live in Leeuwarden-Ljouwert.	Long-term €1 billion investment in cultural, traffic, tourist and city projects.	Secured in the events e.g. Creative Headquarters and Do It Together
5% more students each year at the 3 universities of applied sciences and the University Campus Fryslân in Leeuwarden-Ljouwert 2017-2023.	Increase of 25% in students at the regional growth sectors.	Different events are especially attractive for the young and higher educated as Spring Fever, Feel the Night and Language Lab. Also many opportunities in tourism and hospitality.
European leadership in the economic sector Water. Including 7500 additional jobs in the green sector.	European Capital of Water technology in 2020, 30.000 houses have solar solutions, and 10.000 homes are energy neutral.	In events as Embassy for Water and Triple A Landscape.
European leadership in economic sector Agri-Food. Including 1500 additional jobs.	World competence centre for the Dairy Chain in 2020.	In events as Farm of the World, King of the Meadows and Energy Now!
Positive effects on entrepreneurship leading to 25 new companies in the city and countryside.	700 students on entrepreneurial courses, 3000 entrepreneurs connected via international networks, and 20% more creative entrepreneurs.	Within our creative and production capacity building processes we spot, connect and activate entrepreneurial talent.
Improved tourism, especially culture tourism and experience tourism. But also business tourism, such as for conferences and trade-shows within the city.	One big event 2016-2017, one marketing organisation Fryslân (including city marketing), one all-weather-park, four million visitors.	Secured within our hospitality programme, supported by the European Future Tourism Institute and related market and communication strategy.
<b>Cultural vibrancy and sustainability</b>		
New breeding grounds for creative industries in 35% of the villages in our territory.	Increase of 20% creative entrepreneurs, 700 students each year studying entrepreneurship. One international congress each year and 10 new companies each year.	Part of the creative capacity organisation. For example: rural innovation hubs and creative countryside.
Strong networks and positive experiences.	Each cultural institution takes part in two international projects each year, and 20 public spaces will be transformed by international artists.	Virtual ECoC is carrier for this, also part of the creative capacity organisation as Creative Grid, Sense of Place and Language Lab.
25% of the 65-80 year olds are active in transferring their knowledge of art or craftsmanship to other generations.	100 labour-learning students each year.	In the events about craftsmanship within the Nordsea commission, and e.g. Migrating Ceramics and To the End of the World.
15% of the cultural events in our region are financed by or through international and EU funds and grants.	10% European funding for the overall cultural city and province budget of City and Province.	5% additional funding directly connected to the 2018 ambition by participation in EU programmes (see Chapter I, question 10).
30% more visits to museums, theatres, concerts, art exhibitions and literature events in the period 2016-2023.	Four million tourists.	Secured by the programmes as Mata Hari and Alma Tadema to Escher.
New academic opportunities and involvement of more bachelor, master and PhD students.	Increase of 25% in students at the regional growth sectors.	Secured in events as Gameland, Do It Together and the Virtual ECoC.
Increased partnerships with foreign universities, exchange students and exchange of students.	All university activities (Wetsus, UCF, Dairy Campus, Waddenacademie) are building international networks because they have international leading positions.	Secured in the way events are organised; with high involvement of universities.

Medium- and long-term effects that the City and Province strive for	Secured in 2013-2025 cooperation agreements between the City and Province	Addressed in the 2018 programme and structure
<b>Image and perception</b>		
<p>60% of the 13-20 year olds consider coming back after studying elsewhere. 30% of students at the universities in Leeuwarden-Ljouwert consider staying in the area if they can find a job.</p>	<p>Throughout the agreement, but specifically, the economic stimulation of start-ups and facilitating entrepreneurship are key issues. These are also secured as part of the education agenda.</p>	<p>Events provide platforms for skills development and start-ups as in the event Creative Headquarters. There are opportunities for new enterprises in tourism. It is part of the evaluation process of Lwd2018, as well as the marketing strategy.</p>
<p>National surveys and media coverage show that Fryslân is not considered a peripheral agricultural-touristic area but is also related to creative open innovation processes.</p>	<p>As part of the marketing strategy of the city and region there are regular surveys in which the change of attitude towards Fryslân is monitored.</p>	<p>Part of the marketing and communication strategy and supported by a event as Club of Leeuwarden.</p>
<p>Improved international profile of the City/region in the field of Water Technology.</p>	<p>European Capital of Water Technology in 2020. Supporting 20 companies in the water sector. Exchange with European cities, 20 incoming trade-missions and five outgoing trade-missions.</p>	<p>Supported by the events as Sense of Place, Embassy for Water, Floating Future and Eleven Fountains.</p>
<b>Medium- and long-term effects in governance and delivery process</b>		
<p>60% of citizens in Leeuwarden-Ljouwert and Fryslân say ECoC developed more pride, joy, social cohesion and optimism for the people by 2019.</p>	<p>This is not a part of the Cooperation Agenda 2013-2025.</p>	<p>Experiences such as Giant Steps and Under the Tower contribute to this. Part of the evaluation process of Lwd2018.</p>
<p>There is coherence between existing institutions promoting a higher quality of life (culture, sport, leisure time, science, innovation) in 2019, with an improved synergy with other EU projects.</p>	<p>Enlarging the participation in EU projects.</p>	<p>The inclusive way of organising, with the involvement of both public and private organisations contribute to this. Participation in EU projects.</p>
<p>In 2019 the culture policies in the wider Frisian area (cross border NL/DE/D) use the broad definition of culture that is used in the Lwd2018 application.</p>	<p>The Province is participating in European cultural networks such as the NPLD (Network to Promote Linguistic Diversity) and Landrat Kreis Nordfriesland.</p>	<p>In the exchange strategy and the main events Sense of Place and Language Lab.</p>
<p>Governance of the cultural scene, especially cross border, is focused on participation and development with the citizen by 2016.</p>	<p>The participation is secured within the Cooperation Agenda 2013-2025.</p>	<p>Secured in events as Klezmer &amp; Co and The Never Ending Orchestra.</p>

Do the municipal authorities intend to make a public declaration of intent concerning the period following the year of the event?

## Public Declaration of Intent beyond 2018

provinsje fryslân  
provincie fryslân



The Leeuwarden-Ljouwert City Council and the Province of Fryslân have signed a cooperation agenda for 2013-2025, on 31 May 2013. This agenda describes the projects of the local and/or regional political authorities which are carried out to reach the goals as shown in the answer of question Q14 of Chapter I, even in the event Leeuwarden-Ljouwert are not granted the title of ECoC. The three themes of this agenda are Participation, Education and Labour, with special focus on Culture, Sustainability, Tourism and Marketing. City development as a base for the growth of the City was also agreed. The Cooperation Agenda 2013-2025 includes the development of the major projects Watercampus, Dairy Campus, World Trade Centre, Office Area and University Campus Fryslân. Also included are the revitalisation and expansion of the City, collaboration with the housing association to improve the six disadvantaged neighbourhoods, the new infrastructure and landscaping the outer boundaries. Total investment of the two authorities is € 852.000.000.

From 2019 onward the regular budget for expenditures related to culture is expected to be more than € 19.000.000. The City will contribute 10% of this budget to Lwd2018 for the five years following the event where, for 2019 and 2020 this budget is fixed. This budget is meant for three broad aspects of the legacy of Lwd2018: to deepen the coherence on the wider cultural offer, to further professionalize the cultural sector, and to maintain a distinct Frisian cultural climate that is characteristic in type, relevance and quality in a European context.

These aspects find their origin in 'the vision on Leeuwarden-Ljouwert in 2030', as declared in the document LEVI 2030.

This vision originated in declarations made as early as 1999 when a strategic line was set out called 'The caring and cultural capital'. From that moment on culture was included in the policymaking of our City as an essential element to ensure the quality of life in the City, and as a crucial element in the dynamic process of a world quickly changing due to globalisation.

From 1999 onwards the approach towards culture is equally important as 'hard' economic aspects. An important part of the vision is to position the city as the motor for development in a regional, transnational and global context, with a focus on water technology and water management. This was not an evident decision, bearing in mind the specific aspects of the tension between City and countryside in our Province, as previously mentioned in the answer to question 1 (chapter 1).

In 2008 the concept 'Time for beauty' was introduced as an important pillar that aims to enforce the historic cultural potential of Leeuwarden-Ljouwert by connecting historic cultural traditions of Frisians with all kinds of minority groups. The concept 'Time for beauty', as declared in the urban vision 'Fier verder 2020' (Proud Further 2020), is the leading concept in, among other projects, the (inner) urban area development, improving spatial quality, enforcing the cultural infrastructure and increasing the number of events. It prepares the road for the Lwd2018 bid which uses a really broad definition of culture.

On behalf of the municipality and the Province,  
F. Crone  
Mayor of Leeuwarden-Ljouwert

The design and preparation of this bid was a process in four phases:

## **Phase 1: Cultural mapping**

The ground plan of this bid was devised in 2007 through cultural mapping with 400 participants for the cultural sector, and further analysed in 2008-2009 by a smaller group of artists, cultural professionals and European experts. In 2009, an event called The Journey began a travelling participation process with cultural interventions in and outside the City, eventually involving 600 volunteers and 20.000 participants. At the same time workshops with 120 social, cultural and educational operators took place. Since January 2012, a bus has been touring Leeuwarden-Ljouwert, street by street, encouraging one-to-one and small group discussions with over 3.200 citizens.

## **Phase 2: Development of application**

Since 2010 this application has been prepared by the independent Foundation KH2018 candidate (currently 11 full time jobs). The organisation functions accordingly to the values of open *Mienskip*: the team facilitates the open design process, by making small test projects happen that engage and build networks and by using cultural interventions to see what works. During summer 2012, the team was strengthened with volunteers, students, cultural professionals, through a series of training sessions and by international experts. Our themes attract biologists and social workers, landscape architects and academics from the fields of culture and history, environment, law and anthropology. Fourteen strategic meetings took place with captains of industry, the tourism industry, the associations of SME entrepreneurs and others. This has resulted in support and advice on how to balance a project of this scope.

## **Phase 3: European dimension**

Concerning the artistic programme, the past two years have been the largest bottom-up development process the City has ever produced, in writing this long-term, European-themed cultural programme. The team was the motor

for generating feedback, cooperation and inspiration from all over Europe, Japan, USA and Africa.

From November 2011 to spring 2012, 13 artists, creative entrepreneurs and social innovators produced an extensive list of projects, collected via participation events, debates with European social innovators, architects and cultural operators and an open online application system. The results of this 'hacked' process were presented at the Saturday market square in Leeuwarden-Ljouwert at the end of May 2012.

Since October 2012, the programme has been hugely cross-fertilised with European expertise, networks, artists and the energy of open *Mienskip*. Ten specific meetings were organised where European expertise was asked to refocus and to be selective. Strong international partners are bound to our artistic projects and methods, to our digital strategy and to working with open *Mienskip*.

Hundreds of one-to-one meetings have taken place with artists and cultural operators in the Waddenland, the Netherlands and in Europe. More than 400 institutions have already signed declarations of support. Among them are key Dutch institutions who bring extensive international networks to our programme.

## **Phase 4: Capacity building**

As from 2011 spring young cultural entrepreneurs have extended their European networks in cities such as Brussels, Bucharest, Dublin, Gdansk, Guimarães, Hamburg, Marseille, Sønderborg, Valletta and Beirut. The small businesses in Leeuwarden-Ljouwert, the 380 major exporting companies in the region, the major cultural operators and all the educational and social institutes expressed their support for this bid. The supervisory board was strengthened with internationally experienced leadership.

In 2013 the online programme started. Three commissioned online projects show that, with limited budgets, our strategy of microtargeting can reach millions.

# programme

## II

*Nature and Culture*

**Sense of Place**  
**Embassy for Water**  
**Spring Fever**

Floating Future  
Energy Now!  
The Sea! The Sea!  
To the End of the World  
Romantic Painters from the North

*City and Countryside*

**Feel the Night**  
**Farm of the World**  
**Eleven Fountains**

Sailing on the Grass + Green Carpet  
Under the Tower  
Potatoes go Wild  
Giant Steps  
Dada in Dr88888888

*Community and Diversity*

**Language Lab**  
**Strangers on Stage**  
**Lost in the Greenhouse**

Museum of Love  
The Never Ending Orchestra  
Migrating Ceramics  
Sports for Europe  
Klezmer & Co

*Side programme 1*

*Lab LWD*

Do It Together  
Triple A Landscape  
The M Factor  
Club of Leeuwarden  
Hack your Neighbourhood  
Behind the Front Door  
Welcome to The Village  
Dancing in the Streets

*Side programme 2*

*Royal Friesian*

Alma Tadema  
Escher  
Mata Hari  
Explore the North  
Adje Lambertz  
Flying Carnaval  
Royal Chamber Music  
Gameland

*OPENING EVENT*

**Take Off**

*CLOSING EVENT*

**Relight**

# Structure

## 1

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

## Main Programme

Our main programme is articulated via three themes. These three themes are, of course, interrelated. They roughly correspond to three layers of society. Theme one is a first layer: how nature and culture relate to each other in the broadest sense. Theme two, a second layer, focuses on the relationship between city and countryside. The third theme is about how people live together in these places and how different co-existing cultures communicate and interact.

We have decided to illustrate how we want to develop our themes by describing eight events for each theme. Prominence is given to so-called Main Events: these can either be iconic events – such as Eleven Fountains (eleven works of avant-garde art along the route of the Elfstedentocht) and Sense of Place (a journey into art and nature along the Wadden Sea) – or large multi-arts platforms that address major issues relating to a theme and develop these issues via several sub-events. For example, Spring Fever is a Main Event in Nature and Culture that focuses on biodiversity via two sub-events, King of the Meadows and Silence of the Bees. Water, sustainability and water technology are a central issue in Embassy for Water, a Main Event that comprises a WaterSciencePark, a Fluid Art exhibition, plus other events organised around the theme of water.

For each theme, after presenting three Main Events, we describe five events that focus on individual aspects of this theme. For example, in the third theme the events include: a Museum of Love that tells the story of love as an ingredient for *Mienskip*, a never-ending orchestra that connects Europeans through music, and an event telling the history of European exchanges through ceramics. Sports for Europe connects people via sporting activity, whereas Klezmer & Co focuses on interaction between minority cultures and dominant cultures.

Besides this thematic cohesion there are, of course, other kinds of interrelationships between events. Many connections run through our entire programme, criss-crossing it across several dimensions. Giant Steps and Adje Lambertz, with its carnival-like content, for example, are both events in which citizens prepare a festive event together by making costumes, while in Dada in Dr88888888, visitors make collages and other kinds of Dada art themselves, in line with the egalitarian 'everybody-can-make-art' spirit of the anti-elitist Dada movement. The connecting power of music is at work in Lost in the Greenhouse, an event that brings together labour migrants with established locals, but also in The Never Ending Orchestra. Food cultures are prominent in Farm of the World and Potatoes Go Wild, but also in Welcome to the Village in which people grow their own food. We 'stage' communities and diversity in Under the Tower and Strangers on Stage, both are theatre events and Sense of Place and Eleven Fountains which both focus on art in the landscape. Spring Fever is about biodiversity, Language Lab about lingual diversity, both of which concern 'endangered species'. It goes without saying that there are many parallels in our programme that are hard to sum up in a linear overview – although, as far as City and Citizens aspects and European dimension are concerned, C1Q8 and C1Q9 address these aspects of our programme.

## Side Programmes

Lwd2018 has two side programmes. In the first, Lab LWD, we open up our toolbox and look directly at our working methods: how can we develop them in order to have an ECoC function as a catalyst for societal change? Innovative design contests are dealt with in Do It Together, Triple A Landscape is a event on landscape interventions, The M Factor explicitly focuses on *Mienskip*, while film and video as a means of intervention in underprivileged neighbourhoods are experimented with in Behind the Front Door. Club of Leeuwarden is a series of debates and with Hack your Neighbourhood we focus on citizens initiatives.

The second side programme – Royal Friesian – explores cultural import-export relations, and is named after one of our most popular and prestigious export products: the 'Royal Friesian' horse. We put our pride in perspective by shedding new light on some of our local icons, like Alma Tadema, M.C. Escher and Mata Hari, and show how they travelled around the world in a story of international cultural exchanges and interactions. It also addresses how these continue in the 21st century with Leeuwarden-Ljouwert's lively game design industry (Gameland). Here, it is our goal to present Frisian culture as something that circulates, communicates and intermingles, revealing historical links and drawing new connections throughout Europe.

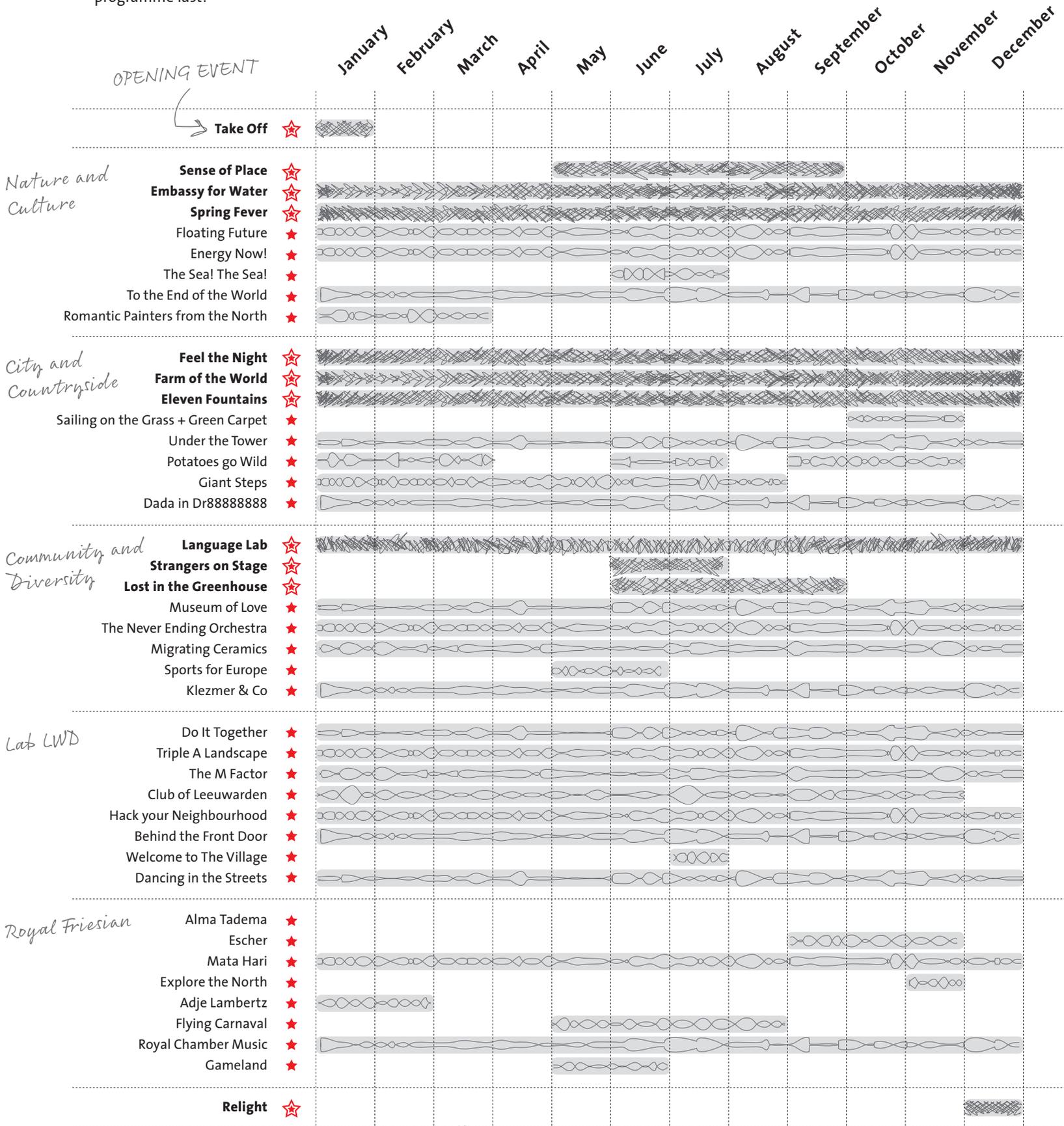
## Opening and Closing

The programme for 2018 starts with the opening event Take Off and concludes with the closing event Relight.

1

How long does the programme last?

# Timetable 2018



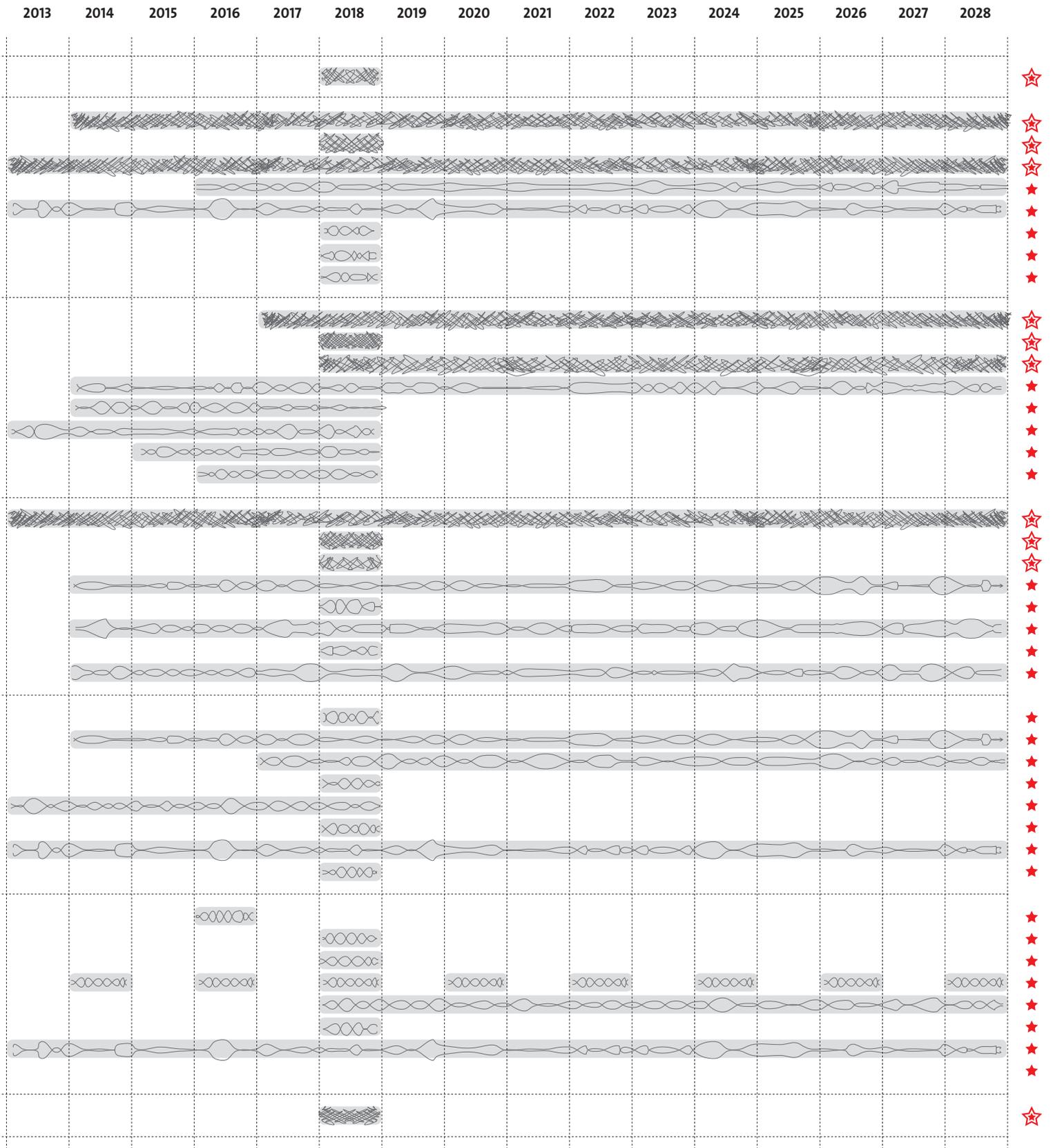
77 → ☆ [Main event pattern] **Main event**  
 ☆ [Event pattern] **Event**

*Main events*

31 → [Event pattern]

*Supporting Events*

# Timetable 2013-2028



## 2

What main events will mark the year? For each one, please supply the following information: description of the event / date and place / project partners / financing.

The artistic programme of 2018 consists of nine main events and an opening- and closing event. On the following pages you find details of the main events and a description of additional events and the side programmes.

## 3

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

Our action plan for selection of projects comprises three aspects: our selection criteria, a set of strategies and a time planning.

### Criteria for selection

In our selection of events, we apply the criteria below.

#### European dimension

85% of our events has an European dimension This dimension is sometimes implicit but always an integral part of an event. The artistic programme will focus on European co-productions. We invite international artists for cultural interventions.in which two or more European or Dutch and Frisian spoken production structures join forces.

#### Artistic excellence

Events are selected on their originality and/ or quality. Artists vary from promising young people to Marina Abramovic. Lwd2018 likes innovative ideas and taking risks. We privilege the avant-garde over the old guard. Artistic excellence does not mean gratuitously arty, pretentious or hermetic.

#### Level of participation

At least 50% of all events have a high City & Citizens dimension, although this aspect is important to all events. The programme guarantees an option for all European, national and local citizens to take part in our events.

#### Fitting in the City/region

Placing people in the centre of the narrative in such a way that temporary or permanent inhabitants feel they are a fundamental part of our programme. This means, for example, residencies for foreign artists who work with local artists and citizens. Also, we attribute an important place to amateur art.

#### Educational and 'idealistic' value

Involvement of children and youngsters is a crucial element of our programme. Many of our events have an educational component. Also, many of our events offer 'food for thought' to adults.

#### Invasion of public space

Bringing art to the audience is better than waiting for the audience to come to the museum. This is why we have many events that attract attention in the city or countryside. Others take place at work. Also, many of our events are outdoors events in the streets, in parks and so on.

#### Artistic use of communication and information technologies

Technology is not used for the sake of technology. We favor the use of IT and new media for artistic purposes: on the one hand technology helps intensify a cultural experience and on the other hand cultural use of technologies puts technology in a new perspective.

#### Interdisciplinarity

We favor events with a strong interdisciplinary component: events in which partners exchange complimentary, artistic competences on and off screen: e.g. the collaboration between a museum and a multimedia software developer; between a creative communication company and a music ensemble.

## Legacy

It is a good thing if an event values the City's resources and has loud impacts on the social and economical life of City and region, before, during and after 2018. 70% of the events aim for legacy and consider its contribution to the long term impact of the ECoC as a whole.

Naturally, not all events will 'score' the same on all criteria, but this is inherent to a well-balanced programme in which artistic excellence and citizen participation, for example, are both priorities but not always in the same order. The criteria listed above are like communicating vessels: a more popular event or an amateur art event does not need to have the same degree of artistic excellence as an art event that it is not intended as a blockbuster or highly participatory event and an event with a very strong European dimension will perhaps, in some cases, be a little less embedded in the region and so on.

## Set of strategies

To choose events we use a four-fold structure:

- 1 In order to manage the constant flow of ideas Lwd2018 has a constant open call for workshops until August 31st 2016. More than 2.000 ideas have been received and evaluated until now and feedback has been given. This procedure contains a clear set of rules on how to register ideas, how to decide who will be involved in further developing proposals and how to make the final selection. An integral part of our procedure is management of expectations by clearly communicating up front via the website. This includes information on the selection criteria and the warning that ideas are often not used in such a way that potential collaborators stay enthusiastic about the ECoC as a whole.
- 2 When, during the implementation phase of the programme, the ideas are further developed, new and other ideas and partners enter the programme but via a clear and transparent procedure according to the criteria mentioned earlier.
- 3 The organisation has a calculated flexibility in team and resources for the excellent idea that comes in last minute and needs to happen anyhow. We therefore have a reserve fund of 5% as from 2016.
- 4 The reserve fund also includes some microfinancing for events that cannot take place under the umbrella of Lwd2018 but need a final minor push to happen anyway. We know that in spite of this strategy, our bid changes by at least 30% as a result of receiving more accurate, relevant and appropriate ideas and proposals for cooperation during the development. We aim to continue two or three initiatives set out by other ECoCs in the past, such as the Open Source festival in Umeå2014 and the trip with the Whale boat from San Sebastian 2016. This could alter our programme.

## Time planning of the selection

September 2013	Election of the European Capital of Culture 2018
September 2014	We have signed contracts with at least 5 key alliance partners. 20 percent of the programme is confirmed.
September 2015	35 percent of the programme is confirmed. All main events are confirmed. Basic elements of our programme are communicated with tour operators and so on.
September 2016	50 percent of the programme is confirmed. There is a global outline of the entire programme. We have contracts with many partners.
March 2017	A catalogue of ideas is ready. Not all details are confirmed yet.
September 2017	The entire programme is ready and made public.



# Take Off

Lwd2018's flamboyant opening event boasts site-specific theatre, a riotously colourful parade, horseback circuses, classical music performed on a floating pontoon, release of 'The Tune of 2018' and dance on squares through Europe – all night long.

Come and join the party!

The three big issues for the future of Europe – the ecological heritage of the landscape, the balance between city and countryside and unity in diversity – will be reflected by the Big Parade that opens Lwd2018. Contributing artists and performers will parade the City atop 50 black Frisian horses, heading for performance locations Wilhelminaplein, Prinsentuin park, Oldehoofsterkerkhof and the halls of the World Trade Center (WTC). The four locations will host events simultaneously, some of them lasting all night; others repeated many times. Some 100.000 revellers are expected to participate, and as they move from one event to another, actors from French theatre group Zingaro and German performers Apassionata will entertain them at unexpected places in the streets of Leeuwarden-Ljouwert.

## Greenland: a bitter comedy

At the Wilhelminaplein, location theatre group Vis à Vis performs a special edition of Greenland, a bitter visual comedy about climate change. The walls and the roofs of the buildings around the Wilhelminaplein – with the Fries Museum on one side and the Court of Justice on the other – set the scene for this spectacular show with acrobats and light projections.

## Ice Symphony: concert on an ice floe

As the water around the Prinsentuin is the traditional start and finish for the Elfstedentocht, it seems fitting that The Ice Symphony should be performed here. On a pontoon measuring 30 by 70m<sup>2</sup> and fashioned as an ice floe, a film telling the story of this battle with the elements. It forms the backdrop for actors and dancers who interpret the action, while the world-class Noordpool Orkest (North Pole Orchestra) plays the sounds of cracking ice and of the frost in the trees.

## Horse show: breathtaking & beautiful

With capacity for 7.000 people, the Horse Show in the WTC halls promises to be spectacular. The avant-garde group Zingaro and the more traditional Apassionata alternate in performing a specially designed show with 100 beautiful black Frisian horses. It marks the start of a two-week performance expected to attract a total of 90.000 (inter)national visitors.

## The Tune of 2018: on top of the world

Meanwhile, a prominent Dutch DJ will have the crowds dancing the night away with the release of 'The Tune of 2018'. Together with international and Frisian brass bands, all standing atop the Oldehove-tower, he or she will debut the soundtrack to Lwd2018. Not only will the tune be released through Europe to be sampled in pop songs, soundscapes and classical compositions, at this opening evening of Lwd2018 thousands of people will dance on the squares and in the streets of Leeuwarden-Ljouwert and, via the latest technical innovations, on squares across the whole of Europe.

## Big final: Leeuwarden on fire

The evening's grand finale will see French fire performance artists Compagnie Carabosse confronting the masses in the City with the elements of nature. As a symbolic gesture, they set fire to three installations of terps and to a huge Lwd2018 logo. This Compagnie Carabosse-designed burning vehicle of steel will be elevated high in the sky before it takes off to other shores in Europe.

*However cold the Winter of 2018 will be, Take Off, Lwd2018's flamboyant opening event, will warm the hearts of all citizens and visitors of Leeuwarden-Ljouwert!*



## TAKE OFF



multidisciplinair

**LOCATIONS** squares, streets, waterways, WTC-halls in Leeuwarden-Ljouwert

**PRODUCERS** Schouwburg De Lawei, Bureau Klaas Toering, Noordpool Orkest

**PARTNERS** Vis à Vis, Bartabas/Zingaro (FR), Apassionate (DE), Cie Carabosse (FR), KFPS (Koninklijke Vereniging 'Het Friesch Paarden-Stamboek'), WFHO (World Friesian Horse Association), De Bazuin Oenkerk, Soli Brass



CREATIVE TERP I – We invited artists to build a Creative Terp

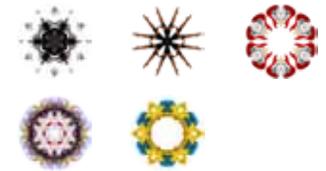
# Nature and Culture



# Sense of Place

A voyage around exciting works of land art and land architecture, curated by the pioneers behind Terschelling's annual Oerol festival. Sense of Place encourages visitors to spend days seeing the remarkable environment of Waddenland from a new and surprising perspective – sometimes quite literally.





architecture/design, dance, music, performing arts/theatre, sculptures/installations

**LOCATIONS** A great variety of indoor and outdoor locations from North-Holland to Southern Denmark, including the major landscape-based festivals from Oerol to Vadehavsfestival (Esbjerg area-DK)

**PRODUCERS** Oerol Festival, Wadden Odyssey Cooperation, Sarah Verroen

**PARTNERS** In SITU (European Network for artistic creation in public space) (FR), Ostfriesische Landschaft (DE), ETC (European Theatre Convention) (FR/DE), IETM (International Network for contemporary performing arts on location) (BE), EFA (European Festival Association) (BE), more than 20 cultural operators Waddenland (NL/DK/DE), Waddenacademie, Tryater, Theater te Water, Hungry Bears, SLeM, Over het IJ (Location theatre festival), Several art academies

**The Wadden Odyssey Cooperation**

Sense of Place is a catalyst in creating an active community out of the number of scattered art initiatives along the Wadden coast. This community forms a permanent infrastructure for sustainable tourism, promoting the 'art and nature routes' in the Wadden Sea area by various means of transport: hop on/hop off tours aboard historic sail ships; a 'Wadden train ticket' incorporating the Dutch, German and Danish train routes; a well-described network of bicycle and walking tracks. A network of travel journalists and tourist offices act as advocates, and a downloadable atlas guides visitors through 26 hotspots in the Waddenland, among them the ancient Viking city of Ribe (DK), the Unesco-listed Wouda Pumping station, the world's largest radio telescope LOFAR and the oldest still working Planetarium of Eise Eisinga in Franeker.

**“The real voyage of discovery consists not in seeking new landscapes but in having new eyes”**  
– Marcel Proust –

Every year the Oerol international theatre festival turns the beaches and dunes of Terschelling into a stage for drama, street theatre, art and music. This truly exceptional festival attracts more than 50.000 visitors to the island. Appropriately for a festival that has always thought outside the box. In 2018, Oerol expands both geographically and artistically for ‘Sense of Place’: a May-through-September expedition into nature and art in which the entire Wadden Sea landscape has the starring role.

Waddenland is an area in which ‘manmade’ dykes, meadows and forests coexist in harmony with the sea, dunes and beaches. Celebrating and enhancing this union, Sense of Place’s unprecedented land art exhibition includes work which, like the work of American land artist Robert Smithson, explores the interplay of people and planet. Vantage points and a land art observatory designed by Japanese architect Tadashi Kawamata provide breath-taking vistas for visitors of all stripes.

For Sense of Place, the Oerol festival cooperates with Observatorium, a Rotterdam-based art group specialised in art in public space; SLeM/Bruno Doedens, known for his sand architectures and projects like Land of Tiles, 4.000 French roof tiles on a beach, showing the process of dune formation; Cal-Earth, a Californian organisation that builds houses with sandbags; Pierre Sauvageot, best known for his work Champ Harmonique, musical instruments ‘played’ by the wind; Robert Wilson and Andreas Hirsch, who electronically mutate the sounds of the coastal area to captivating effect.

At once meditation and an adventure, Sense of Place is both quieting and exciting, both a return to nature and a journey into avant-garde art. After 2018, Sense of Place evolves into a permanent land art exhibition. Supported by an improved infrastructure and energised by the ECoC experience, it will continue to attract visitors to the region and raise awareness of Europe’s magnificent diversity of landscapes.

**Event series: ‘A Pinch of Salt’**

Where other coastal areas trumpet their seaside credentials, Frisians have erected a dyke to minimise flood risk and spend most of their time focusing landwards. If you ask a Frisian where the sea is, he or she will point to the islands. Primarily, it’s the islands, rather than the mainland that benefit from their coastal location and the tourism it attracts.

‘A Pinch of Salt’ is a series of seven public meetings that explores what might be gained from the adoption of a more seaward view. Seeing the sea as part of the Province, rather than just that gap between the mainland and the islands. Using performing arts and design, a wealth of local knowledge and harnessing latent entrepreneurship in the region, it explores the sea as a start-up!



**Exhibition ‘At what Co(a)st?’**

The story of coastal ‘evolution’, told by those who live and breathe it, brought into focus with remarkable photography. Meet the remaining two fishermen at work in the tiny harbour village of Laaxum. This tale of two brothers throws into sharp relief the importance of traditional skills when it becomes clear that, once they retire, their catch, the ‘Laaxum flounder’, will no longer be commercially available.

# Embassy for Water





Water is the leading sustainability issue of our time – and of the future. Lwd2018 is using two unique initiatives: the international artists-in-residence programme and the large scale public art work to highlight the concept. This is particularly fitting for a region where the water management plan started in the tenth century.



sculptures/installations  
science/technology

### Embassy Artists-in-Residence

Embassy for Water is a conceptual art project curated by artist James Geurts and curator and writer Julie Louise Bacon. Artists are offered residency space in Leeuwarden-Ljouwert and are encouraged to form a dialogue with fellow artists, scientists and ecologists to create work across six different water themes that tell the story of water: still water, running water, sea water, water in the air, water beings and water sublimation, culminating in an exhibition of the interrelated artworks.

### Standing Wave: The Resonance of Memory

This land-art light work by James Geurts takes the form of a giant wave rising up from the landscape of Leeuwarden-Ljouwert. As visitors pass by, the lines of light create an optical illusion of movement, mimicking rising sea levels.

### Water Atlas

A social sculpture that explores the interconnected waterways of Fryslân. Exactly 100 solar-powered movement sensors are set up under bridges throughout the region, which produce a slowly pulsing blue light when activated that is linked to a real-time visual and sound map displayed online. The project culminates as a part of the Lwd2018 closing event Relight.

*How we deal with water on our planet will be decisive for a sustainable way of living in the future.*

### Supporting events

At the WaterSciencePark, visitors will learn exactly what water technology can do. All the newest innovations in the field – many of them hidden until now in labs and research centres – will be displayed and explained, some becoming permanent installations. The WaterSciencePark is designed by GEAR Architects in close collaboration with scientists and artists and is situated next to the new high tech Wetsus Water Technology Research Centre, on the banks of the Potmarge river.

Other locations all around waterways in the City can be navigated by bicycle, canoe or solar boat and a downloadable app provides an explanation of the technologies at work – innovations such as desalination and algae techniques, rain mills (creating drinking water from air) or creating energy from waste water. An international exchange programme for universities and schools will pass the knowledge on to the next generation.

Finally, the WaterScienceHouse on the Move is a water exhibition for kids (and their parents) that travels to ten cities in Europe explaining water science in an easy-to-understand and fun way through interactive games designed in one of the Lwd2018 fablabs. Young people from all over the world studying water technology accompany the route through Europe and collaborate – virtually and in person – with students in the ten cities.

#### LOCATION

Leeuwarden-Ljouwert

#### PRODUCERS

James Geurts (GB/AU),  
Julie Louise Bacon (GB/CA),  
Sue McCauley (AU),  
GEAR Architects

#### PARTNERS

EEA (European Environment Agency) (DK),  
Ecology Global Network, Vitens  
Evides International, Nederlands  
Water Museum, Aqua for  
All, Wetsus, GEAR Architects  
Cooperative, Kunstwurk

#### ARTISTS

Finnbogi Pétursson (IS),  
Edwin Deen, Taegon Kim (DE),  
Craig Walsh (AU), Ronald Boer,  
Hans De Man (BE), Julie Louise  
Bacon (GB/CA), Bouke Groen,  
James Geurts (GB/AU), Enrique  
Tomas (SP/AUS), Hoite Pruiksmā,  
Richard Horden (Horden Cherry  
Lee architects) (GB), Eduard  
Francois (FR), Snohetta (NO)  
Tham&Videgard arkitekter  
(SE), Rietveld Landscape, TWA  
architects, AchterboschZantman  
architects, John Körmeling

Leeuwarden-Ljouwert aims to become the Capital of Water Technology in 2020: the world-leading research centre for innovation on sustainable water energy and for solutions related to drinking water, waste water purification and water distribution. Lwd2018 will help WaterCampus Leeuwarden, a hub in the worldwide network of water technology, and the Wetsus centre of excellence for sustainable water technology to realise this dream.

# Spring Fever

Spring fever or silent spring, that's the question. Lwd2018 draws attention to the problem of biodiversity loss across Europe, notably where the urgency is high: in the Netherlands and Malta. The interactive travelling festival King of the Meadows traces bird migration through five European countries while artists-in-residence programme Silence of the Bees sees artists and scientists around the world collaborate to spotlight the plight of the endangered honey bee.





**“The sedge is wither’d from the lake, and no birds sing” – John Keats –**

Together with Malta, the Netherlands are Europe’s most seriously threatened landscape in terms of biodiversity loss. Over the last century, the Dutch landscape has lost 85% of its biodiversity. Rachel Carson’s dystopia – a silent countryside where no godwits sing and no bees hum – seems imminent. This has an effect on culture, too: the indigenous godwit is part of Frisian culture just as much as the Frisian language and the Elfstedentocht. Spring Fever emphasises that Europe cannot sustain cultural diversity in a dying landscape without biodiversity.



music, architecture/design, performing arts/theatre, multimedia/online design

## King of the Meadows

King of the Meadows is a travelling festival that follows the flying route of the godwit. Along the way, artists and visitors use Europe’s natural biodiversity as an inspiration for art, and a virtual landscape enables visitors to follow the migrating birds – and the festival – online. It includes a travelling exhibition for children, the Improvised Musical Swarm of Europe, an improvisation by 1.000 young European musicians who perform in a meadow outside Leeuwarden-Ljouwert, and performances by renowned Dutch artist Nynke Laverman, whose ‘Mediterranean-Frisian’ music combines fado and flamenco traditions with lyrics sung in the Frisian language. Additionally, composer, sound artist and keen bird watcher Sytze Pruikma composes The European Bird Symphony especially for the occasion, in the tradition of works inspired by birds from Messiaen to Rautavaara. Peter Brookes’ Conference of the Birds, inspired by the work of the Persian writer Farid ud-Din Attar, is presented by Paradox Theatre.

King of the Meadows aims to reconnect people in five European countries to their shared natural landscape, with festival locations near natural heritage sites including the Spanish Doñana, close to Seville, the Extremadura and locations in Portugal and France, before ending up in Leeuwarden-Ljouwert where a final conference seeks new solutions and collaborations, and raises European awareness.

When the festival arrives home on the Frisian farmlands and ‘hidden meadows’ within the urban area of Leeuwarden-Ljouwert, it is welcomed by a huge high holographic godwit, a temporary landmark on top of the tallest building in the City.



## Silence of the Bees

Like so many European regions, the Province of Fryslân has been struck hard by inexplicable bee deaths. Honeybees are essential guardians of floral biodiversity. To draw attention to their plight, the Silence of the Bees artists-in-residence project aims to communicate scientific messages through culture. It sees international artists undertaking residencies at bee research centres across Europe, Asia and Australia to create science/art collaborations that culminate in a European Conference.

In the supporting exhibition Pollination, curated by Sue McCauley, artists are invited to present works of art, musical compositions, performances and installations at galleries, museums and public spaces in Leeuwarden-Ljouwert. Claudy Jongstra creates a visual interpretation in textiles taking inspiration from the dance of bees; Amy Shelton presents Honeyscribe, which creates dialogue and exchange about bees between scientists, artists, school children and the general public. An installation by Christina Stadlbauer visualises the reaction of flowers to the visit of honeybees and shows the communication capacities of animals and plants.

In the Humming Garden project, schools in the region are given their own beehive and taught how to look after it and to extract honey. New designs of beehives are researched and installed by Achterbosch Zantman Architects, taking into account the principles of bio-mimicry. An interpretative exhibition for children is organised online and in the Natuur Museum Fryslân, including virtual games, interactive displays and, of course, livestock.

### LOCATIONS *King of the Meadows:*

Doñana-Sevilla and Extremadura (ES), Tejo Lisbon (PT), Sado Estuaries (PT), Moëze-Oléron and Marais Poitevin, Basses Vallées Angevines (FR), Natuur Museum Fryslân, Lauwersoog, Workumerwaard, Secret meadows within Leeuwarden-Ljouwert  
*Silence of the Bees:* Bee Research Institutes (NL,BE,FI,CH,SE,IT,ZA), Urban Gardens in the City of Leeuwarden-Ljouwert, Urban Apiaries/Bee hives placed in prominent, visible sites throughout the City like rooftop garden, schools, parks and public spaces, Natuurmuseum Fryslân, Blokhuispoort Exhibition, Public buildings and art event sites (projections, installations of particular vegetation)

**PRODUCERS** Klaas Sietse Spoelstra, Sue McCauley (AU)

**PARTNERS** 33 international partners like Swedish Beekeeper Association (SE), Global Flyway Network (AU), Estacion Biologica de Donana (SP), 9 national partners like Nederlands Centrum voor Bijenonderzoek (Dutch Centre for Bee Research), Wereld Natuur Fonds (World Wildlife Fund), Vogelbescherming Nederland (BirdLife International), Observatorium Rotterdam, DOX Theatre, 15 Frisian partners like Natuur Museum Fryslân, National Park De Alde Feanen, Friese Milieu Federatie (Frisian Environmental Agency), Landschapsbeheer Fryslân (Landscape management Fryslân), Gruttokring Idzegea (Agricultural nature association Idzegea)

**ARTISTS** *King of the Meadows:* Nynke Laverman, Sytze Pruikma, SoliBrass, Greg Haines (GB), André Dekker, Nynke Rixt Jukema, Paradox Theatre (GB), Hafabra Fryslân  
*Silence of the Bees:* Studio Claudy Jongstra, Romée van de Zee, Christina Stadlbauer (BE), Nigel Helyer (AU), Amy Shelton (GB)

In 1962, American biologist Rachel Carson published her controversial book *Silent Spring*, in which she evoked the dystopia of a silent spring, with no birdsong to be heard. Today, it is considered by many the most important book in the formation of the environmental movement. American politician and environmental advocate Al Gore said: ‘*Silent Spring* had a profound impact... Indeed, Rachel Carson was one of the reasons that I became so conscious of the environment and so involved with environmental issues.’



FLOATING ISLAND © ANNE HOLTROP

## ★ — EVENT — Floating Future

Europe has a great tradition of public bathhouses, originating in Roman, Arab and Turkish history. They traditionally play an important role in bringing people together around water, nature and body culture. Floating Future playfully brings the tradition into the 21st century, with a variant of the traditional Frisian *Terp* in the form of a floating spa, covered with vegetation.

*Terps* were built in Fryslân as far back as the Bronze Age, one of the region's first defences against unpredictable sea levels when much of the land was interspersed with lakes and bogs.

Floating Future builds on the history of *terps* by constructing a breathtaking, innovative spa. This habitable landscape on water will be a place to experience the dichotomy of nature in its most manmade and cultivated state, floating in a freshwater lake within the Leeuwarden-Ljouwert area, cloaked by vegetation that grows directly on the water's surface. With a public bathhouse open

year-round, this ultimate community retreat will dramatically increase the quality of life for those living in the Leeuwarden-Ljouwert landscape. But it will be also a special attraction for European spa-lovers.

The large hydroponic vegetation cover will be designed by famous botanist Patrick Blanc, while the renowned ceramics company Koninklijke Tichelaar in Makkum will decorate the interior of the bathhouse taking inspiration from regional craft traditions. The project is designed by Dutch architect Anne Holtrop.

### FLOATING FUTURE



sculptures/installations,  
architecture/design

**PRODUCER** Anne Holtrop

**PARTNERS** Vertical Garden Patrick Blanc (FR), RexWall (DE), Deltanet (BE), Studio Anne Holtrop, Het Nieuwe Instituut, Koninklijke Tichelaar Makkum, It Fryske Gea, Wielenwerkgroep (Wielen Working Group)

### ENERGY NOW!



architecture/design, music,  
multimedia/online design

**LOCATION** Waterways into and within Leeuwarden-Ljouwert

**PRODUCERS** Albert Bosscha, Robert Ferry & Elizabeth Monoian (US), Jodi Newcombe (AU)

**PARTNERS** LAGI (USA), Carbon Arts (AU), Energy Valley, Het Nieuwe Instituut, WISLE (Wise with Islands), UCF, Municipality of Leeuwarden-Ljouwert

## ★ — EVENT — Energy Now!

Blushing buildings, an energy-generating monument and drag-racing solar-powered boats: Energy Now! has it all. Highlighting the importance of sustainable energy, the three projects that comprise Energy Now! turn Leeuwarden-Ljouwert into a hive of engaging energy-conscious activity.



LAGI

The **Land Art Generator Initiative (LAGI)** is an international design competition and construction project firmly focused on solar energy. Starting in 2016, artists, architects and designers work together with engineers and scientists to design a public work of art that actively generates energy on a utility scale. The winning proposal will become a permanent addition to Leeuwarden-Ljouwert, revealed in 2018, and will stand as a monument to sustainability and to living in harmony with the environment into the future.

For **.Blush** artist Pierre Proske of Digital Star and MediaLab, Melbourne, and curator/producer Jodi Newcombe of Carbon Arts collaborate to develop a unique new work of public art that reacts to the energy performance of the built environment. A sustainable building will be given a new reactive facade: the more that energy use is reduced, the more the 'skin' of the building changes hues.

Since 2006, the **DONG Energy Solar Challenge**, the World Cup for solar-powered boats, has taken place every two years in Fryslân, highlighting sustainability issues and encouraging local youth to participate in collaborative team activities. The 2012 edition was a great success, attracting 100.000 international TV viewers each day with 40 teams from nine different countries competing. In 2018, the Solar Challenge will expand even further, with editions in multiple European capitals and a grand finale in Leeuwarden-Ljouwert.

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The City of Leeuwarden-Ljouwert is already one of the most progressive Dutch cities in the field of new energy solutions, turning specific 'pioneer districts' into green zones, no longer dependent on fossil fuels. Citizens are actively involved in this sustainability agenda and in the challenge of creating a fossil free city in 2020.

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## The Sea! The Sea!

The sea is both a blessing and a threat – in Fryslân especially. A new, three-day literary festival highlights the importance of the sea to the European way of life, inviting respected authors including John Banville, Yann Martel, Cees Nooteboom and Alessandro Barrico to talk about the sea as metaphor, as well as a writer-in-residence programme, a new poetry festival, a writing prize and more.

Europe is surrounded by water. The EU has 70.000 km of coastline, and almost half of the EU population lives less than 50 km from the coast. But the significance of the sea cannot be said in numbers. Only words can describe how the sea gives and takes and plays a role in people's lives.

The Belgian arts collective Behoud de Begeerte hosts literary cross-over events in Frankfurt, Göteborg, Barcelona, London, Belgium and the Netherlands. In 2018, they will produce a three-day literary festival in Leeuwarden-Ljouwert, with top international writers talking about the sea in their work in their literature. Young readers will discover classic writers such as Hemingway, Pessoa, Paustovski and Knut Hamsun, and Dutch and international writers are invited for a writer-in-residence stay of a month, during which they follow in the footsteps of the 19th-century French writer Henri Havard, along the coast of Fryslân and the Wadden. Each writer-in-residence will write a short story, which will be collected and published. A symposium on the pleasure of translating Jan Jacob Slauerhoff, the renowned Frisian-Dutch writer and ship's doctor whose work has been translated into many languages, invites both amateurs and professionals to participate. International publishers will be present to spot new talents in translation. Finally, the International Sea Writer's Prize will be awarded every two years from 2018 onwards.

Collaborating with Rotterdam-based poetry festival Poetry International, in 2018 the festival invites poets who often write about the sea for Poetry International goes Frisian, held in Leeuwarden-Ljouwert. It comprises a Translation Symposium, where poets translate other poets, with amateur and professional translators of poetry joining them; the Celebration of Diversity project, where people of all 110 nationalities represented in Leeuwarden-Ljouwert are asked to translate the poets present at the festival into their own language and present the result on stage; and Favourites of Frisian Poets, where Frisian poets invite their own favourite poets and write them a poetic ode.

### THE SEA! THE SEA!



poetry/literature/language,  
music, symposium/debate,  
film/documentary

**LOCATIONS** Old shipyards, old harbour, Prinsentuin, bridges and De Harmonie

**PRODUCERS** Behoud de Begeerte (BE), Poetry International, De Culturele Onderneming, Tresoar, Afûk, Historisch Centrum Leeuwarden, Stichting Herdenking J.J. Slauerhoff

**PARTNERS** 11 international partners like Behoud de Begeerte (BE), FEP (Federation of European Publishers) (BE), EWC (European Writers' Congress) (BE), CEATL (European Council of Literary Translators' Associations) (FR), EUNIC, Poetry International, University of Utrecht, Tresoar, Afûk, De Culturele Onderneming (The Cultural Entrepreneur), De Moanne (multilingual cultural newsmagazine), EBTL (European Office for Lesser-used Languages)



## ★ — EVENT — To the End of the World

A journey through the beautiful and diverse landscapes of Europe in a paper ship, made by artist Marten Winters and the people of Leeuwarden-Ljouwert in a collective effort. An exercise in open *Mienskip*. This travelling art project contains and collects images and items from people and artists all over the continent.

During the candidacy of Lwd2018, thousands of volunteers built a 25m ship to travel through Europe and covered it with paper containing personal stories and images. In 2011, some 10.000 people watched the ship being released into the world. Since the paper ship has been made ready for a voyage to the edges of Europe – to Land's End (GB), Finisterre (ES), Finistère (FR) and Ponta de Sagres (P). But the journey is the destination, just as much as the villages and cities along the route.

In the spirit of open *Mienskip*, people are invited to contribute to the cultural cargo: artists can travel onboard the ship and use it as a flexible

place for production and exchange; local audiences are invited to visit the ship and its growing collection of art to enjoy film screenings, literature and music. An online tracking system allows everyone to take part in the journey, enjoy the ship's cultural cargo on-demand and be on the watch for its arrival.

The ship's journey is not limited to waterways. Inspired by Werner Herzog's film *Fitzcarraldo*, in which a determined opera lover hauls an enormous river steamship across a small mountain, the Lwd2018 boat will cross rural areas without waterways with the support of local logistic companies and community collaboration.

### TO THE END OF THE WORLD



multidisciplinary

**LOCATIONS** all over Europe

**PRODUCER** Marten Winters

**PARTNERS** EVC ( European Volunteer Centre) (BE), EDF (European Disability Forum) (BE), FiSH Rostock (DK), Bilbao Arte (ES), Theater te Water, Het Wilde Weten, Trans Artists, Werftheater, 22 Frisian partners mainly in the field of social work and immigrant volunteers programmes

## ★ — EVENT — Romantic Painters from the North

Opening its doors on 13th September 2013, the relocated Fries Museum is a new architectural jewel in the heart of Leeuwarden-Ljouwert, its gigantic protruding rooftop offering breathtaking views over the City and its surroundings. From 2014, this major institution is inspired by ECoC themes, and there can be few locations be better suited for exhibitions that explore 'Nature and Culture', and the relationship between artists and landscapes. One such blockbuster presentation sheds new light on Frisian-born artists M.C. Escher and Sir Lawrence Alma Tadema. Another is Romantic Painters from the North, which assesses the art of landscape painting in thought-provoking new ways.

### ROMANTIC PAINTERS FROM THE NORTH



paintings/drawings  
poetry/literature/language  
multimedia/online design

**LOCATION** Fries Museum in Leeuwarden-Ljouwert

**PRODUCER** Fries Museum

**PARTNERS** 17 international museums or networks like Internationale Keramiktage Oldenburg (DE), European Route of Ceramics (FR), NEMO (Network of European Museum Organizations) (DE), Cook & Becker (GB), Association of Dutch Museums, Escher in het Paleis, Fries Museum, Grendel Games, Keramiekmuseum het Prinsessehof



JAN MANKES

Comprising the most remarkable works by classical Romantic artists, Frisian 19th century landscape painters and their modern-day equivalents, the exhibition *Romantic Painters from the North* concerns itself primarily with depictions of man's relationship with nature, inviting visitors to reassess the natural world through the eyes of artists down the ages.

Nature, and more specifically man's relationship to his environment, is considered via profound and unforgettable representations of diverse northern landscapes, focussing on core themes that include that much-vaunted Romantic propensity to project human emotions onto apparently inert landscapes.

The exhibition explores the work of Old and New Masters of Romanticism from all over Northern Europe, including Fryslân – see the deserted, melancholy landscapes of Tytsjerk-born Tjibbe Hooghiemstra – the Nordic countries, and the Baltic States.

### Forgotten sources of life

As far as the Netherlands is concerned, it could be argued that Romanticism has never been wholly embraced except in the Province of Fryslân. Indeed, when confronted with the local works of art on display here, it seems undeniable that the deep connection between the Frisian landscape and the oft-lonely soul who surveys it, has always played an important, even defining, role in the Frisian perception of self.

Another topic that *Romantic Painters from the North* brings to the fore: is Romanticism, as British philosopher Isaiah Berlin put it so memorably, 'an effort to return to the forgotten sources of life?' In addressing this question, the exhibition considers works by such 'classical' painters as Turner, Delacroix and Goya, juxtaposed with Frisian or Fryslân-inspired masters including Jan Mankes, Tames Oud and Gerrit Benner, the Leeuwarden-born, self-taught artist who supported himself by managing a leather goods store in his home town.

Other relevant contemporary artists who reflect today's renewed interest in nature and the environment include Danish-Icelandic sculptor Olafur Eliasson and the underrated German Anselm Kiefer, to name but a few.



WILLEM VAN ALTHUIS



CREATIVE TERP II – We invited citizens to build a Creative Terp

# City and Countryside



A woman with long dark hair, wearing a yellow sleeveless dress and black high-heeled shoes, is sitting on a wooden chair. She is holding a large green plant with several red peppers in front of her face. The lower half of her dress and the floor around the chair are covered in dark soil. The background is a plain, light-colored wall with a single electrical outlet visible in the upper left corner.

# Farm of the World



**“Il faut cultiver son jardin”**  
– Voltaire –

Casting the artist as farmer and going back to the roots of culture – the process of cultivation, of growing something, be it vegetables, art or ideas – Farm of the World is an art farm, an urban farming event and a series of exhibitions, performances and online interventions. It is a story about homesick cows, cosmopolitan chickens, vegetables used as musical instruments and a farm on Mars. It is a farm of the world – and beyond.



music, dance, performing arts/  
theatre, sculptures/installations,  
film/documentary

## Farming artists

Dutch artist Claudy Jongstra creates culture out of nature. Her felt tapestries and large-scale textile installations use materials from her own farm in Fryslân that travel into the world to the New York MOMA, to Amsterdam’s Stedelijk Museum and beyond. Together with Brussels-based beekeeper-artist Christina Stadlbauer (r-Ohm collective), Jongstra curates the international Residency Farming Artist: one-month residencies where artists live and work on a farm, using locally sourced products for their art and running the farm in collaboration with farmers and villagers. They raise their own sheep, keep bees, cultivate a botanical garden and grow plants for dyes. They leave no waste, respect nature, utilise local resources and traditional skills and find sustainable ways to create.

Meanwhile, back in town architects Achterbosch Zantman plant vertical and rooftop food gardens in Leeuwarden-Ljouwert for Urban Farming City 058. Artists Gosie Vervloessem, Maria Lucia Correia and Biophilia organise local food planting and harvesting events, linked to similar initiatives in Europe, while at the monthly seasonal swap market, products and handicrafts are exchanged. The ecological footprints are monitored with the New Economics Foundation and Imogen Semmler.

Supported Agriculture is explored in Âsum, a city garden in Techum on the borders of Leeuwarden-Ljouwert, where self-harvest principles are followed. Lwd2018’s creative headquarters and hospitality centre in the ancient Blokhuispoort, meanwhile, opens the first fully biodynamic restaurant in Fryslân.

Angelo Vermeulen explores the potential of mobile and portable farms in the exhibition Nomadic, Sedentary, Globalised – featuring

everything from farming in the hostile Arctic to floating farms and even a speculative project for farming on Mars. Wietske Maas creates a miniature farm on the roof of a city-centre high-rise building.

## Musical fruits

On a different note, the first Vienna Vegetable Orchestra concert uses fresh fruits and vegetables as instruments, with orchestra members preparing the vegetables for performance on the spot. On a similarly musical note, Cow Concerts is a series of public performances at the Dairy Campus exploring why cows are attracted to various musical styles.

‘Where does our food come from?’ is a question that we ask ourselves more and more often. It is answered in The Commoners’ Table, a project in which artists share a meal with representatives from all along the food chain, from farmers to vendors and consumers.

New Rituals of the Farm Year are large-scale public events including concerts, performances and participatory feasts for which theatre-makers, artists – including John Berry and Bartaku – and musicians reinterpret harvest festivals and feasts for the 21st century.

Family Farmer is an exhibition by Anne Teresa De Keersmaecker and Beatrice Balcou, focusing on artists who, like themselves, originate from a farming background.

## Online cows

In the online comic Homesick, artist Wouter follows the adventures of a group of American cows of Frisian descent as they attempt to connect with their European roots. In Robots Against Extinction artists consider ways to avoid extinction with humorous and state-of-the-art robotics and digital solutions.

**LOCATIONS** Leeuwarden-Ljouwert, Fryslân and Europe

**PRODUCERS** Christina Stadlbauer, r-Ohm collective (BE)

**PARTNERS** 10 international partners like Artgroup SERDE (LV), FoAM (BE), Vegetable Orchestra (AT), Melliferopolis Initiative (BE, FI). Peer Group, Mobile Arts, 7 Frisian Partners like Achterbosch Zantman Architects, Âsum City garden, Dairy Campus Friesland, De Kruidhof, Studio Claudy Jongstra



Feel the  
Night



The Netherlands is one of the most densely populated and well-lit (read: light polluted) countries in Europe. Feel the Night reclaims the natural night – from the Dark Sky Park where visitors spend an atmospheric night far away from the City’s screaming sirens and glaring streetlights through nightly discovery tours and interactive overnight theatre to artist-designed observatories and educational outreach programmes. Explore ‘the dark side’ of Lwd2018!



architecture/design, music, poetry/literature/language, dance, photography, performing arts/theatre

## Dark Sky Park

Supported by the research programme The Light Challenge XL, an initiative of Philips Drachten and 70 other partners aiming to decrease light pollution and energy waste, Europe’s first Dark Sky Park within city boundaries will be built in the national park De Alde Feanen just outside of the residential areas of Leeuwarden-Ljouwert.

Inviting locals and visitors to experience the silence of a natural night, at sunset eco boats will transport visitors to the Dark Sky Park, where they spend the night in floating huts and their experience of the silence is deepened through subtle soundscapes, whispering poetry walks and night exhibitions. The ‘Eat & Meet with Strangers’ confronts visitors with their changing social perceptions in complete darkness – the ultimate blind date.

## Dark Urban Explorations

Back in town, meanwhile, Serbian theatre director Sanja Mitrovic’s Dark Urban Explorations is a nightly discovery tour to sharpen the senses. The audience is guided through a vocal and visual journey that starts at midnight and lasts until the early morning, that magical moment when the sun appears and the world is born anew. As Dark Urban Explorations moves from darkness into light, perceptions will be changed as performers’ silhouettes become more concrete, while imaginary landscapes gradually turn into real surroundings. Mitrovic promises to take the audience from fairy-tale comfort to the stories of everyday reality, when the full daylight breaks the spell.

There is more theatre from ground-breaking Danish collective SIGNA, working in the Netherlands for the first time in cooperation with Frisian theatre company Tryater and drama students from the Noordelijke Hogeschool Leeuwarden. Actors and audience alike explore ‘the dark side’ in a non-stop theatrical experience for the ultimate role-play. Personal boundaries are pushed to the limit in this live ‘dream zone’ that could last for two solid weeks, 24 hours a day, performed in the historic Blokhuispoort.

## Artistic Observatories

Shedding a little light and eschewing the darker side of night, artists are invited to create Artistic Observatories built from local materials where visitors can observe the stars at night.

Fryslân has a long tradition of observatories and astronomic activity. The Eisinga Planetarium in Franeker is the oldest functioning mechanical planetarium in the world. The Innovation Cluster Drachten brings it into the 21st century by commissioning architect Nynke Rixt Jukema to set up an educational programme to revive our age-old fascination for stars with the newest technology.

After all, we are all in the gutter, but some of us are looking at the stars.

**LOCATIONS** Leeuwarden-Ljouwert, Heerenveen, Drachten, Nationaal Park De Alde Feanen

**PRODUCERS** NRJ Architectuur, Tresoar, House of Design, Tryater

**PARTNERS** SIGNA (DK), Hamburg und Design (DE), Tallinn Design Centre (EE), Graffiti Street Art Worldwide, House of Design, Nederlands Theater Festival (Dutch Theatre Festival), Platform Lichthinder (Platform light nuisance), Innovatie Cluster Drachten/Philips, Keunstwurk, It Fryske Gea, Schouwborg De Lawei, Tryater

**ARTISTS** Sanja Mitrovic (RS), SIGNA (DK)

*The night: the last pure wilderness of Europe*

# Eleven Fountains

From Anita Ekberg romping in the waters of Rome's famed Trevi Fountain in Fellini's *La Dolce Vita* to Marcel Duchamp's repurposed urinal called *Fontaine* that became one of the most influential art works of the 20th century, fountains continue to fire the artistic imagination. They remain a place where myths, history and wishes come together; the Eleven Fountains event continues the tradition.





Limited only by their imaginations, eleven internationally renowned artists such as Jaume Plensa and Marina Abramovic, create unique water fountains for each of Fryslân's eleven historic cities. The fountains will be as different as the artists themselves (John Creten, Daan Roosegaarde, Birte Leemeijer) and open up our eleven cities to the world. Eleven Fountains will be a new highlight in the Dutch landscape, that is for sure.



sculptures/installations

**LOCATIONS** Eleven cities that are connected by the 220 km 'Elfstedentocht' skating route

**PRODUCER** Anna Tilroe

**PARTNERS** Situations (GB), ZK/U (Zentrum für Kunst und Urbanistik, Centre for Arts and Urbanistics), TAAK (Cooperative that develops innovative art projects inviting people to actively participate), Stroom Den Haag (centre for art and architecture), Keunstwurk

**ARTISTS** Have accepted: Marina Abramovic (SRB), Johan Creten (BE), Olafur Eliasson (DK), Birthe Leemeijer, Jaume Plensa (ES), Daan Roosegaarde; Further selected: Monica Bonvicini (IT), Wim Delvoye (BE), Mark Dion (US), Katharina Fritsch (DE), Studio Orta (FR)

Europe's ancient tradition of the city centre water fountain dates back to the times of Ancient Rome's curator aquarum, the 'guardian of water'. The Eleven Fountains event re-invents that tradition for the 21st century.

Fryslân's eleven cities have always been linked in the popular imagination by water. Each year (ice thickness permitting), the Province is host to the legendary Elfstedentocht, an open-air skating competition covering 220 numbing kilometres.

Eleven Fountains plays with this tradition by uniting the cities around the water in a new way: this time it will be running, not frozen. Eleven Frisian cities welcome eleven world-class artists to create a fountain in or around their centre. The artists are asked to do so in a way that the citizens can feel related to their history and at the same time see their community tradition in a new and broader cultural perspective.

Together, the Eleven Fountains will be visible from far in the wide and open landscape like a necklace of artworks. Each artwork expresses local and national history, ecological and technical innovation, and international cultural and artistic development.

The Eleven Fountains will be a new highlight in the Dutch cultural landscape. Just like the famous Kröller-Müller museum in the natural park De Hoge Veluwe in the Province of Gelderland, they will attract tourists to other parts of the Netherlands than the Randstad. They will seduce visitors to come to Leeuwarden-Ljouwert for a journey into both nature and art, at the juncture of traditional beauty (the landscape, the old cities) and mind-expanding, avant-garde.

## Bullit-proof glass

Curated by renowned Dutch art critic Anna Tilroe, who curated 'Sonsbeek 2008: Grandeur!', the project's meaning will circulate from city to city – just like the water – and from the traditional Frisian world to that of the foreign visitor and back. One can hardly imagine how different all eleven fountains will turn out. For example, in a first reaction to our invitation, Marina Abramovic, whose work is widely displayed in New York's MOMA, wrote: 'I was always thinking of casting my body made out of bullet-proof glass and wanted to have body liquids coming out of different body parts: ears, eyes, nose, mouth, nails, nipples, vagina, anus. The liquid would be red, so it would be a red fountain.'

## Laser beams

Barcelonaian Jaume Plensa, who will be working in the Netherlands for the first time, is known for his large-scale sculptures and installations in public space, including the interactive 'Crown Fountain' in Chicago's Millennium Park and the sculpture 'El alma del Ebro' in Zaragoza.

Belgian-born, Paris-based John Creten is famous for his sublime clay and ceramic works such as his 'Odore di Femina' series, while Dutch artist Birthe Leemeijer has created remarkable projects in public spaces – as well as a perfume inspired by the polder Mastenbroek.

The young Dutch artist Daan Roosegaarde, also based in Shanghai, dreams already about how 'his' fountain will be: with laser beams, amongst other techniques. By using interactive designs that instinctively respond to sound and movement, Roosegaarde explores in his work the dawn of a new nature that is evolving from technological innovations.

And who else than the Danish-Icelandic artist Olafur Eliasson could create a magnificent fountain at one of the eleven cities, probably Leeuwarden-Ljouwert? Eliasson is known for large-scale installation art employing elemental materials such as light, water and air to enhance the viewer's experience. His work would be the iconic start of Leeuwarden-Ljouwert as ECoC-city in 2018 at the opening event Take Off.



DAAN ROOSEGAARDE



## ★ — EVENT — Sailing on the Grass

As outsiders, we all have preconceptions – of other people, other ideas, other places. The Sailing on the Grass photography and film event welcomes outsider perspectives on the Province of Fryslân, with its distinctive flat terrain, vast expanses of water and sky-wide horizons, inviting and celebrating new ways of looking at the landscape.

Recently, an American photographer, when visiting Fryslân captured a surreal image: a boat apparently sailed across the grass. Of course, it was actually a trick of perspective, but that photograph epitomised how external perspectives can refresh and rejuvenate a landscape. Presented in the photo exhibition ‘Sailing on the Grass’ in 2012, that picture inspired two linked events, produced in collaboration with Noorderlicht, the Dutch festival for international photography.

Young professional and amateur photographers from all over Europe are invited to submit an image of their favourite landscape, be it in the city or the countryside, in the categories of our three ECoC themes: Nature and Culture, City and Countryside and Community and Diversity. The results of the online competition – with the winners chosen by a European-wide audience – are displayed in the large-scale Sailing on the Grass photo exhibition in 2018 held in iconic Frisian locations such as the old dairy factory just outside Leeuwarden-Ljouwert.

### Green Carpet

Looking at regional landscapes is also the red thread of Green Carpet Film Festival. An international jury awards the coveted Mata d’Or for the best European film region, while the online component encourages budding Fellinis to participate by uploading their own regional movies. Bringing together filmmakers, producers, distributors and festival organisers, the inaugural edition of the Green Carpet Film Festival kicks off

The Sailing on the Grass documentary film festival, produced in collaboration with the International Documentary Film festival Amsterdam (IDFA) and film director and curator Pieter Verhoeff, invites European documentary filmmakers to make filmic portraits of Fryslân, critically exploring the relationship between landscape, people and their cultures. So far, Victor Kossakovsky (RU), Pirjo Honkasallo (FI) and Michael Glawogger (AT) accepted our invitation.

A second theme focuses on artists who take inspiration from the countryside as opposed to the City. Ten Frisian artists are paired with rural artists from other European regions, who visit each other and discuss their views.

It all comes together during the Sailing on the Grass documentary film festival, where the documentaries will be presented and the filmmakers will participate in public discussions on urban versus countryside cultures, with the participation of regional TV stations, who will produce and broadcast the documentaries.

in 2014 with 25.000 anticipated visitors and a focus on ten European regions, exposing the films and the regions they represent to a broad audience. By 2018, the festival is expected to grow to 100.000 visitors with at least 50 European film regions participating. Green Carpet – so called for its emphasis on carbon neutral productions, often from rural areas – is also a networking platform for regional filmmakers, and offers amateurs the opportunity of being discovered through the unique online submission element.

### SAILING ON THE GRASS



film/documentary, photography

#### LOCATION Fryslân

**PRODUCERS** Noorderlicht, Stichting Fryslân Unlimited, Omrop Fryslân

**PARTNERS** Cercle Musica Primitiva (ES), Oreka TX (ES), RTVV Valencia (ES), EDN (European Documentary Network) (DK), FEP (Federation of European Photographers) (BE), IAP (International Association of Photographers), IDFA (International Documentary Film Festival Amsterdam), Noorderlicht, EYE (Film Institute Netherlands), Omrop Fryslân (Frisian broadcasting corporation), Fryslân Unlimited, Fotoclub Leeuwarden, Fotofabryk

### GREEN CARPET



film/documentary

**LOCATIONS** Cinemas, theatres and special locations in Leeuwarden-Ljouwert and possibly on satellite locations in the north

**PRODUCERS** Noordelijk Film Festival, Andrea Möller

**PARTNERS** 9 international filmfestivals (ES, HU, DE, BE, GB), Mediawave (HU), DANCE: Film (GB), HAF (Holland Animation Film Festival), Subroutine  
15 Frisian partners like Noordelijk Film Festival, Film in Friesland/Slieker Film, Fries Film Archief (Frisian Film Archive)

## Under the Tower

In *Under the Tower*, two distinct but related projects offer an ode to the fragility and beauty of ordinary, everyday life. Unconventional location-specific theatre in the Jacobin church of Leeuwarden-Ljouwert comes via Welsh playwright Dylan Thomas and courtesy of Frisian playwright Bouke Oldenhof and acclaimed director Jos Thie, while church janitors across Europe gather stories from local village inhabitants (religious or not). It is a first step in finding new functions for Fryslân's 400 churches and other ones around Europe.

Connecting the local to the universal, expressing the struggle of the average Joe (or Joost) with the world: that is what Frisian playwright Bouke Oldenhof is famous for. His projects with director Jos Thie have received international acclaim – from performances of *Peer Gynt* in the dunes of Terschelling during the Oerol festival to *Orfeo Aqua* on the Frisian lakes and a flamboyant *King Lear* featuring 30 Frisian horses.

In 2018, Thie and Oldenhof create a theatrical spectacle inspired by Welsh poet Dylan Thomas's *Under Milk Wood*, set in a small village in Wales. This time, it is not a tragedy about kings and queens they tackle but an ode to everyday life and ordinary people. In an exceptionally musical

translation by the Frisian poet Tsjêbbe Hettinga, Thomas's hymn to the fragile beauty of common life is performed in the 13th-century Jacobin Church at the heart of Leeuwarden-Ljouwert for four months in the summer of 2018.

In the build-up to Lwd2018, church janitors from all over Fryslân and Europe will gather stories from all kinds of people living in their area and in 2018 these stories are told in each of the region's 400 churches, with guests from all over Europe, thereby creating a series of odes to ordinary life in rural areas. The stories are also broadcasted over a digital radio channel set up especially for this purpose.

## Potatoes Go Wild

Poulet de Bresse, Frisian clove cheese, Prosciutto di San Daniele, Champagne... Europe boasts a wealth of local culinary products that express the deep connections between local tradition, culture and landscape. Celebrating their connected food culture via the humble potato, the Netherlands and fellow ECoC Malta present a series of light-hearted events and exhibitions – from poetry in potato sacks to performing potato diggers.



PETER PINK

Every year, thousands of kilos of potatoes are imported to the Netherlands from Malta. In 2018, the specially designed empty potato sacks are sent back stuffed full of Frisian poetry, for the project *Poetic Potatoes*. Maltese poetry is shipped back in the same bags to Fryslân and the multilingual *Potato Poetry Book* functions as a catalogue for the event.

A culinary exchange between students in Valletta and Leeuwarden-Ljouwert, meanwhile, results in an *International Potato Cookbook*. And

in the first Maltese/Frisian Potato Dinner, 600 tables seats more than 6.000 guests along the 14-kilometre Oudebildtdijk for a potato-themed feast.

The *Dance of Potato Machines*, organised in the arable fields near the Oudebildtdijk and also in Malta, sees 50 agricultural machines tell the story of Pachamama, Mother Earth of Peru.

In March 2018 the world's largest two-mast topsail schooner, the *Wild Swan*, enters harbours in Malta, the Basque country, Andalusia, Galicia, Brittany and Flanders for cultural meetings and the exchange of poetry and music in *Sailing Potatoes*. *Liet International* hosts a song contest in minority languages in those harbours, and TV channels broadcast the tour. Visual art linked to the regions of embarkation is represented in art exhibitions at farms, and the *Natuurmuseum Fryslân* displays famous 'potato artists', such as the German Peter Pink, in *The Potato Eaters* exhibition.

### UNDER THE TOWER



performing arts/theatre

**LOCATIONS** Grote of Jacobijnerkerk and many churches in Europe and Fryslân

**PRODUCERS** Jos Thie, Bouke Oldenhof and Lwd2018

**PARTNERS** ETC (FR/DE), IETM (International network for contemporary performing arts on location) (BE), Rijksdienst voor het Cultureel Erfgoed (Cultural Heritage Agency of the Netherlands), Stichting Grote Kerk Leeuwarden (Foundation Big Church Leeuwarden), Stichting Alde Fryske Tsjerken, Doarpwurk

### POTATOES GO WILD



music, dance, photography, multimedia/online design, sculptures/installations, symposium/debate, paintings/drawings, poetry/literature/language

**LOCATIONS** The dyke Oudebildtdijk, potato storage barns, Natuurmuseum Fryslân, sailing cargo ship, harbours in Basque country, Andalusia, Galicia, Brittany, Flanders, Fryslân (Harlingen)

**PRODUCERS** BAW (Stichting Bildtse Aardappel Weken) and V.18

**PARTNERS** Ministry of Agriculture (MT), ITIS Malta Tourism Institute (MT), Malta Mediterranean Literature Festival (MT), Qrendi Potato festival (MT), University of Malta (MT), EAPR (European Association for Potato Research) (BE), Ministry of Agriculture, NAO (Nederlandse Aardappel Organisatie, Netherlands Potato Organisation), 8 Frisian partners like BAW, Foundation Liet International, Natuurmuseum Fryslân, Stenden Hogeschool, Van Hall Larenstein

**ARTISTS** Mario Azzopardi (MT), Charles Camilleri (MT), Albertina Soepboer, Abe de Vries, James Vella Clark (MT), Ann van Hoey (BE), Maïte Tanguy (FR), Pilar Soberón (ES), Xurxo Gómez-Chao (ES), Nico Munuera (ES), Dragan Despotovic (RS), Jeffrey Allen Price (GB), Peter Pink (DE), Annet Bult



## DADA IN DR88888888



music, paintings/drawings,  
architecture/design

**LOCATIONS** Museum Dr8888 in Drachten, part of an international Dada project in several European cities

**PRODUCER** Museum Dr8888 (Paulo Martina, director)

**PARTNERS** Foundation Van Doesburg Strasbourg (FR), Maison Van Doesburg Meudon (FR), International Dada movements (US, DE, FR, CH, NL, GB, GE, SI, IT, JP, IE, RU), Centre Pompidou Paris (FR), Cabaret Voltaire Zürich (CH), Berlinische galerie/Museum of Modern Art Berlin (DE), 100 Jahre Dada Zürich (CH), Ein Hod (artist village) (IL), Kurt Schwitters Society (GB), Koninklijke Bibliotheek (Royal Library), De Meldij (Centre for the Arts), Museum Dr8888

## ★ — EVENT — Dada in Dr88888888

To mark the centenary of Dadaism, the Frisian city of Drachten – once a centre of Dada activity through the works of the brothers Thijs and Evert Rinsema, a graphic artist and poet respectively, and German artist Kurt Schwitters – celebrates its historic connections with the avant-garde artistic movement in a series of exhibitions and events. Visitors are invited to make collages and other kinds of Dada art, in line with the playful spirit of Dada and Lwd2018's bottom-up energy.

Founded in Zürich in 1916 by artists including Tristan Tzara and Hugo Ball, as a reaction to the horrors of the First World War, the Dada movement – with its rejection of bourgeois capitalist sensibilities – quickly spread through Europe and found a sympathetic home in Drachten. In Dada in Dr88888888, visitors discover how a rural city like Drachten is connected to the international art world.

In the early 20th century, economic depression had made Drachten particularly receptive to new social and cultural movements. Anarchism and socialism thrived – and so did Dadaism. Architect and painter Theo van Doesburg came to the City and produced art with the Frisian-born Rinsema brothers, and in his slipstream came the German Dada artist Kurt Schwitters, who even wrote a poem especially for a Dada evening in Drachten that ends: 'Wij w 88888888/ W 88888888/ tot?' ('We wait, we wait, until?'), a pun

on *wachten* (to wait), *achten* (eights) and *Drachten*.

In 2016, this rich cultural history is celebrated in a large-scale Dada project, comprising exhibitions and artistic encounters, echoing similar events in other Dada strongholds including Paris, Berlin and Zürich. For the first time, people are able to visit a beautifully restored modernist house designed by Theo van Doesburg, founder of the Dada-linked De Stijl movement.

The celebrations continue into 2017 and beyond, this time looking to the future while celebrating the past with specially commissioned art projects by talented European artists inspired by the Dada movement. In 2018, the international exhibitions come together for a large-scale Dada celebration, with ECoC visitors invited to take part in the Dada encounters – in the true egalitarian spirit of the movement: everybody can make art!

## GIANT STEPS



performing arts/theatre

**LOCATION** Afsluitdijk to

Leeuwarden-Ljouwert and Sneek

**PRODUCERS** Jean-Luc Courcoult, Royal de Luxe (FR), Joop Mulder, Oerol, Ben van der Knaap (Theater Sneek) en Lieuwe Toren (Atrium Sneek)

**PARTNERS** Royal de Luxe (FR), EFA (European Festival Association) (BE), IDEA (International Drama, Theatre and Education Association), LKCA (Landelijk Kennisinstituut Cultuureducatie en Amateurkunst, National Knowledge Institute Culture Education and Amateur Art), Holland Dance, 8 Frisian partners e.g. Kunstkade, Atrium Sneek, Catalpa (Foundation of Daycare Centres)

**ARTISTS** Royal de Luxe (FR)

## ★ — EVENT — Giant Steps

Respected French mechanical marionette company Royal de Luxe brings its creativity and imagination to Fryslân in 2018 – and a horde of towering giants. Marching along the Afsluitdijk to Leeuwarden-Ljouwert, this three-day theatrical extravaganza is the culmination of a three-year community arts event.

GIANTS-ROYAL DE LUXE

The only European architectural structure visible from space is the Afsluitdijk. An iconic dyke, key to the Dutch water defence system, it protects the Netherlands from the North Sea. For the giants of Royal de Luxe it is the only logical entrance to the Low Countries. How did they get there? Spat out by a whale, perhaps – or hatched from ancient eggs? Nobody knows. All we know is that they're coming. Along the 32-kilometre dyke that divides the IJssel lake from the Wadden Sea, the giants enter Fryslân, and march to the cities of Sneek and Leeuwarden-Ljouwert. But the citizens are prepared: in a three-year community arts event they have created toys to welcome the giants: tractors, mills, trucks and building cranes are the pride of local farmers and construction companies – but toys in the eyes of the giants. As the parade of giants and their 'toys' snakes through the landscape, locals, brass orchestras, theatre and street dance performers join. It will be visible from very far away in the flat and green countryside – and maybe even from outer space...

Giant Steps is supported by the municipalities of Súdwest-Fryslân, Sneker Simmer and the art schools in the area. It forms the symbolic conclusion of a large-scale renovation of the Afsluitdijk, a project of the Province of Fryslân and Noord-Holland and Rijkswaterstaat (national water governance).





CREATIVE TERP III – We invited local companies to build a Creative Terp

# Community and Diversity



# Language Lab

The linguistic landscape of Europe is truly fascinating: diversity and similarity stand side by side. Thousands of years of cultural expansion and withdrawal have led to an immense lingual diversity. On the other hand all languages show a mixture of recurrent linguistic properties. Every region of the EU has its own tongue, which is an important aspect of Europe's diverse cultural landscape. By increasing awareness, we can sustain this super-diversity.

The main event Language Lab puts minority languages on the main stage through exhibitions at what aims to become the world's first truly multilingual museum, a crowd-sourced language survey – and a minority language song contest.





music, performing arts/theatre, poetry/literature/languages

Fryslân is the only province of the 12 Dutch provinces with its own distinct language. A truly multilingual region, Frisian, Dutch and English are all widely spoken, while nearly 60 other languages are also represented. The region is an example to Europe, where some minority languages struggle to survive, of how language and cultural identity are inexplicably linked.

### Museum of Language

The Museum of Language, hosted by Tresoar, the Frisian Centre for Literature and History, emphasises the role that language plays in our lives, showing how language has evolved and continues to do so, as well as celebrating the achievements of language. Videos show the 60 languages spoken in Leeuwarden-Ljouwert today, emphasising language as a daily question of identity in a naturally multilingual environment. Computers illustrate how language is changing with the Internet and with shifting slang usage in contemporary culture. A special section is dedicated to writing; how it evolved out of marks, signs and pictograms and helped shape the family tree of languages around the world, shown on interactive displays.

The exhibition also introduces the visitor to the Frisian language, its origin, the high points of its cultural expression – with emphasis on the Frisian poet Tsjêbbe Hettinga, who died in March 2013 – and above all the unique qualities that keep it alive. Headsets are tuned to a minimum of two languages: Frisian and one of the visitor’s choice. Visitors are also invited to add their translations to the core audio-guide, so that in time the space becomes the first truly multilingual museum in the world.

**LOCATIONS** Fryslân and Leeuwarden-Ljouwert, with several pre-contests such as the Sámi Grand Prix (NO), the Premiu al Meyor Cantar in Asturias (ES), Suns, a contest for languages from Italy and the Alpine region (IT), Liet Corsica (FR), Liet Euskalerrria (FR,ES). New pre-contests will be developed for Germany (DE), for Malta (MT), for the Celtic languages (GB) and for the minorities in the Russian Federation (RU)

**PRODUCERS** Language Lab, Department of Frisian Language and Culture, University of Groningen, Tresoar, Historisch Centrum Leeuwarden, Afûk, Stichting Liet International

**PARTNERS** 48 international partners like many universities as Text Lab University of Oslo (NO), University of Cardiff (GB), University of Pretoria (ZA), EUNIC (BE), NPLD (Network for the Promotion of Linguistic Diversity) (GB), many international music networks, INCAS<sup>3</sup>, University of Groningen, University of Maastricht, Meertensinstituut, DRONGO festival of Multilingualism. 15 Frisian partners like Fryske Akademy, Foundation Liet International, Mercator Research Centre, Tresoar

### Linguistic Diversity

Since 2002, the Frisian initiative Liet International (*‘liet’* is Frisian for ‘song’) has organised song contests in minority languages across Europe – from Gijón/Xixón to Leeuwarden-Ljouwert and from Scotland to Austria – so far in eight different languages. In 2018, the aim is to incorporate at least 20 European minority languages. This five-day event presents artists from Alan Stivell and Mari Boine, who perform their Breton and Sámi songs respectively, plus public masterclasses and professional coaching. The finals are streamed online and broadcast on radio and television. The importance of linguistic diversity is highlighted by an international conference organised in cooperation with the Council of Europe.

The Museum of Language highlights language and culture by combining education with entertainment and experiment. It could be a model for a whole new generation of such museums, providing a vital presence in communities where language raises issues of political cohesion, cultural growth and integration.

### Vitality

What’s your language? is an online, interactive research programme exploring our multilingual society, directed by Prof. dr. Goffe Jensma of Groningen University. Using smart technologies, the community of Fryslân is invited to participate in the largest crowd-sourced language survey ever held. In addition, the department of Frisian studies at Groningen University has outlined a set of research projects in close cooperation with Assen-based independent research institute INCAS<sup>3</sup> and other national and international partners. The results will be presented and discussed on a conference on minority languages in 2018. Throughout the year, Frisian inhabitants place a Favourite Word Tree at the entrance of their village to visualise the vitality of language. Visitors to Lwd2018 are invited to add words from their languages that express their impressions of the region. And inspired by best practice at ECoC Genova 2004, visitors to Lwd2018 travelling on public transport get the chance to learn about language relationships through multi-layered video displays where mini lectures teach passengers phrases in different languages.

One of the main inspirations for Language Lab was the BBC Voices multimedia project: an interactive online platform for language diversity, where you can listen to people from all over the UK, hearing how they speak and regional colloquialisms, and read articles on the development of language and dialect – such as how Vikings influenced the West Yorkshire accent.

TSJÊBBE HETTINGA



# Lost in the Greenhouse





dance, music, performing arts/theatre

By day, many of Fryslân's horticultural greenhouses are staffed by young Polish workers, who have travelled thousands of miles from home, family and friends in search of a brighter future. As part of Lwd2018, by night, these same greenhouses become the stage for a cross-cultural, site-specific theatre production exploring the real-life experiences and challenges of new minorities created by economic depression and migration. Musicians and dancers from these cultures are invited to participate and make *Lost in the Greenhouse* a platform for encounters between local inhabitants and foreign workers, including sharing food.

*Lost in the Greenhouse* explores experiences, challenges of labour immigrants. For example, many young Poles found work in greenhouses scattered in Fryslân. How do they experience their way of living, away from their families and friends? Do they stay perennial outsiders or are they accepted and welcomed in the *Mienskip*?

At the heart of *Lost in the Greenhouse* is a theatre play in a greenhouse that focuses on the situation of Polish workers in Fryslân. Dutch and Polish theatre makers will work together to create a cross-cultural experience that will travel to Poland and Spain. The Dutch theatre group Orkater and the Frisian-born director Redbad

Klynstra create a play based on real life experiences. Klynstra is a member of cutting-edge theatre director Krzysztof Warlikowski's famous *Rozmaitosci* Teatr company. They will work together with actors, musicians and dancers from Poland. It will be a cross-cultural experience set in gigantic greenhouses near Leeuwarden-Ljouwert.

A.C. Hartman, one of the major horticultural employers in Fryslân, has participated wholeheartedly in the event and will also be staging the play in the company's greenhouses in Spain. In Poland, it will be performed as part of the International Theatre Festival Dialog-Wroclaw.

**LOCATIONS** Greenhouses in the north-west part of Fryslân, Spain and Poland

**PRODUCERS** Theatre company Orkater (artistic direction), Krisztina Meissner, Dialog Festival (PL), theatre director Redbad Klynstra of the company of Krzysztof Warlikowski (PL), Theatre De Lawei (logistic direction), managing director Klaas Toering(NL)

**PARTNERS** Dialog festival (PL), Krzysztof Warlikowski (PL), Ali Zaidi Arts (GB), Orkater, Pools Podium (Organisation to promote Polish Culture), PKNV (Polish Dutch Cultural Organisation), A.C. Hartman BV (Network of European Glasshouse Industry), De Lawei, Tumba

## Music and potluck

*Lost in the Greenhouse* also includes musical cross-overs, with Polka and Mazurka specialists performing alongside Frisian brass bands: a positive fusion of Polish and Frisian music. We are collaborating with the Podlasie in Limburg to present Polish music originally brought to Limburg by miners, which has since been adopted by locals as though it were their own.

Indian by birth, Pakistani by migration and, as he says, 'British by chance', the London-based artist Ali Zaidi is invited to organise a big food sharing event, a potluck, with locals and foreign workers. Zaidi creates fresh participatory experiences for new audiences by inviting them to collectively reflect on issues of belonging and question static perceptions of culture. He is known for events like a harvest festival and multicultural potlucks in London, as well as one-minute participatory video platforms. Ali Zaidi uses art and his cultural displacement to find commonalities and differences in cultures. The act of sharing food is in his eyes the best way to stimulate open encounters: it makes it easier to tell something about yourself and your culture. Lwd2018's cooperation with Zaidi started with a workshop about diversity and community. Zaidi was excited to discover Fryslân and inspired by its cultural diversity.

## Expanding the circles of *Mienskip*

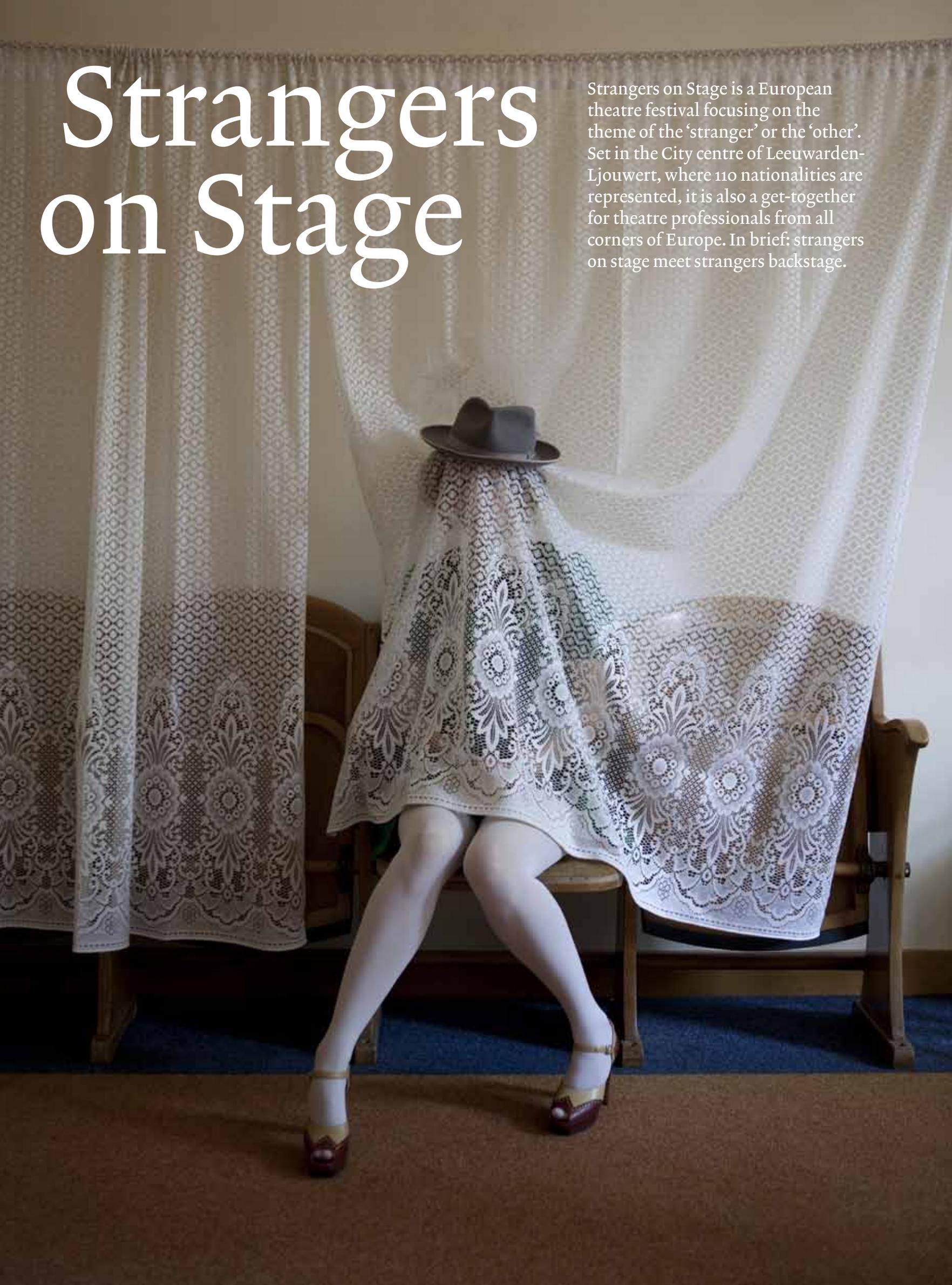
The 'Lost in the Greenhouse' series encourages the thriving volunteer culture in Fryslân to help embrace incomers. Many small villages and towns across the region host annual theatre, music or choir festivals, which generally address the characters, problems and stories of local life and which actively engage the whole community in voluntary work, whether it be through performing, working backstage, constructing sets or making costumes.

In the footsteps of the Orkater production with Polish workers, *Lost in the Greenhouse* will expand to other nationalities and locations, like the foreign workers transferring containers in the harbour of Harlingen or those who work at the pipeline for oil from Russia to England passing through Fryslân. Also, many immigrants work – in smaller quantities than in the greenhouses – at butcher's shops, supermarkets and construction firms in Leeuwarden-Ljouwert.

This event will inspire, enthrall and confront people by the honesty of sharing a difficult experience in the search for *Mienskip* amongst old and new minorities.

# Strangers on Stage

Strangers on Stage is a European theatre festival focusing on the theme of the 'stranger' or the 'other'. Set in the City centre of Leeuwarden-Ljouwert, where 110 nationalities are represented, it is also a get-together for theatre professionals from all corners of Europe. In brief: strangers on stage meet strangers backstage.





**“I am the mother  
of your children.  
Whither can I fly,  
since all Greece hates  
the barbarian?”  
– Euripides, Medea –**

The theme of Strangers on Stage is old, as its presence in ancient Greek theatre attests: Medea is the foreign princess who left everything behind for Jason – until he decides to marry a local princess. The Persians is the classic example of how Persians are seen as ‘the other, the non-Greek barbarians. In Bacchantes, king Pentheus is engaged in a self-destructive fight against the new, strange Dionysus cultus coming from Asia.



performing arts/theatre

**LOCATIONS** Theatres and temporary venues in Leeuwarden/Ljouwert

**PRODUCER** National Dutch Theatre Festival Amsterdam

**PARTNERS** IETM (International network for contemporary performing arts) (BE), Theatertreffen of the Berliner Festspiele (DE), Theatre Festival in Antwerp (BE), National Theatre Festival in Bucharest (RO), Nederlands Theater Festival (Dutch Theatre Festival), De Harmonie, Tryater

This theme continues all the way up to the 21st century with contemporary theatrical productions mirroring the present of today's multicultural society and conflicts.

Staging the other and otherness, Lwd2018's Strangers on Stage theatre festival is both an investigation into cultural diversity on stage and ‘backstage’: it unites theatre professionals from all European Member States to strengthen intercultural dialogue and cooperation and to contribute to an increased European cultural consciousness and self-knowledge. It does so by showing theatre works from various corners of Europe. Finally, Europe's leading directors and playwrights give master classes and workshops, which provide a basis for cooperation and exchange in the future.

The program consists of three main elements:

- A selection of classics around the theme of Strangers on Stage
- A choice of relevant new pieces by emerging new makers
- A large-scale program presenting master classes, lectures, dialogues and networking events

The fact that the festival takes place in a compact area in downtown Leeuwarden-Ljouwert certainly is beneficial to the ambiance and exchange of ideas. But the benefits are not limited to the theatre community: the presence of so many countries in Leeuwarden-Ljouwert and the opportunity to enjoy theatre from so many countries contributes to Lwd2018's general purpose to enhance open *Mienskip*.

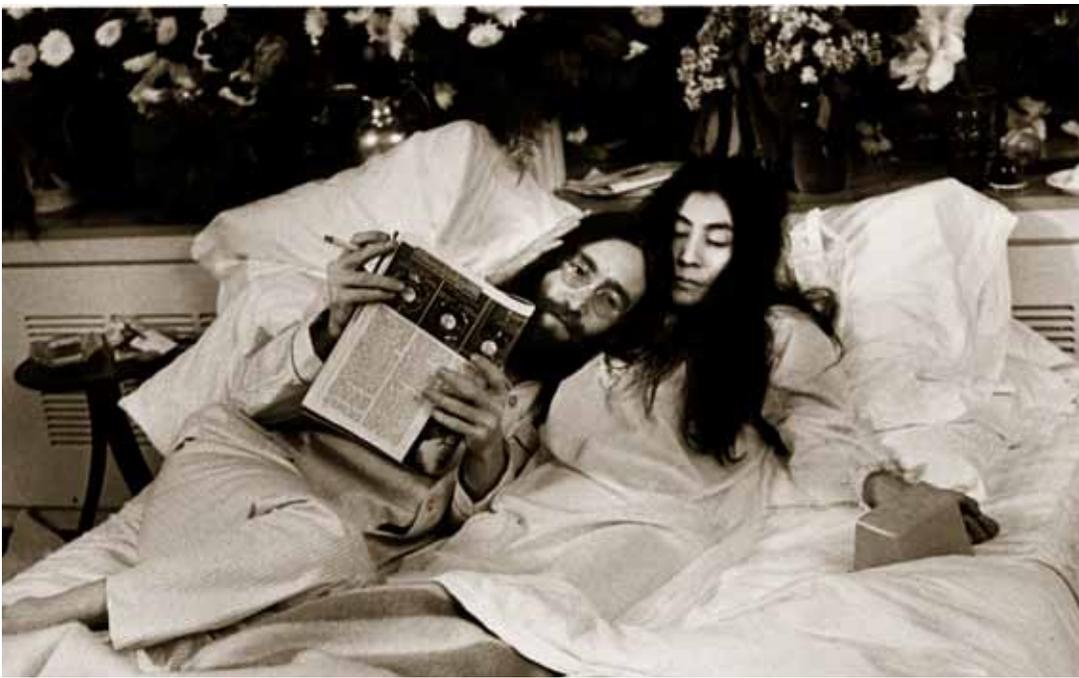
In Strangers on Stage, visitors get a clear and inspiring overview of European theatre, and get the opportunity to meet and learn from experienced and outstanding professionals. Inspiring examples increase local ambitions. Highlights of the festival are also presented in Amsterdam and in other European cities.

The Frisian theatre company Tryater plays on a location in the City or the neighbourhood, stimulating awareness among its audiences about the role of the stranger in their *Mienskip*.

Strangers on Stage is an initiative of the Dutch Theatre Festival for Leeuwarden 2018 and will be realised in collaboration with Theatertreffen of the Berliner Festspiele and the Theatre Festival in Belgium. Momentarily we are looking for a fifth partner – Potentially the National Theatre Festival in Bucharest (RO). Through the years the amount of partners will grow.

*The arrival of The Stranger who upsets the status quo is not without reason one of the most dramatic facts in theatre. Ultimate 'others' are of course Medea and Othello. But also in modern and post-modern pieces, the 'other', 'intruder' or 'stranger' is indispensable, in many ways.*

Our ambition is to realise encounters between directors as Christoph Marthaler (CH), Eimuntas Nekrosius (LT), Thomas Ostermeier (DE), Krzysztof Warlikowski (PL), Frank Castorf (DE), Romeo Castellucci (IT), Falk Richter (DE), Ivo Van Hove (BE), Johan Simons (NL), Guy Cassiers (BE), Alvis Hermanis (LV), Luk Perceval (BE), Katie Mitchell (GB) and Stephan Kimmig (DE) and eminent European playwrights as Mark Ravenhill (GB), Dennis Kelly (GB), Marius von Mayenburg (DE), Dea Loher (DE), Elfriede Jelinek (AT), Yasmina Reza (FR), Roland Schimmelpfennig (DE) or Jon Fosse (NO). The National Dutch Theatre Festival, together with its partners Theatertreffen Berlin and the Theatre Festival in Antwerp/Brussels, invite these renowned theatre professionals to come to Leeuwarden-Ljouwert for this unique event.



## ★ — EVENT — Museum of Love

Inspired by the phenomenal growth of intercultural love affairs across open borders, The Museum of Love is a modern European love story in itself. Artist Goran Bregovi and curator, publicist and activist Ine Gever ask profound questions about whether love really is blind to age, sex and nationality. And what happens when love comes to an end?

There is a love for all seasons at Museum of Love – quite literally. Throughout 2018, this bold new institution – housed in the premises of an institution that was recently lost to funding cuts – presents a brand new exhibition with the change of the seasons. Each exhibit deals with a different aspect of love.

Spring, summer and autumn are curated by curators such as Ine Gever. In winter, Zagreb's famous Museum of Broken Relationships – a travelling collection of objects belonging to past lovers – takes centre stage. Every visitor can contribute to its content, leaving a personal trace of loves lost.

Running alongside the physical museum, a virtual Museum of Love is co-produced by the Peace Innovation Lab of Stanford University. Media artists use a wealth of open data to uncover

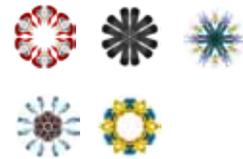
and visualise the hitherto hidden personal relationships of Europeans across different physical and virtual borders. The online Museum of Love premieres with a groundbreaking project on romantic relationships born of migration around Europe for diverse reasons: political and economic flight, Erasmus study, leisure travel and labour migration.

To coincide with the opening of the physical museum, a spectacular Night of Love celebrates intercultural and same-sex weddings. Balkan musician Goran Bregovic, whose compositions fuse Bosnian, Serbian, Croatian and Greek influences, is invited to preside over a collaborative performance by ceremonial wedding bands from North Africa, the Balkans, Turkey and the Mediterranean.

## ★ — EVENT — Migrating Ceramics

Celebrating the rich history of Fryslân's ceramic tradition, Migrating Ceramics explores how migration has historically impacted local crafts and how the exchange of skills has played a major role in the development of Europe's economic landscape. Europe's regional ceramic industries have their roots in the Middle and Far East and were historically informed by early European migration and interactions.

### MUSEUM OF LOVE



music, poetry/literature/language, paintings/drawings, multimedia/online design, sculptures/installations

**LOCATIONS** Leeuwarden-Ljouwert, festivals throughout Europe, online

**PRODUCERS** Tumba, Goran Bregovic (BA), The Museum of Broken Relationships (HR), Ine Gever, Moritz Kung (CH), Nanda Janssen

**PARTNERS** FRA (European Union Agency for Fundamental Rights) (AT), Museum of Broken Relationships (HR), ENAR (European Network Against Racism) (BE), Gerrit Rietveld Academy, LBA (National Organisation of Anti-Discrimination agencies), COC Friesland (LGBT organisation), Mevez (Multicultural organisation Leeuwarden)

### MIGRATING CERAMICS



architecture/design, sculptures/installations

**LOCATIONS** Leeuwarden-Ljouwert, Makkum, Bolsward, Harlingen, Sneek

**PRODUCER** Saskia Bak

**PARTNERS** European Route of Ceramics (FR), International Ceramic Fair Oldenburg (DE), NVK (Nederlandse Vakgroep Keramisten, Netherlands Ceramist Group), Department of Waterways and Public Works Northern Netherlands, Koninklijke Tichelaar Makkum, Keramiekmuseum het Prinsessehof, Municipality of Leeuwarden-Ljouwert, Province of Fryslân



The ceramics industry is symbolic for European integration from the Middle Ages onwards. With the world's first dedicated exhibition, Migrating Ceramics highlights the positive cultural impacts of economic migration.

Hosted at Keramiekmuseum Het Prinsessehof, Migrating Ceramics tells the story of early European interactions, exploring the big theme of pan-European employment migration by focusing on the reasons for this migration and the impact migrants had on their new communities. The theme is illustrated by images and objects that represent the contemporary flux of craftsmen. The migration of ceramic craft within Europe has been well documented, but this is the first major exhibition dedicated to the subject.

Alongside this, the permanent public art exhibition Accessible City opens in 2018, giving Leeuwarden-Ljouwert a new artistic identity. It features 21 monumental works of art, with ceramics playing a major role.

Visitors to Lwd2018 are also invited to the production centres of Koninklijke Tichelaar Makkum, a world-class ceramics producer. This 400-years-old company works with internationally renowned designers and recently tiled the facade of the newly opened Museum of Arts and Design in New York.

Finally, Leeuwarden-Ljouwert is in the race to join the European Route of Ceramics, an initiative of the Council of Europe that tells Europe's history of economic and cultural exchanges through the history of ceramics, from the original use of terracotta to the most contemporary pieces.

★ — EVENT —

## The Never Ending Orchestra

Open *Mienskip* travels around Europe, transported by music: from the edge of Gibraltar to the vast plains of Russia, the whole of Europe takes part in The Never Ending Orchestra. Friends, colleagues and musicians from all across the continent celebrate the power of music to bind us together in this musical relay race. When one musician finishes, they pass the baton to another, whether classical musician or international DJ – who could be anywhere in Europe. Pass it on!

A specially-composed musical motif is played simultaneously by four brass bands at the four corners of Europe. Then the baton is passed to a prominent Dutch DJ house at the Lwd2018 opening party, and the motif becomes 'The Tune of 2018'. From there, it is sent across Europe to be used in pop songs, soundscapes and classical compositions performed live by hundreds of bands, singers, orchestras and DJs.

Throughout 2018, the music never stops, and everyone is free to join in – either physically or via online video platforms such as Ustream, YouTube and Vimeo, which live-stream the music at all times.

In cooperation with 11 international universities, the EU-funded Island CQ network and the Minerva Academie voor Pop Cultuur curate The Never Ending Orchestra, which already has dates for performances in Leeuwarden-Ljouwert: at The Prides of Leeuwarden, a large-scale outdoor music theatre event directed by Philip Curtis; and at The World of the European Organ, where ten European organists – including Theo Jellema, Christophe Mantoux and Els Biesemans – pick up the motif and play an overview of European organ music.

### THE NEVER ENDING ORCHESTRA



music

**LOCATIONS** Leeuwarden-Ljouwert and Europe online and offline  
**PRODUCERS** CityProms Festival, Stichting MuzThinc, Stichting Organum Frisicum, Organisation of Frisian Music Bands, KCZB (Koninklijke Christelijke Zangersbond, Royal Christian Singers Union), Lucette van den Berg, Richardt Nielsen, Theo Jellema  
**PARTNERS** 9 international partners e.g. RichArt (DK), 509 Arts(GB), NITRO Black Theatre (GB), Latvia Embassy(BE), Castaway Goole Music Theatre (GB), Interkultur (i.a. the international choirs competition) (DE), Nederlands Kamerkoor (professional Dutch Chamber Choir), Noord Nederlands Harmonie Orkest, North Netherlands Harmony Orchestra, Harlequin, IMG, Universal Music, 13 Frisian partners like CityProms Leeuwarden, Organum Frisicum, Tûmba, Friesland College





## ★ — EVENT — Sports for Europe

The first European competition for regional sports celebrates the weird and whacky – from *fierljeppen* and *keatsento* Russian kettlebell lifting. A vibrant and entertaining event, Sports for Europe stimulates diversity, social inclusion and active citizenship, bringing people together through sport.

All over Europe, regional cultures have a vibrant tradition of local sports. During the first TAFISA European Sport for All Games, a seven-day programme sees some 10.000 athletes from all over the continent compete in a celebration of regional diversity. Sports range from the Frisian open-air version of handball (*keatsen*), water pole-vaulting (*fierljeppen*) and a sailing regatta (*skûtsjesilen*) to Basque Pelota, Russian kettlebell lifting, archery and curling.

Our open community accommodates all the participants at local homes in 100 villages across

the Province and primary schools host a special programme to show children that participating in sports is not only healthy but also connects you to others. With online sport tutorials, PE lessons become much more fun when children try their hands at some of these regional sports.

For the less physically inclined, students are also invited to an international scientific conference on the sustainability of traditional and contemporary sports and games. The event is opened and closed with a special ceremony featuring artists from the cultures represented.

## ★ — EVENT — Klezmer & Co

Music ensures that immigrants and their descendants keep their culture. Often this music draws inspiration from their new surroundings and – vice versa – influences local culture. In the 17th century, Jewish emigrants and refugees from Germany, Poland, Lithuania and Alsace settled in Leeuwarden-Ljouwert, where they enjoyed full religious liberty. Jewish thought, philosophy and learning flourished in the city. Klezmer & Co explores mutual enrichment in a festival about Yiddish music and culture.

### SPORTS FOR EUROPE



sport

**LOCATION** Several places in Fryslân

**PRODUCERS** Anne Jochum de Vries, Foundation TAFISA World Sport for All Games 2016 Fryslân, Immie Jonkman, Foundation Slachtemarathon

**PARTNERS** TAFISA (Association for International Sports) (DE), IOC (International Olympic Committee) (CH), ICSSPE (International Council of Sport Science and Physical Education) (DE), TSG (Unesco's Network on Traditional Sports and Games) (FR), NISB (Nederlands Instituut voor Sport en Beweging, Dutch Institute for Sport and Movement), 9 Frisian partners like Foundation TAFISA World Games 2016 Fryslân, Fryske Fiersichten (programme of the Province of Fryslân for stimulating sport), Omrop Fryslân (Frisian broadcasting corporation), CIOS (Centraal Instituut Opleiding Sporters, Central Institute for Leaders in Sport)

### KLEZMER & CO



film/documentary, photography, music, dance, poetry/literature/language, cultural heritage/history

**LOCATIONS** Synagogue, churches, schools, Fuks library, Tresoar, squares, streets, Fryske Akademy

**PRODUCER** Lucette van den Berg

**PARTNERS** European Route of Jewish Heritage (ES), EAYF (European Academy of Yuste Foundation) (ES), Centre for Research of Dutch Jewry (IL), Amuta Leeuwarden (IL), Joodse Omroep (Jewish Broadcasting Company), Stichting Boete en Verzoening (Foundation for Penalty and Reconciliation), 10 Frisian partners like Verzetmuseum Leeuwarden (Resistance Museum Leeuwarden), Tresoar, Fryske Akademy, Yiddish Festival Leeuwarden

**ARTISTS** Dovid Katz (US), Mikhoel Felsenbaum (RO), Willy Brill, Efim Chorny (MD), Susan Ghergus (MD), Sanne Möricke, Lucette van den Berg, Georg Brinkmann (DE)



Lat  
LWD



## Side Programme I



Leeuwarden-Ljouwert puts the spotlight on Yiddish culture for five full days with the festival Klezmer & Co. In the years leading up to the festival, amateur and professional musicians from immigrant groups in Europe create new songs in an online contest. A jury selects the musicians to perform at the festival.

Klezmer & Co includes Frisian-Yiddish poetry readings and an international symposium on the current position of Yiddish language – recognised by the European Charter for Regional and Minority languages – in Europe. Also, the role of Yiddish culture in Europe is reflected upon in lectures and seminars by experts such as the American-born, Yiddish author and cultural historian Dovid Katz, the Israeli-Romanian poet, playwright and novelist Mikhoel Felsenbaum and the Dutch actress and singer Willy Brill.

Leading Yiddish musicians such as Efim Chorny, Susan Ghergus, Sanne Möricke and Lucette van den Berg give concerts and workshops for professionals, amateurs and children. Tresoar and Slieker Film show the best Yiddish movies and documentaries from all over the world, while anyone interested in dancing cannot miss the concert ball ‘Lomir geyn tantsn’. During this massive prom, the German dancer Georg Brinkmann invites everyone to dance the ‘Sher’ and ‘Hora’ to the impressive Yiddish klezmer sounds.

Klezmer & Co closes with a special ceremony to officially connect the city to the European Route of Jewish Heritage.

# Side Programme I

## Lab LWD

The ECoC experience is the ideal opportunity to create answers for the future, but in order to do so we need to look at the process of finding. We will use Lwd2018 as a legacy laboratory for testing new ways to involve citizens in the process of redesigning their cultural and natural environment. Via Lwd2018 we aim to change the mindset of individuals, organisations and businesses throughout the City and Fryslân. A main programme of activities in the artistic field – even a highly participatory one – is not enough. With Lab LWD, we open the toolbox for all to use. We explicitly look at our methods. How can we hone them – using open platforms and intervention – to generate real societal change?

### What is Lab LWD?

The first of two side programmes to our bid, Lab LWD is a set of platforms for the exchange of ideas and solutions to social, economic and ecological issues embracing business and design. It functions as an open-source think tank for Europe and a programme focused on opening up the City and Fryslân, shedding old ideas and organisation models. We experiment with new ways of finding solutions, based on citizen participation and bottom-up thinking. In Lab LWD, we also investigate how the arts can help to monitor and influence societal change. In Behind the Front Door, we use film and video, in Welcome to the Village it is music. In Dancing in the Streets our tool is dance.

### How does it work?

One of our approaches is to create pressure cookers: to bring together a ‘creative mind’ with a local CEO or captain of industry, to generate new ideas. This is what we call our Artists in Businesses, a way to change businesses. Hierarchical, efficiency-oriented organisations tend to disconnect emotionally from employees; they become expensive and slow. Our goal is to provide a forum for listening, to opening ingrained working methods to refreshing, external inputs.

We invite experts on innovative organisation models to talk to local businesses how to open up organisational models. The reason for a company to exist nowadays is organic, involving continuous innovation through internal and external agents. Businesses should provide platforms for building ecosystems that promote opportunity. Everyone can benefit.



### Club of Leeuwarden

The Club of Rome was founded in 1968. Fifty years later, Lwd2018 organises three international conferences featuring dialogue, lectures, workshops and cultural performances straddling the themes of Lwd2018. Club of Leeuwarden honours the tradition started by the Club of Rome: the attempt to define the major issues of our time, bringing people from diverse fields to approach issues from unusual angles. Among other things, citizens interact with politicians. Debates are driven by the desire to live in a European Union that ‘works’ for future generations. In this sense, Lwd2018 and Club of Leeuwarden share the Club of Rome’s mission to act as a global catalyst for change.

### Do It Together

International partners Waag Society and Stanford University curate a year-long programme incorporating workshops, artistic projects and knowledge exchanges to prepare Leeuwarden-Ljouwert for hosting the leading European platform for open innovation and creativity: PICNIC Rural in 2018.

Designers and artists submit designs for sustainable innovation that are downloaded and printed at different locations simultaneously then distributed through networked design events, connecting craftsmanship and digital culture.

### Creative Headquarters

Creative Headquarters, located in the Blokhuispoort is Lwd2018’s beating heart. This beehive that hosts the offices of many creative start-up companies in new crafts as well as Lwd2018’s offices, will function as our hospitality centre during the ECoC year. In the creative ambiance of the Blokhuispoort, Dialogue Café is the world’s first open videoconferencing



network designed for civilians to learn, share and collaborate city-to-city.

A Fablab is installed as the technical hotspot whereby co-created designs are produced locally using 3D printers and laser cutters. A mobile Fabtruck provides an educational programme for schoolchildren. In addition, we co-create, in collaboration with tens of thousands of Europeans, the biggest Rube Goldberg machine ever. Running throughout the City in a Guinness Book of World Records attempt to create the largest co-created artistic experiment ever, people all over the world are invited online to design part of the machine, produced in new fablabs with local builders. The process is filmed and shared via artist-curator Marten Winters.

## Triple A Landscape

Another Lwd2018 initiative is designed to develop and realise best practises in landscape interventions. We invite international, national and Frisian landscape architects to design interventions or redesign existing interventions so that they contribute to the quality of our landscape instead of threatening it.

## The M Factor

Artists from all over the world investigate how *Mienskip* is open to interventions from the non-Frisian world and how *Mienskip* is a concept of community organisation relevant to other parts of Europe. Commissioned works of art fall into four themes that describe essential aspects of *Mienskip*: language, landscape, community and ecology. Various local artists who have moved throughout the world investigate if the concept of *Mienskip* has travelled with them and continues to be a factor in community relations. It is a co-production bringing together Dutch sculptors and their pan-European counterparts.



## CLUB OF LEEUWARDEN

**LOCATIONS** Churches in Fryslân, Blokhuispoort and floating islands  
**PRODUCERS** Bianca Pander, BKB-Het Campagnebureau, Sjoerd Bootsma creative team Lwd2018  
**PARTNERS** AEJ (Association of European Journalists-Europe) (CZ), IDEA (International Debate Education, Association) (BE), FUEN (Federal Union of European Nationalities) (DE), Eddie Izzard (GB), Fablab Benelux, NDB (Nederlandse Debatbond, Netherlands Debate Union), BKB (Debate Agency), Debatcentrum De Bres, Libraries, Stenden Hogeschool, Noordelijke Hogeschool Leeuwarden



## DO IT TOGETHER

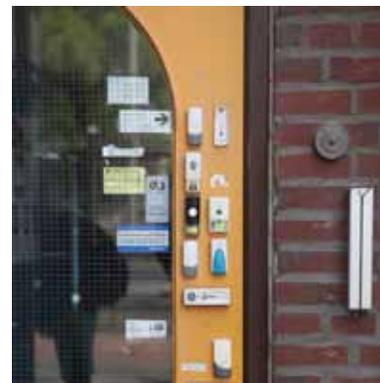
**LOCATIONS** Several locations in Leeuwarden-Ljouwert, Fryslân, The Netherlands and Europe.  
**PRODUCERS** WAAG Society, Harmen van der Hoek  
**PARTNERS** Stanford University (US), NESTA (GB), European Connected Villages Network, Dialogue Café, VHDG, Media Art Friesland, Waag Society, PICNIC

## TRIPLE A LANDSCAPE

**LOCATION** All over Fryslân  
**PRODUCERS** ARK Fryslân, Marc Visser, Hüs en Hiem, Alex van der Belt, Onix  
**PARTNERS** 12 international networks in the field of architecture, for instance IFLA Europe (International Federation of Landscape Architecture) (BE), ICAM (International Confederation of Architecture Museums (AT, NL), Politecnico de Milano (School of Architecture and Society) (IT), ENSHA (European Network of Heads of School of Architecture), Onix Architects (NL/SE), Landscape architect Adriaan Geuze, Lola Landscape Architects, It Fryske Gea, ARK Fryslân  
**ARTISTS** Adriaan Geuze, Jarmund/Vigsnaes architects (NO), Helen & Hard architects (NO), Tham & Videgård Arkitekter (SE), Dorte Mandrup Arkitekter (DK), Topotek (DE), Sla (architecture studio) (DK), Blaf Architects (BE), Combine Arkitekter AB (SE), LOLA Landscape Architects, Jeroen van Westen

## THE M FACTOR

**LOCATIONS** Leeuwarden-Ljouwert and countryside  
**PRODUCERS** Kie Ellens, Stichting Op Toutenburg, Nederlandse Kring van Beeldhouwers  
**PARTNERS** European Sculpture Network (DE), NKvB (Nederlandse Kring van Beeldhouwers, Dutch Society of Sculptors), Beeldenpark Vijversburg (Sculpture Park), Foundation Op Toutenburg, Keunstwurk, Fries Museum



## HACK YOUR NEIGHBOURHOOD

**LOCATIONS** All villages and city districts of Fryslân and partner communities in Europe  
**PRODUCERS** Metsje Gerlisma, Tom Vellinga, Jildou Tjoelker  
**PARTNERS** Stanford University (US), NESTA (GB), Panodráma Múvészeti Nonprofit Kft (HU), Asociácia Divadelná Nitra (SK), Aalto University School of Arts (FI), Network of Sustainable Villages, Staatsbosbeheer (Organisation to control and conserve Dutch nature reserves), DordtYart, Observatorium, 13 Frisian partners like Wetsus, Kunstkade, Kensoor (Foundation Housing & Daycare)

## Hack Your Neighbourhood

An online platform for exchange of community projects, The European Open Network of Sustainable Communities joins The Journey, an event focusing on participation in these community projects. The process of hacking communities is documented and monitored by Stanford University and results are available for the benefit of all European communities.

## Behind the Front Door

Inspiring children in underprivileged districts of three ECoCs to document the joy brought about by community spirit in their own neighbourhood, Behind the Front Door connects those growing up in Leeuwarden-Ljouwert with their peers in the underprivileged districts of Gellerup, Aarhus (DK) and the Mandragg district of Valletta (MT). The event is a close collaboration with the City Council and Lwd2018 is the frontrunner. Other Dutch cities often come to see how Leeuwarden-Ljouwert relates to its poorer neighbourhoods. In each location, an experienced creative film producer leads a team of audio-visual students to teach 20 teenagers interviewing and film techniques. Teenagers shoot 'pocket movies' to tell their story.

## Creative Cooperation Fryslân

For many years, Europe's countryside has been dealing with the problem of young people migrating to cities. In the former prison Blokhuispoort, this project is the epicentre of a new cottage industry: a multiplicity of small, creative and independent businesses, connected online to global markets. This new industry is responsible for approximately six per cent of Fryslân's employment – a figure that may double by 2020, according to current trends.

## Welcome to The Village

Inviting European youth communities to design and build their own summer festival with leading European artists and pop musicians, this community-based ten-day event embraces the possibilities of *Mienskip* and sustainability via a 'do-it-together' attitude, engaging visitors and European artists alike. Food is grown in the garden and harvested by the audience; bamboo is grown near the festival site to build facilities and fences. Artistic communities from Berlin, Reykjavik, Tallin and Barcelona are invited to design this innovative village. It is a meeting place for politically engaged artists and musicians.



### CREATIVE COOPERATION FRYSLÂN

**LOCATIONS** Blokhuispoort Leeuwarden-Ljouwert and countryside

**PRODUCER** Lwd2018

**PARTNERS** JCE (Young European Artists Network) (FR), Fondazione Fitzcarraldo (IT), OTM (On the Move, network for cultural mobility) (BE), MBO and HBO Life Sciences & Technology, Foundation Cultureel Ondernemen (Foundation for Culture-Entrepreneurship), Dutch Culture Centre for International Cooperation, 8 Frisian partners e.g. D'Drive Art Friesland College, Leeuwarden Ondernemersfonds (Fund of Businessmen Leeuwarden), NHL

### BEHIND THE FRONT DOOR

**LOCATIONS** the Gellerup district of Aarhus (DK), the Mandragg district of Valletta (MT), Heechterp-Schieringen (district of Leeuwarden-Ljouwert)

**PRODUCER** Shariff Nasr

**PARTNERS** V.18 (MT), Aarhus2017 (DK), European Youth Forum (BE), SCME (Social Capital of Minorities), Kunstbende, Buro Loeks (Community arts advisory centre), UWV Werkplein (Employment agency), NHL, Stenden Hogeschool, Welzijnscentrale (welfare organisation), Zienn (welfare organisation), Wijkcentrum Heechterp-Schieringen (community centre), Omrop Fryslân (Frisian broadcasting corporation)

### WELCOME TO THE VILLAGE

**LOCATION** Groene Ster recreation park Leeuwarden-Ljouwert

**PRODUCER** Sjoerd Bootsma

**PARTNERS** 7 international partners e.g. Ore (DK), EFA (European Festival Association) (BE), Excite Network (DK/GB/SE/NO/BE/LU/NL), ETEP (European Talent Exchange Programme), Vera Groningen (Club for the International Pop underground), Excelsior Recordings, FestiVal der Aa, 9 Frisian partners e.g. Popfabryk, Talant, Empatec



# Royal Friesian

## Side Programme II



### Dancing in the Streets

The need to dance is universal. This event brings dance artists and companies to town, inspiring one-year community dance events in partnership with Bremen and Granada. We celebrate our differences by dancing in the streets. A ten-day international dance festival in Leeuwarden-Ljouwert, co-produced by the renowned Holland Dance Festival from The Hague, shows the best of European dance artists and companies. A community dance exchange between Granada, Bremen and Leeuwarden-Ljouwert investigates how motion and digital art can create a fresh perspective on how and why people dance.

### DANCING IN THE STREETS

**LOCATION** Leeuwarden-Ljouwert

**PRODUCERS** Holland Dance Festival, Keunstwurk

**PARTNERS** Agencia Andaluza de Instituciones Culturales (ES), DE LooPers Tanztheater dance2gether (DE), EDN-European Dancehouse Network (DE), RESEO (European Network for Opera and Dance Education) (BE), Holland Dance Festival, Codarts Rotterdam, Keunstwurk, JDOV (Youth Dance Education Fryslân), D'Drive Friesland College, Saco Velt (Dance School)



## Side Programme II

# Royal Friesian

This supporting programme, focused on cultural interaction, helps us to understand that culture, as explored in the main programme, is no static notion. Playing with Frisian icons and other elements of local culture, it embraces dynamic cultural interaction. The goal? A conception of Frisian culture as something that circulates and communicates, revealing historical links and drawing new connections throughout Europe. In our main programme we stimulate new exchanges, here we show how they work. The title refers to one of our most popular and prestigious export product: the ‘Royal Friesian’ horse. A story of pride and heroes, it’s a serious game that playfully links cultures.

With Royal Friesian, we celebrate the richness of Fryslân’s cultural heritage. We also re-invent this richness by showing each culture is a story of departures and arrivals, of import and export.

Royal Friesian includes projects about Frisian-born painters like Alma Tadema and Escher. Mata Hari, is another example of our famous cultural export products. To tell her story is to explore connected cultures. Gameland is about the lively game-design world in Leeuwarden-Ljouwert. Royal Chamber Music connects the Frisian landscape and its stories with the international classical music scene. Explore the North is all about discovering links between Frisian culture and other Northern cultures. Adje Lambertz revives a Frisian icon of diversity, while Flying Carnival is a multicultural music festival turning traditions upside down.



### Alma Tadema

Linking Frisian culture to the world is the mission of the Fries Museum. Over the next five years, the museum presents the work of two sons of Leeuwarden-Ljouwert, Alma Tadema and Escher, from an international perspective. In 2016, the exhibition ‘Sir Lawrence Alma Tadema and his influence on Hollywood’ examines his influence as a storyteller plus his profound influence on Cinecittà and Hollywood, from Cecil B. DeMille and D.W. Griffith to Ridley Scott. All were inspired by Tadema’s meticulous depiction of the ancient world.

### Escher

In 2018, the Fries Museum presents an exciting exhibition on M.C. Escher (1898-1972). In celebrating an icon of the Dutch scientific and artistic fascination with visual perception, this exhibition – developed in close cooperation with game designers and virtual artists – blows the mind and the imagination. The house where Escher was born, now home to Keramiekmuseum Het Prinsessehof, presents M.C. Escher and the Alhambra: a unique collection of Islamic tiles that were a powerful influence on his work, featuring interlocking repetitive patterns sculpted into stone walls and ceilings.

## Mata Hari

Undoubtedly the most exotic contribution of Leeuwarden-Ljouwert to the European history of wars, spies, drama and art, Mata Hari's story continues to fuel the imagination. In 2017, one hundred years after her death, the military archives of her process are disclosed, initiating a documentary, an exhibition and an extravagant opera premiering in 2018.

Mata Hari was born as Margaretha Zelle in Leeuwarden-Ljouwert in 1876. Her death by French firing squad in 1917 remains an enigma: was she really a spy, as the French believed? Or did Mata Hari speak the truth when she said she was merely an exotic dancer with contacts in the highest ranks of Europe?

New details will be revealed in 2017 when, 100 years after her death, the archives of her process are finally disclosed in Paris. This historic event is the impetus for our event Mata Hari, comprising three different initiatives. The Fries Museum presents the exhibition Mata Hari Unveiled including her diaries, costumes, letters and rare recordings of her performances. The museum invites experts to Paris to participate in a thrilling documentary accompanying the exhibition. Mata Hari the Opera premieres precisely 100 years after the ending of World War I. The libretto is based both on the 'myth' of Mata Hari and on the secrets that the archives reveal. An extravagant opera in English, French, Frisian and Dutch travels through Europe. Opera singer Annett Andriessen grants her cooperation.

## Explore the North

Putting northern 'borderland' cultures in the spotlight by inviting over 100 artists to reflect on the theme of 'the North' with all its geographical and metaphorical connotations, this event sees artists performing on 20 unexpected stages throughout Leeuwarden-Ljouwert city centre. Audiences dance to the Canadian musician Caribou, listen to the Swedish writer Henning Mankell and enjoy Scandinavian Film Marathons. In the Prinsentuin, Icelandic band Sigur Rós headlines a floating stage, along with international poets reciting poetry on the theme of light. The musical line-up is developed in cooperation with Eurosonic Noorderslag, a Groningen-based festival for new European pop talent. Meanwhile, the Fries Museum presents the exhibition Traces of the North Sea: objects found in the coastal regions of the North that demonstrate a lively past of encounters and exchanges between Germans, Celts, Saxons, Frisians and Vikings.



### MATA HARI

**LOCATIONS** De Harmonie and the Fries Museum in Leeuwarden-Ljouwert. Mata Hari the Opera travels to theatres in several European cities like Scala Milano (IT), Wiener Staatsoper (AT), Opéra de Monte-Carlo (MC), Teatro Royal (ES), Teatro Victoria Eugenia (ES) in which she performed

**PRODUCERS** Foundation Rixt (the Frisian Opera), Fries Museum, De Harmonie, Nationale Reisopera (National Travel Opera company)

**PARTNERS** Les Archives judiciaires militaires (FR), ENOA (European Network of Opera Academies) (IT), De Nationale Reis Opera (National Travel Opera), Noord Nederlands Orkest (North Netherlands Orchestra), De Harmonie, Fries Museum, Foundation Rixt (Frisian Opera)



### EXPLORE THE NORTH

**LOCATION** Leeuwarden-Ljouwert centre

**PRODUCER** Harmen van der Hoek

**PARTNERS** 10 international partners like Excite Network (DK, UK, NO, BE), Toutpartout agency (BE), Schloss Gottorf (DE) Kultur historisk Museum Oslo (NO), ECPNM (European Conference of New Music), ETEP (European Talent Exchange Programme), SSSS (Stichting Schrijvers School Samenleving, Foundation Writers School Society). 9 Frisian partners; e.g. Popfabryk, Minerva Academie voor Popcultuur, Stichting Liet International

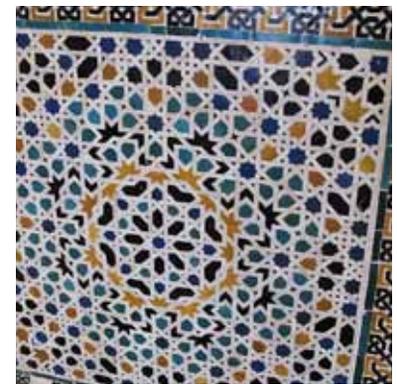


### ROYAL CHAMBER MUSIC

**LOCATIONS** States and stinzen in Fryslân, Groningen en Drenthe (NL, DE)

**PRODUCERS** Stichting Landgoedconcerten Oranjewoud (Foundation Estate concerts Oranjewoud), Stichting Staten en Stinzen (foundation of stately homes)

**PARTNERS** EMC (European Music Council) (DE), IFLA Europe (International Federation of Landscape Architects European region) (BE), Oranienbaum (DE), JCMF (Jerusalem International Chamber Music Festival) (IL, DE), Daniel Barenboim Stiftung Berlin (DE), Stichting Kunst en Israel (Foundation Arts and Israel), Riaskoff Concert Management, The Conservatory of Amsterdam, Royal Conservatory The Hague, Ivy Artits, Minerva Academie voor Popcultuur, Stichting Landgoedconcerten Oranjewoud (Estate concerts Oranjewoud), Stichting Staten en Stinzen



### ALMA TADEMA ESCHER

**LOCATION** Fries Museum in Leeuwarden-Ljouwert

**PRODUCER** Fries Museum

**PARTNERS** 17 international museums or networks like Internationale Keramiktage Oldenburg (DE), European Route of Ceramics (FR), NEMO (Network of European Museum Organizations) (DE), Cook & Becker (GB), Association of Dutch Museums, Escher in het Paleis, Fries Museum, Grendel Games, Keramiekmuseum Het Prinsessehof



## Royal Chamber Music

Throughout four months, Lwd2018 honours the European tradition of chamber music via a programme of top-level musicians in the romantic gardens of 19th-century landscape architect Roodbaard. To make this royal pleasure complete, chefs present lunches, dinners and picnics as storytellers bring to life the story of the noble history of this area and its European connections. Visitors enjoy intimate concerts in and around the village of Oranjewoud, summer residence of the Dutch royal family since 1676. The concerts extend to mansions all over the northern Netherlands, Germany and Denmark.



## Adje Lambertz

The Adje Lambertz festival, on 9 February, unites children and international youth circus performances. Adje Lambertz was the first Protestant mayor of Leeuwarden-Ljouwert, creator of a festival we proudly revive. On 9 February 2018, children come together in a festival for freedom. They invite children from their neighbourhood from all nationalities and cultural backgrounds for homestays to prepare the festival together. A children's choir, including kids from Valletta, is assembled to perform European songs of freedom. The day concludes with a youth circus show.

## Flying Carnival

Freedom of religion is celebrated in Flying Carnival. It is the continuation of Adje Lambertz and connects, like the children's festival, with our tradition of tolerance and freedom. Leeuwarden-Ljouwert hosts 110 nationalities and many different religions. In Flying Carnival, we play with the notion of Frisian identity. Inhabitants of Leeuwarden-Ljouwert invite their neighbours from all origins to their homes to prepare a Rio de Janeiro kind of carnival parade on Pentecost Sunday. District by district, people move towards a polyphonic world music festival with four bands playing on four *Terps*, celebrating cultural diversity, freedom of religion and multiple identities: you can feel Frisian, Iraqi, Dutch and European at the same time. That is why we call it a carnival, turning tradition upside down. The sky is the limit at this no-border festival, illustrated by a flypast by the Royal Netherlands Air Force.

### ADJE LAMBERTZ

**LOCATION** Leeuwarden-Ljouwert  
**PRODUCERS** Kunstkade, CityProms  
**PARTNERS** Design for Change (DK), IETM (International Network for Contemporary Performing Arts) (BE), Codarts Circus Arts, Kunstkade, Saranti (Youth Circus), Quartier Circus Bruederhoz (CZ), Internationaler Kinder- und Jugendcircus Rambazotti (DE), Interkultur (DE)

### FLYING CARNIVAL

**LOCATION** Leeuwarden-Ljouwert, airbase  
**PRODUCERS** Music Meeting  
**PARTNERS** IETM (International Network for Contemporary Performing Arts) (BE), Musique Métisses (FR), ECPNM (European Conference of Promoters of Neu Music), Music Meeting, CityProms, Minerva Academie voor Popcultuur, Keunstwurk



## Gameland

The best of 21st-century Leeuwarden-Ljouwert, Gameland is a festival for creative people working in the region's flourishing gaming industry. Celebrating the international symbiotic relationship between the creative industry and other sectors, over five days, more than 15 European universities participate with professionals, developing serious games that address community issues. The festival takes place on the isle of Ameland, but partner events are planned on Malta, Götland and in South Africa.

### GAMELAND

**LOCATIONS** Leeuwarden-Ljouwert, Fryslân, Malta (MT), South Africa (ZA), San Francisco (US)

**PRODUCER** Grendel Games

**PARTNERS** Sony (JP), Microsoft (US), NC Soft (US), Gallery Cook & Becker (GB), PA Hogskollan Gotland (SE), Vivid (Value Increase by Visual Design) (NL/GB/DE/BE), DGA-Dutch Game Association, HAF (Holland Animation Film Festival), Dutch Game Garden, Film in Friesland, Stenden Hogeschool, Noordelijke Hogeschool Leeuwarden





The closing event of Lwd2018, Relight, casts the City of Leeuwarden-Ljouwert and the surrounding countryside in a new light, with a spectacular chain of light processions from surrounding villages into the City centre, culminating in a mass choreography and shared meal.

# Relight

Putting the landscape in the spotlight is what Relight is about. With innovative lighting, projections, animations and visitor collaboration, the landscape of Leeuwarden-Ljouwert is explored and celebrated from its origin to its future and its connections. Scottish artist Angus Farquhar, director of NVA, an arts company known for its dramatic, large-scale environmental works in Scottish natural landscapes, orchestrates this powerful public lighting event. This event represents the qualities and contrasts of the city and countryside through collective action. Farquhar paints with light, using the urban landscape as a canvas.

## Putting the landscape in the spotlight

By using innovative lighting techniques, Relight minimises power use and reliance on fossil fuels. It encourages us to imagine a future in which we recalibrate our relationship with the natural world without endlessly depleting finite natural resources. NVA has developed a sustainable technology that allows portable use of programmable lighting, using radio transmission with aerial repeaters linked to a central control. Complex light patterns are created, using human movement and shifting colour sequences to achieve a mesmerising effect.

*Relight will illuminate the visitors and the citizens of Leeuwarden-Ljouwert and Fryslân. It will not only be Lwd2018's breath-taking finale, it also has the power to become an annual end-of-year festival.*

## Visual projections and floating landscapes

Relight includes huge visual projections of the tides of the Wadden Sea, meadow birds in the sky, food and flower production and the buzzing of bees in late spring. Landscapes float through the air on giant inflatable projection screens; key architectural features of the City are illuminated. Live music accompanies the show and soundscapes during the day, preparing the audience for the spectacle at night.

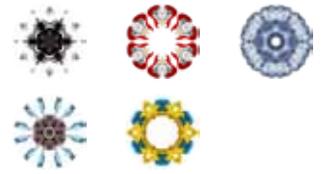
## Portable light suits

Residents in the area turning their house lights off and join visitors outside to enjoy a large-scale, community-driven light choreography. From five neighbouring villages residents in specially-commissioned portable light suits row, cycle, run and walk in procession into the City. Electric boats sail from the Dark Sky Park carrying light art produced by Lwd2018 visitors; schoolchildren come together from across the region with home-made light objects, to share food and bring warmth and happiness in these cold, dark months. After a choreographed finale, there will be a huge outdoor meal, consisting of vegetables contributed by residents and visitors. The peas, carrots, onions, potatoes, kale and cabbage will be grown all across the district during the summer of 2018 – from school playgrounds to concrete amenity areas.





## RELIGHT



architecture/design, music,  
cultural heritage/history,  
multimedia/online design,  
sculptures/installations

**LOCATIONS** Leeuwarden-  
Ljouwert and surrounding  
villages

**PRODUCERS** Angus Farquhar of  
NVA (GB)

**PARTNERS** BBC Earth (GB), NVA  
(Landscape Art Company) (GB),  
NIOZ (Koninklijk Nederlands  
Instituut voor Onderzoek  
der Zee, Royal Netherlands  
Institute for Sea Research),  
Energy Valley, Delft University  
of Technology, Nederlands  
Instituut voor Beeld en Geluid,  
Philips, NHL, Vrijwilligers Service  
Punt Leeuwarden (Volunteer  
Service Point), Doarpswurk,  
Natuurmuseum Fryslân,  
It Fryske Gea

# organisation & financing

**III**

# An efficient organisation with focus on results

Lwd2018 is created to be efficient and independent and structured as a not-for-profit foundation according to Dutch law. It will be functional as of the 1st October 2013.

## Principles

Lwd2018 abides the principles of the Code for Cultural Governance, which are generally accepted and appreciated in the Netherlands by most cultural organisations. The Supervisory Board must monitor the achievements of the Foundation, it has an overseeing responsibility and looks at the results of the Foundation within the legally prescribed goals, policy and strategy.

## Mission

The mission of the organisation is to reach the goals as mentioned in the bidbook Lwd2018. Lwd2018 is organised in such a way that it creates a significant legacy impact on cultural, social and economic levels, that it creates the opportunity for the City to achieve its goals and that it is able to function within a European context, demonstrating its power to influence and lead.

## Main strategy

The activities are organised along the three thematic lines as mentioned in question 1. The main events and events form the core of our organisation and the thematic framework is the coordinating mechanism. Side programme I consists of events for testing out new ways to involve citizens, while side programme II paints a picture of Frisian Culture. The hierarchical and supporting structures of the organisation are there to stimulate growth of the events within this thematic framework and to reach new levels of success. The supporting teams are responsible for delivering sufficient methods and resources to meet all programme goals.

The main events are central to the Lwd2018 bid and therefore essential for the delivery of the ECoC promise. These events are part of the 2018 organisation, while the other events are organised on a contract basis with responsible cultural entrepreneurs, organisations or operators, which either already exist or which are created.

We define an event by its boundary. The event is defined in terms of delivery of outputs, or results. These outputs are monitored regularly by our reporting methods and within the evaluation and monitoring framework (see chapter VI). A continuous form of monitoring is arranged for all events so that they receive constructive feedback. This helps to innovate, to grow and to be successful. The people involved in monitoring are driven by the energy and focus of creating deep and sustainable impact. The event goals are described in a contract and are monitored at the thematic programme level.

## Event characteristics

- An event has a transparent structure, different parts of the event are directly or indirectly related to each other
- An event has interconnectivity, the parts and processes are connected by structural and/or behavioural relationships
- An event has a set of rules or principles that governs the event structure and/or behaviour in the context of the complex social environment. For example, the way the progress and quality of the event is developing over time.

# 1.1

# Organisational Structure

What kind of structure is envisaged for the organisation responsible for implementing the project?

What type of relationship will it have with the city authorities?

## 1 SUPERVISORY LEVEL

Led by Supervisory Board of the Foundation

## 2 MANAGEMENT LEVEL

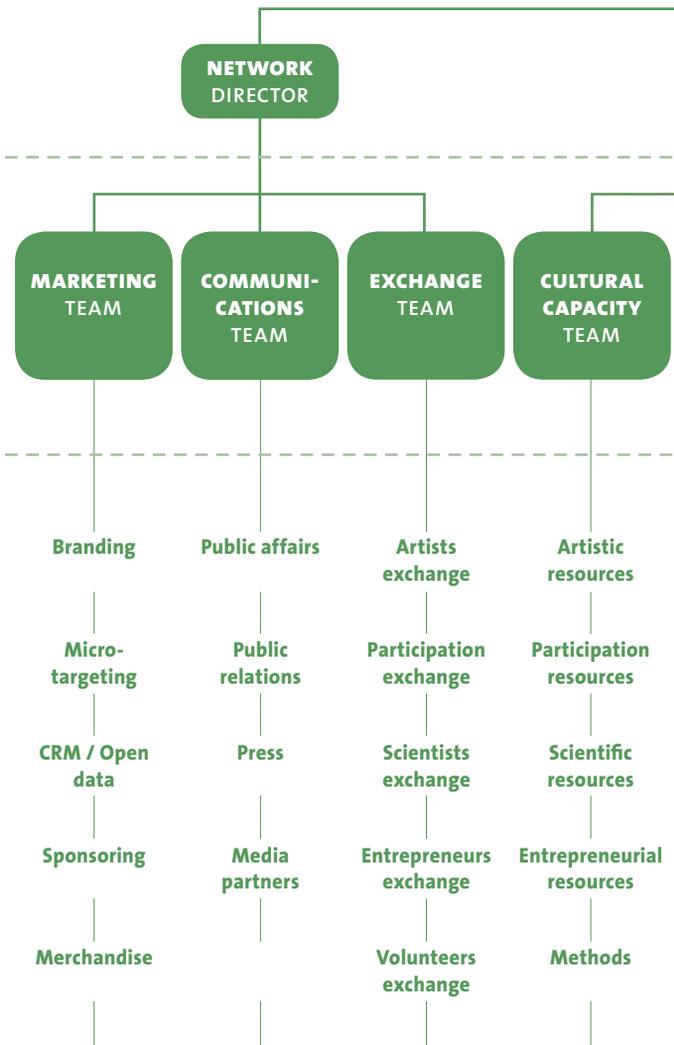
Led by the Board of Directors

## 3 PROGRAMME LEVEL

Led by thematic producers and supporting management teams

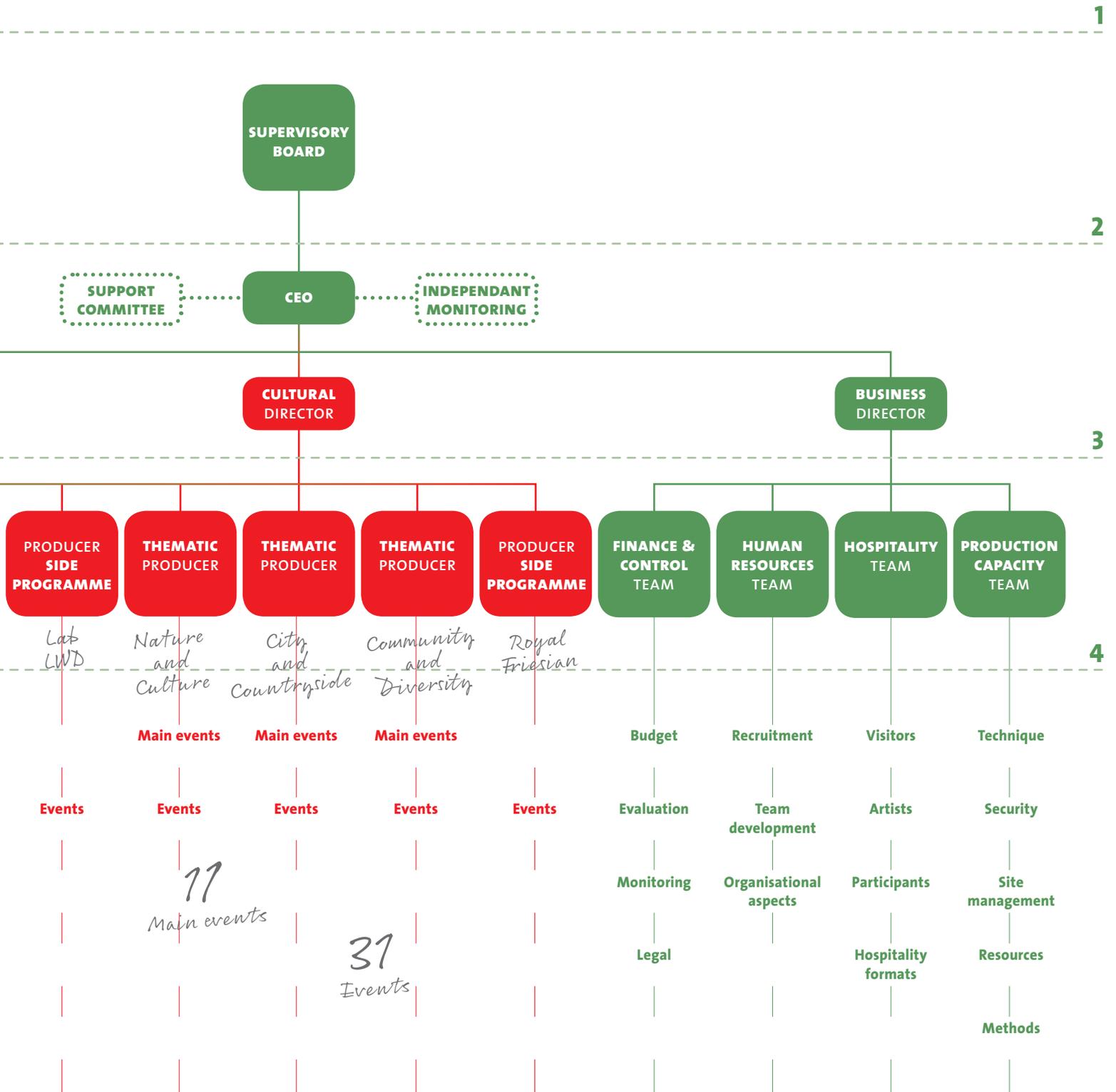
## 4 EVENT LEVEL

Led by project managers



# Clear responsibilities

A straightforward structure in which programme and project managers have the autonomy they need, with appropriate levels of oversight, is adopted. We choose a simple structure of four levels with clear leadership and responsibilities for delivering the content of the programme and its supporting organisations.



## Cultural Organisation

### Cultural Director

Responsible for the delivery of the concept of the whole Lwd2018 programme. He/she is also responsible for the provision of sufficient cultural, creative, scientific and participation capacity in resources and methods.

### Thematic producers team

The programme of main events, events and side programmes is thematically divided and directed by thematic producers. Together with the Cultural Director they are responsible for the programmatic heart of the entire Lwd2018 ambition. They develop along the entire contiguous programme and are responsible for all affiliated events on time, budget, staffing and content.

### Cultural capacity team

For the whole programme we need sufficient cultural resources and methods which work throughout the programme. The cultural capacity team is responsible for creating and developing a pool of artistic, scientific, entrepreneurial and participation experts who can be involved within the events as managed by the thematic producers. To fulfil the capacity, Lwd2018 has already started a process of capacity building. This process is not only focused on resources but also on methods that connect cultural capacity to cross-sector or interdisciplinary challenges throughout our programme. On all levels we have support from professional organisations:

- Artistic support: see all supporting organisations and their networks in the programme of this bidbook.
- Scientific support: e.g. University Campus Fryslân (supported by University Twente, Technical University Delft, University Groningen, Waddenacademie, Wetsus, Noordelijke Hogeschool Leeuwarden, Stenden University and Fryske Academy), Minerva Academie voor Popcultuur, MBO (Friese Poort, Friesland College).
- Entrepreneurial support: e.g. Kunst en Ondernemen, Chamber of Commerce Fryslân, VNO (Association of Dutch Entrepreneurs), MKB Northern Netherlands (Association of Small & Medium sized Enterprises), LOFT (Entrepreneur Fund Leeuwarden).
- Participation support: e.g. Partour, Kunstcade, Keunstwurk, Secondary schools.

## Cultural Methods

Methods to develop creative networks, to connect those to regional challenges, to bring artists into business, to participate, to bring artists into new areas of innovation or to explore cross-discipline inspiration. A few examples:

### Creative Cooperatives

Regional challenges and business issues are solved by crowdsourcing ideas, creativity and solutions within the creative industries. Creative cooperatives, formed as interdisciplinary think-tank teams of creative entrepreneurs, work on problems in the private and public sector. The teams can either be international, regional or a mix. In this cooperative community questions and answers are matched and with new working methods the cooperatives inspire the innovation challenges in the old economy with the creativity from the new economy. Building strong networks and powerful cooperatives forcing successful creative interventions. The creative cooperative forms a durable self-reliant community beyond the year 2018.

### Artists in Businesses

From 2013 onwards five companies each year host an artist for a period of three months. This is a total of 25 placements up until the year of the European Capital of Culture in 2018. One-to-one matchmaking between artists and companies is organised. European artists from Romania, Czech Republic, Sweden, the United Kingdom, France and Spain, as part of their placement, give workshops when they are in the region, to share their knowledge and experience. With several sponsors of the event, appointments for this subject have already been made.

### Activation of Participation

The past two years we have already worked, for instance within the event Hack your Neighbourhood, on a dozen different experiments of participation through cultural interventions in cities and villages. This experience is evaluated in a report which results in a series of strong participation methods.

### Creative Countryside and Rural Innovation Hubs

The old economy is visibly structured in cities or near junctions with the existing infrastructure. On the other hand the new economy in Fryslân is, to a large extent, invisibly housed in barn sheds, small villages, city centres and countryside hideaways. Creative entrepreneurs combine the inspiring unspoiled landscape of the Wadden Sea Region with state-of-the-art ICT solutions for their international businesses. They fit in with the self-reliant culture of the region, but are often invisible to local enterprises and policy makers. Lwd2018 is building a network of ambassadors that are mapping the regional knowledge, so that matchmaking is possible between the creatives and enterprises. Five regional innovation hubs are put in place as physical meeting places for the regions old and new economies. Lwd2018 uses the knowledge of the Interreg Vital Rural Area initiative and the first hub is in the village of Buitenpost, on the border of Groningen and Fryslân.

### Sustainable Design Academy

With a focus on designers, technicians and the applied arts, Lwd2018 starts a winter school for international students and new talent. Together with educational partners such as the TU Delft, Noordelijke Hogeschool Leeuwarden and the Jutland Art Academy from Aarhus (DK), an international programme is organised to connect technical scientists working on sustainable technologies and solutions with designers and applied artists. Supported by LAGI (US) as well.

## Business Organisation

### **Business Director**

Responsible for the budget, resourcing and control of the full programme including all legal aspects. He/she is also responsible for the provision of sufficient production resources and methods throughout the project.

### **Finance & Control team**

This team is responsible for the finance and control, the backbone of the project. The total programme budget is controlled and implemented. This team is also responsible for all legal aspects and establishing evaluation processes.

### **Human Resources team**

Building teams and getting the right people in the right place is the responsibility of the Human Resources team. They are responsible for recruitment in the Lwd2018 organisation and for recruiting volunteers. This team also delivers Human Resources related methods that can be used throughout the programme. The Human Resources team is permanently monitoring the Lwd2018 organisation so that sufficient organisational change can be implemented if necessary. This team works in close cooperation with the cultural and production capacity teams.

### **Hospitality team**

Within the organisation of Lwd2018 there is a team responsible for all hospitality related tasks. The challenge is to facilitate the predicted four million visitors. This gives an additional challenge of more than 13% nights on top of the regular package. To ensure that capacity, additional activities must be organised. We are going to organise overnight accommodation in unusual places. The Lwd2018 plan is to use empty offices throughout the City and make use of little-used buildings in the countryside such as farms and churches. Also, this team is responsible for organising the central information centre for Lwd2018, within the Blokhuispoort.

### **Production Capacity team**

Like cultural capacity we need sufficient production capacity in resources and methods. Lwd2018 needs a great production team that is responsible for delivering the full set of events. Lwd2018 is setting up a structure where production capacity can be developed.

## Business Methods

Methods to build successful teams, to monitor and review large-scale programmes, to produce events, to become a sustainable ECoC and to use a broad range of different locations for productions. A few examples:

### **Report and monitoring framework**

To be able to keep an overview on the total progress during the development of Lwd2018, we are working with a contract and reporting framework for all involved events. This format guides us through time, budget and quality. The reporting framework is aligned with the overall evaluation and monitoring framework.

### **Evaluation and Monitoring**

An independent steering committee of experts on evaluation and monitoring is formed to ensure that Evaluation and Monitoring is an integral part of the planning cycle. It advises the Business organisation on methods to be used and expertise that needs to be build up by the team, to ensure effective control of the total progress of the program.

### **Step-by-step approach towards co-creating teams and leadership**

To establish a team which can deliver on all levels, Lwd2018 makes use of professional recruitment. The recruitment is not only on a personal level but also at team level. The goal is to establish winning teams by focussing on complementary skills. The development of these teams is critical for successful delivery. Therefore Lwd2018 will have a highly qualified team of supporting HRM related specialists, who are responsible for establishing high performance teams at all levels, by using proven analysis and coaching tools. Towards 2018, Lwd2018 introduces a step-by-step approach for organising the event from strongly hierarchical towards more co-creative and networked.

### **Teach!, Train! and Site Specific!**

Teach! is a masterclass about production, artistic, financial and controlling management. It delivers a toolbox 'getting my way through' for monitoring programmes. Train! is a programme for sharing regional and international practical experiences. It works with international internships, with the aim of working with other ECoCs to fertilise Lwd2018 with

international inspiration and practice. Also part of Train! is a Master & Companion matchmaking programme, where talent is connected to the proven experience of experts on a European level. In Site Specific! we integrate our long tradition of thinking about art and the location where the art is presented. The VET Friesland College, with studies in theatre technique, develops a series of workshops and courses, together with our international partners, based on our experience with outdoor site specific challenges.

The VET Friese Poort with studies in security, will also organise workshops for the security aspect of locations. Cultural operators involved in our programme, have the opportunity to follow the workshop programme.

### **The first Green Key ECoC**

The **Green Key** is an international eco-label tourism facility, it aims to contribute to the prevention of climate change and to sustainable tourism, by awards and promoting good initiatives. The Noorderzon Festival in Groningen is the only European Performing Arts Festival with Green Key certification. Together with Green Key, the Noorderzon Festival has looked for ways to be sustainable across the whole organisation (waste, water, energy, production, food etc.). The festival has proven that artistic programming can be perfectly combined with a sustainable organisation. Noorderzon and Green Key International are the leading partner organisations to help Lwd2018 to make the first ECoC programme that has the Green Key eco-label. All events organised in Lwd2018 have to be Green Key certified. Our legacy together is a blueprint for future ECoCs and European festivals to organise as eco-friendly as possible.

## Network Organisation

### Network Director

Responsible for the success of the events in terms of online and real participants, visitors, sponsors and crowdsourcing. Lwd2018 is in the veins of the related institutional, cultural and social networks throughout all the different target groups. Lwd2018 is built through networks of people.

### Marketing team

Responsible for building a brand and an acquisition strategy which will attract the numbers of visitors, sponsors and relationships, both real and online. The brand carries the promise of the bid and is therefore crucial for success. The team is focusing on microtargeting as a key strategy. Within this context relevant propositions are developed for different target groups and purposes; tourism, sponsoring or participation. To manage microtarget groups on a European level, there is a strong focus on crowd building and affiliate marketing principles, relation management and creative database management. Therefore Lwd2018 has a strong Data Creativity Team juggling around with available data.

### Communications team

Responsible for spreading the overall Lwd2018 proposal via a broad range of channels. Lwd2018 needs participation, attendance and exposure on a regional, national and European scale, which will be achieved using the principles of co-operate and co-create. Lwd2018 uses online and offline affiliating principles because it suits the concept. This team also organises all press relations and media partnering and is responsible for communications related events. In line with the marketing strategy, the focus for communication is the activation of the crowd (see chapter V).

### Exchange team

The Exchange team is responsible for all exchange programmes on all levels, both international and national. The programme is about co-creation on all European levels. This team is also responsible for the network across all related institutions, with a specific task to manage the relationships within the confines of the contract between the Frisian region and the City Council.

## Network methods

Like business and cultural methods we have network methods as well. A couple of examples:

### Lwd2018 Branding

Within the overall programme we are focused on developing a strong general brand. In order to communicate a consistent and inspiring programme, a clear brand design, with a full range brand map, will be developed including a brand guide of how to use it.

### Crowd activation by using creative database management

This is about the methods we are going to use to activate deeply oriented target groups within the European context.

### Open data

To ensure that all events collect information that is relevant for marketing, monitoring and evaluation purposes, a dedicated team is build around the use of data. The team ensures data comparability, quality and integrity. Data is presented on an open platform, so that networks of experts, journalists, scientists and data visualisation experts share and enrich the information.

### Producers forum!

In Producer forum! Lwd2018 organises annual meetings, with the aim to keep the cultural operators involved, informed and inspired. The result is a strong network between the operators involved.

### Creative Grid

This is the cross-border creative industry network. Lwd2018 aligns existing networks of artists, scientists, entrepreneurs and social innovators with the main parts of the programme framework and works on strategies for growth of quality and quantity of the network. Lwd2018 builds networks of networks, clustered in interests and qualities. This Creative Grid is used by the Creative Capacity Team to be able to track and trace capacities and capabilities necessary for staffing of the events. A network for effective matchmaking. This process is facilitated by proven social media platforms such as LinkedIn and Facebook.

### Volunteer Grid

One of the main goals for the Lwd2018 programme is the stimulation of participation by the use of volunteers. By stimulating exchange and using different platforms, we are able to connect and stimulate volunteers to participate. Throughout the program, the Volunteer Grid is the network where volunteers can be recruited.

TABLE 3 Table of responsibilities

## Responsibilities

Lwd2018 has developed a clear steering process, which is shown in the table below. In this process there is a distinction between functional, hierarchical and decision-making structures. For the functional and hierarchical structure, we have a clear and simple chain of command. For the decision-making structure, the main principle is that what can be delegated, will be delegated. In chapter III the profile of the different levels of management is presented.

Functional	Hierarchical	Decision making	Appointing	Competences
<b>1 SUPERVISORY LEVEL</b>				
<ul style="list-style-type: none"> <li>Responsible for the whole foundation</li> <li>Supervising delivery</li> </ul>	<ul style="list-style-type: none"> <li>The Supervisory Board has five members</li> <li>Contract with Province and City</li> <li>Contracting and evaluating the CEO</li> </ul>	<ul style="list-style-type: none"> <li>All decision making within the programme is done by the Board of Directors, led by the CEO</li> <li>The Supervisory Board is responsible for making key decisions described in the statute and for decisions in case the CEO is not functioning properly</li> </ul>	<ul style="list-style-type: none"> <li>The chairman, responsible for the preparation of this bid, is elected by two mediators appointed by the City of Leeuwarden-Ljouwert and the Province of Fryslân</li> <li>Board members are appointed by the chairman</li> <li>The Supervisory Board appoints the CEO</li> </ul>	<ul style="list-style-type: none"> <li>Chairman has a proven international track record in leading large impact international organisations</li> <li>Board members have broad and supplementary international experience</li> </ul>
<b>2 MANAGEMENT LEVEL</b>				
<ul style="list-style-type: none"> <li>Responsible for overall concept and delivery of Lwdz018</li> </ul>	<ul style="list-style-type: none"> <li>The Board of Directors has four members (including the CEO)</li> <li>Contracting and evaluating of all management on programme level (level 3)</li> </ul>	<ul style="list-style-type: none"> <li>The Board of Directors, led by the CEO, is responsible for all the decisions of the foundation</li> <li>Members of the Board of Directors are equally responsible. Important decisions follow a 'four eyes' principle. In case of conflicting opinions the CEO decides</li> <li>Final responsibility is with the CEO</li> <li>Directors report to the CEO</li> </ul>	<ul style="list-style-type: none"> <li>CEO: appoints members of the Board of Directors</li> <li>Creative director: appoints thematic producers in close cooperation with the other board members</li> <li>Business director: appoints management business organisation</li> <li>Network team: appoints management network organisation</li> </ul>	<ul style="list-style-type: none"> <li>The competences of the individual board members are described in chapter III question 1.3</li> <li>Competences for every member of the board: <ul style="list-style-type: none"> <li>Excellent interdisciplinary skills</li> <li>Excellent communication skills</li> <li>Team player, coaching skills</li> <li>Conceptual thinking</li> <li>Networker (local, national, international)</li> </ul> </li> </ul>
<b>3 PROGRAMME LEVEL</b>				
<ul style="list-style-type: none"> <li>Responsible for the concept and delivery of the thematic three-line concept by the thematic producers</li> <li>Responsible for supporting capacity processes needed to succeed all events within the thematic framework</li> </ul>	<ul style="list-style-type: none"> <li>There are three teams for thematic programme management and different supporting teams</li> <li>Closing the event contracts regarding event execution</li> <li>Contracting and evaluating of all management at event level</li> </ul>	<ul style="list-style-type: none"> <li>The programme management has the delegated responsibility for the decision making of the three programme themes</li> <li>The thematic producers are in the lead and are supported by the capacity teams for delivery of resources and methods <ul style="list-style-type: none"> <li>Cultural team: reports to Creative Director</li> <li>Business team: reports to Business Director</li> <li>Network team: reports to Network Director</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>Thematic producers appoint the project managers for all main events and events in close cooperation with the cultural, business and network directors</li> </ul>	<ul style="list-style-type: none"> <li>Theme producers: relevant experience in developing programmes in international/ European context</li> <li>Management: relevant national/international experience in the responsible field <ul style="list-style-type: none"> <li>Excellent communication skills</li> <li>Team player</li> <li>Coaching skills</li> <li>Bringing concepts to inspiring events</li> </ul> </li> </ul>
<b>4 EVENT LEVEL</b>				
<ul style="list-style-type: none"> <li>Responsible for event content and delivery, supported by methods and resources from supporting teams</li> </ul>	<ul style="list-style-type: none"> <li>Every event is led by a project manager</li> <li>Every event has two leading persons; the event manager (overall) and an artistic/ innovative specialist</li> <li>Contracting and evaluating of all people involved at event level</li> </ul>	<ul style="list-style-type: none"> <li>The project manager has the delegated responsibility for decision making of the events</li> <li>Project manager: reports to thematic producers.</li> </ul>	<ul style="list-style-type: none"> <li>The project manager appoints the staff in cooperation with the thematic producers and management on programme level</li> </ul>	<ul style="list-style-type: none"> <li>Project management skills (resources, budget, planning, information, quality)</li> <li>Communication skills</li> <li>Capacity to lead innovative events</li> <li>Do it yourself mentality</li> <li>Risk takers</li> <li>Be able to work with lots of related resources (from volunteers to professionals)</li> </ul>

## All events framed by a contract

As mentioned, the hierarchical, functional and decision making structure is used to provide maximum result for the events. Thus, the events are facilitated by centrally organised processes which have to deliver qualified methods and resources. There is a contract between the thematic programmes, led by the thematic producers and the individual events, led by project managers. This contract is based on a standard framework which gives us the opportunity to use it as a cockpit for monitoring the full programme.

### Event progress report based on contract

Within the contract format, we have a reporting structure on which we monitor on a regular basis. This monitoring is done on a monthly basis between the thematic level and the event level and is also monitored on a quarterly basis by the Cultural Director in the Board of Directors. Within this reporting structure, cultural, business and network related goals and indicators are monitored, which feed into the overall monitoring and evaluation framework.

## Relation between Foundation and City authorities

The authorities have no formal role in the Lwd2018 organisation. We avoid every possible conflict of interest. Roles have to be clear in a complex operation such as Lwd2018, and there is clear commitment on that from all sides. The relationship with the City authorities has three dimensions:

### Cooperation

The City authorities are one of the drivers of the candidacy. This means that the authorities support where they can, with funding, public affairs and place making. To ensure cooperation, the City of Leeuwarden-Ljouwert has set up a Support Committee. The Support Committee has 15 members. President of the committee is the mayor of Leeuwarden-Ljouwert. Other members are appointed from all related areas like industry, the region, the Wadden Sea Region, the Province, cultural, scientific and media. This Support Committee has no responsibility for the content or organisation of Lwd2018, but has an important role in finding and keeping commitment for the development that Lwd2018 brings, on a local, regional, national and European scale. This is crucial for the necessary transformation in policies and commitment of resources, and for support on different levels in the various governments, companies and public organisations.

### Legacy planning

This is a shared responsibility. In order to set up sustainable changes in Leeuwarden-Ljouwert and the region, Lwd2018 explores what transformations work and the authorities pick up those and ensure they are the principles for the policy of the City and Province. They both have agreed to be as open as needed to those changes.

### Contract

The Foundation is working according to a contract between the government and the Foundation. In this contract, the general goals of the Foundation are described. This contract is evaluated every year in a meeting between the Supervisory Board and the responsible delegation of the Province and City Council. This contract is managed via one point of contact within the governmental organisation. Quarterly, the CEO has meetings with this one point of contact on progress and frictions concerning the contract.

TABLE 4 Monitoring on a regular base

**Contract and Monitor form Event**

Domain	Aspects	Mutual agreements	Monitor	
<b>Cultural</b>	Why	Is the urgency (still) clear? Does it need revision?		
		Is the artistic vision clear? Does it need revision?	+	
	What	Is the vision on participation clear? Does it need revision?		- +
		Is the main goal of the event well described? Does it need revision?		- +
		Can the main goal be reached?		+
	Who	Is the goal still in line with the conceptual framework of Lwd2018?		+
		Is it clear who is responsible for what?		+
	Where	Is the needed capacity available?		- +
		Is it clear where the event will take place?		+
	When	Is there a clear vision for the online strategy of the event?		+
Is it clear when the event takes place?			- +	
<b>Business</b>	Finance & Control	Is the event still within the borders (budget, legal, evaluation)?		
		Is the team (including volunteers) still functioning as it should?	+	
	Human Resources	Are the arrangements for visitors still appropriate?		-
		Is the plan for the sites (technique, logistics, security) still appropriate?		- +
<b>Network</b>	Marketing	Is the plan for branding, sponsoring and relations management appropriate?		
	Communication	Is the plan for of and online communication, press, media appropriate?		
	Exchange	Is it clear which networks will be involved and is the involvement ensured?		

There is an appointment between the City and all the other related governments that the formal contacts between the Lwd2018 foundation and the related governments will be managed by the same point of contact that manages the contract between the City and the Lwd2018 foundation.

We distinguish the three layers within this appointment:

- 1 Province of Fryslân (650.000 inhabitants), including all cities and communities and the Dutch islands in the Wadden Sea Region. This includes the other five major culture cities in Fryslân. All communities and cities declare their support for Leeuwarden-Ljouwert in its candidacy and will be ambassadors for Lwd2018
- 2 Four Provinces of the North of the Netherlands (Northern Holland 2.700.000, Groningen 580.000, Fryslân 650.000 and

Drenthe 490.000 inhabitants) declare their support and will be ambassadors for Lwd2018.

- 3 Wadden Sea Region (3,2 million inhabitants), an area on the border of the Wadden Sea, from Fryslân to Denmark represented by two Bundesländer and three regions, declare their support and will be ambassadors for Lwd2018.

This appointment between the City of Leeuwarden-Ljouwert and the regional authorities is formally monitored quarterly on progress and frictions, by the responsible contact from the City of Leeuwarden-Ljouwert. If necessary supported by the CEO of the Lwd2018 foundation. Every year the appointment is evaluated by the City Council and its peers within the region, if necessary supported by the Supervisory Board of the Lwd2018 foundation.

**1.2**

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

According to which criteria and under which arrangements has or will the artistic director of the event been chosen? What is or will be his/her profile? When will he/she take up the appointment? What will be his/her field of action? explain the operating budget for the ECoC project

The artistic director, or Cultural Director, works within a supportive community. This is reflected in the daily operations, the organisation chart, as well as the way we choose and select the Cultural Director. The Board of Directors is the core team, chaired by a CEO. Individual qualities and team composition are crucial. Therefore we do not select a Cultural Director in isolation: the qualities of the other members are of great importance as well.

The Board of Directors is responsible for the overall delivery. This requires exceptional qualities to act adequately both at a local and an international level. Inspiring leadership and exemplary behaviour are key. The Board of Directors must be able to focus on the overall goals and tenacity and at the same time connect to the producers and the environment. Lwd2018 focusses on functional and personal skills, but also on the competencies teamwork and networking. For the selection of candidates we have developed a procedure in cooperation with Jelle Dijkstra (NHL-Lector in Leadership) and selection specialist Gert Keen (Justus-Liebig-Universität-Giessen) (DE).

Lwd2018 chooses to start with an open call for the four board members as soon as Leeuwarden-Ljouwert is elected. This open call is based on profiles per function. We have a preference for an open call after being elected, because we think that the most qualified candidates are interested only when the job is really available. Comparing the curriculum vitae of the candidates, we select per function a group of nine to twelve candidates.

In an assessment day, these candidates follow a program of interviews, tests and real life situations. Our advisors developed an assessment carousel, that combines the opinions on candidates of professional selectors and people with extensive field experience. After that day, there is a structured inter-subjective view on every candidate that will be used for a ranking based on the profile made at front. This leads to a top three of candidates.

After the assessment, the President of the Supervisory Board, an internationally experienced independent cultural leader and a leader with experience in the complex context of a European Capital of Culture select the CEO out of three candidates. Once the CEO has been appointed, the CEO selects the Cultural Director, the Network Director and the Business Director. This selection again is one out of three.

### Profiles and field of action

**CEO** – The CEO has proven and relevant experience as managing director in large-scale multidisciplinary cultural organisations in an international context. Team player, coaching skills, network abilities on local, national and international level. The CEO is ultimately responsible for carrying out the mission and vision of Lwd2018 and securing a sound organisational context.

**Cultural Director** – The profile of the Cultural Director includes artistic vision, conceptual thinking, interdisciplinary scope, inspired by the vision and themes of our bid. Deep and broad experience as an artistic director of large-scale cultural programs in an international context. Team player with a strong international network. The Cultural Director is responsible for artistic content and defines the overall strategy of the programme.

**Business Director** – Business and operations manager, with a sound understanding of the specific nature of the arts and cultural sector, i.e. sources of funding, legal structures and event monitoring and control mechanisms. Is able to strike a balance between artistic dreams and the harsh reality in which budgets and funding are needed to realise plans. Is able to foresee the financial implications of artistic decisions, and at the same finds solutions in realising the strategy.

**Network Director** – Marketing-communication manager with experience in mass media campaigns and microtargeting strategies, some of which will be invented in the coming years. Result driven, team-player, eagerness to adopt new and innovative approaches to reach out to new audiences. Sound understanding of the cultural sector, sponsorship and other forms of engaging people through institutional, cultural and social networks. Combines strong people skills with the ability to structure and build networks that are sustainable.

### Time schedule

7 September 2013  
Start Recruitment

1 November 2013  
Start Selection

15 November 2013  
Appointment

1 January 2014  
The Board Starts

# Financing Lwd2018

2

## Usual budget

The budget for expenditures related to culture in the period 2009-2013 is between 4 and 5% of the total annual budget of the City. Approximately 3,3% per year is allocated for structural activities such as culture policy, grants and contributions to socio-cultural activities and the participation of citizens. In addition to that, resources from communal investment funds are allocated for co-financing projects that enhance the attractiveness of Leeuwarden-Ljouwert in the fields of culture, education and tourism. For example, the City Council has contributed €1,68 million to the relocation of Slieker Film Leeuwarden (the local cinema art house). Slieker Film is part of the new Fries Museum that opens in 2013 on newly built premises in the City centre. This represents an investment that totals €36 million from the public and private sector.

Despite the economic crisis, the annual budget for culture has proportionally not changed extensively over the last five years. See also table 5: usual annual budget for culture in the city.

2.1

What has been the usual annual budget for culture in the city over the last 5 years (excluding expenditure for the present ECoC application)?

TABLE 5

Year	Usual annual budget for culture in the city	
	IN EURO	IN PERCENTAGE OF THE TOTAL ANNUAL BUDGET
2009	€ 16.660.000	4,5%
2010	€ 16.030.000	4,1%
2011	€ 16.620.000	3,9%
2012	€ 17.989.000	4,5%
2013	€ 18.136.000	5,0%

The selection as European Capital of Culture 2018 generates an extra investment of €74,3 million. This investment consists of direct 'hard money' of €66,3 million. Extra funding is expected from, for example, tourism, cultural and educational institutions, all of whom invest a significant part of their budget in areas such as marketing and communication for the ECoC, once Leeuwarden-Ljouwert is selected. Staff is planned to be seconded to the Lwd2018 team. Projects and events that these institutions perform in 2014-2020 are dominated by the ECoC, and thus can also include other co-financing.

In Fryslân there are about 100 private funds that contribute €15 to €20 million to social and cultural activities. A large number of these funds, including the largest, declared to support the ambition of Lwd2018 and expect to contribute to events. Furthermore, there is the wide

base of volunteers that our region builds upon, and it is possible to capitalise on this workforce in the budget. The same counts for in-kind contributions. This can range from tools and electric materials that citizens from the surrounding areas make available for building stages, to Small and Medium Enterprises that provide free beverages, space or even large reductions to services they provide, or to larger companies and corporations that make available cars and buses, exposure, staff for organising and communication, or office and performance space. This kind of contribution is a strong extra support that cannot be left out when speaking about getting an ECoC off the ground in our region.

Of course, as a city with a relatively high percentage of people living at minimum income level, we do have to be careful when it comes to finances in times of economic stagnation.

2.2

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

Modesty and soberness are also characteristic features of the Frisian people. We believe that a budget for a long term process such as a European Capital of Culture is not primarily about how much you spend, but more about what it is used for. And what we promise we put on the table. Small businesses in our region have already committed themselves to contribute to the largest part of our budget from the

private sector. Expected merchandising, co-branding and the revenue of ticket-sales are included in the category 'from the private sector'. Based on results of former ECoCs, we have made a conservative estimation of this contribution (3% of total income). See also table 6 (total expenditure in the budget), table 7 (total income in the budget) and table 8 (income from the public sector).

TABLE 6

Total expenditure in the budget IN EURO	Operating expenditure		Capital expenditures	
	IN EURO	IN PERCENTAGE	IN EURO	IN PERCENTAGE
€ 1.556.430.000	€ 74.330.000	5%	€ 1.482.100.000	95%

TABLE 7

Total income in the budget IN EURO	From the public sector		From the private sector <sup>1</sup>	
	IN EURO	IN PERCENTAGE	IN EURO	IN PERCENTAGE
€ 74.330.000	€ 52.330.000	70%	€ 22.000.000	30%

<sup>1</sup> Expected sponsor contributions, merchandising, co-branding and the revenue of ticket-sales are included in the category 'From the private sector'

TABLE 8

Income from the public sector			Please specify amount planned secured
	IN EURO	IN PERCENTAGE	
National government	€ 7.500.000	14%	Secured
City	€ 5.950.000	11%	Secured
Region	€ 20.800.000	40%	Secured
EU	€ 2.500.000	5%	EU grants (mercury)
Transnational / other cities in the region	€ 11.580.000	22%	Secured
Indirect funding (in kind)	€ 4.000.000	8%	Secured
	€ 52.330.000	100%	

## 2.3

Please explain the operating budget for the ECoC project

Overall operating expenditure

Planned timetable for spending operating expenditure

In our region we have experience with large scale cultural interventions and we have had sessions with experts of organisations like Oerol and Slachtemarathon. We made use of the experiences of former ECoCs to draw up these budgets. What turns out to be key is a strong budget for communication, flexibility in budgeting through a reserve fund, and multi-annual financial planning; all these rely on a large amount of pre-financing.

**Programme**

This consists of the costs for the programme, events, participation and digital strategy. Costs for the contracts with the cultural director, the producers and their teams are included here as well. 2% of the programming budget is dedicated to the cooperation with Malta.

Our strategy for negotiations about contracts with cultural operators in our programme starts after a possible designation. This has several reasons. In negotiations with cultural operators, we do not want to compete with other cities; this raises the price in the small Dutch market. With some cultural operators we want to start

with a small contract to test if cooperation really works. Local partners co-finance parts of the programme with existing budgets (for example infrastructure, human resources and exhibition budget of a museum). In that case, Lwd2018 is only financing the budget needed to bring the exhibition to an ECoC level. Making appointments about this is easier once the urgency to organise an ECoC is there. Financing the events concerns the contribution of private funds and in kind contributions of companies. This contribution can be made clear in the next stage, when it is secured that the events take place and it is clear what kind of contribution we expect from the funds and companies.

### Promotion and marketing

The costs for promotion and marketing, including the network director and staff, are part of this budget. The budget is significantly supplemented by direct and indirect contributions from sources such as tourist authorities, City and regional marketing budgets and economic development funds. Some events have their own small marketing budgets.

### Wages, overheads and admin

These are the running costs of the management office. The management and office is a combination of top quality staff, seconded staff from the institutions, (European) experts and a large

group of youngsters at the beginning of their careers. The budget for the evaluation and audit is 1,25% of the total budget and is included in the overhead.

The reserve funding ensures flexibility in the budgeting needed for the development processes and for situations where at the last moment a brilliant idea comes in. This reserve funding also includes a 10% micro-funding for event ideas that can take place with a small financial incentive. Costs of salaries are divided over the posts and we expect to have a team of around 80 people at the peak in the last months of 2017 and the first months of 2018. See also table 9: operating expenditure.

Expenditures rise the closer we get to 2018.

Therefore we plan a large part of costs to be pre-financed in 2017 and we also plan budgets in 2019 in some detail. In terms of communication, key costs are made in the year before the ECoC, to announce and to incorporate the event in national and international programming of tour operators, cultural and specialist media and local-regional tourism industry. We expect more than 60% of the budget to be spent in 2017 and 2018. As our legacy is crucial to us and we see the enormous costs of this in earlier ECoC budgets, reserves are guaranteed for the years 2019 and 2020. See also table 10.

TABLE 9

Operating expenditure	programme expenditure		promotion and marketing		wages, overheads, administration		other - reserve	
	IN EURO	IN %	IN EURO	IN %	IN EURO	IN %	IN EURO	IN %
€ 74.330.000	€ 53.614.000	72%	€ 11.179.000	15%	€ 7.039.000	9%	€ 2.498.000	4%

TABLE 10

Operating expenditure	programme expenditure		promotion and marketing		wages, overheads, administration		other reserve	
	IN EURO	IN %	IN EURO	IN %	IN EURO	IN %	IN EURO	IN %
< 2014	€ 4.019.000	7%	€ 916.000	8%	€ 815.000	11%		
2014	€ 1.185.000	2%	€ 705.000	6%	€ 532.000	8%		
2015	€ 1.925.000	4%	€ 729.000	6%	€ 392.000	6%		
2016	€ 3.194.000	6%	€ 1.100.000	10%	€ 583.000	8%	€ 500.000	20%
2017	€ 15.246.000	29%	€ 2.957.000	27%	€ 1.826.000	26%	€ 873.000	35%
2018	€ 19.414.000	36%	€ 2.622.000	24%	€ 1.924.000	27%	€ 1.125.000	45%
2019	€ 6.111.000	11%	€ 1.457.000	13%	€ 537.000	8%		
2020	€ 2.520.000	5%	€ 693.000	6%	€ 430.000	6%		
<b>Total</b>	<b>€ 53.614.000</b>	<b>100%</b>	<b>€ 11.179.000</b>	<b>100%</b>	<b>€ 7.039.000</b>	<b>100%</b>	<b>€ 2.498.000</b>	<b>100%</b>

## 2.4

Overall capital expenditure

All costs are related to a possible European Capital of Culture in Leeuwarden-Ljouwert in 2018 in some way. The cultural quarter that focuses on pop music is built in the City centre. Through a combination of education and music theatre, a stage for pop enables cross fertilisation between audiences. In the next years the regional government invests in (re)building the Fryske Akademy, and the Land of Language multimedia centre for experience, language, history and culture is in its planning phase.

Major investments are made in the improvement of the accessibility of Leeuwarden-Ljouwert and the surrounding region. New roads are constructed, the urban infrastructure is upgraded and the railway network improved so that trains can depart at a higher frequency. These investments are done after

years of lesser improvements, compared to the Randstad and other places in the periphery in the Netherlands. Another improvement is in the realised sports and recreation infrastructure. There are far-reaching plans for the improvement of facilities for top level sports, in part the upgrading of the sports complex in the east of the City and a new ice stadium.

The private and the public sector are strongly committed to urban renewal. The attention is focused on the City centre and some residential areas. In order to improve the infrastructure of science in the field of water and agriculture, investments in two campuses take place. We stress that these investments are in addition to our expenditure on ECoC. See also table 11 (capital expenditure) and table 12 (capital expenditure in infrastructures).

TABLE 11

<b>Capital expenditure</b>	<b>Funding of new cultural infrastructure or upgrading existing facilities</b> including museums, galleries, theatres, concert halls, arts centres etc	<b>Urban revitalisation</b> renovation of squares, gardens, streets, public space development etc	<b>Infrastructure</b> investments in the underground, rail stations, dockyards, roads etc
IN EURO	IN EURO	IN EURO	IN EURO
<b>€ 1.482.100.000</b>	<b>€ 145.400.000</b>	<b>€ 521.550.000</b>	<b>€ 815.150.000</b>

## 2.5

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

The City of Leeuwarden-Ljouwert has secured the budget for 2014-2019 in March 2013. The Province of Fryslân has secured the budget in June 2013. In June 2013, the National Government stated that, at this point it will guarantee an amount of € 7,500,000 to the City that is awarded the ECoC title.

## Capital expenditures in Infrastructures

	Public	Private	Source
	IN EURO	IN EURO	
<b>Cultural infrastructure</b>			
Land of Language	€ 5.000.000	€ 5.000.000	Regional government and private (planned)
Cultural Quarter for pop music	€ 18.700.000		National, reg & local government (guaranteed)
Blokhuispoort	€ 25.000.000	€ 5.000.000	National government (guaranteed)
Three star hotel		€ 20.000.000	Private (guaranteed)
Fryske Akademy	€ 7.000.000		National and regional government (guaranteed)
University Campus Fryslân Foundation	€ 18.400.000		Regional and local government (guaranteed)
Central library	€ 6.000.000		Regional and local government (planned)
Museum depot	€ 7.400.000		Regional government (guaranteed)
Fab lab	€ 1.000.000		Regional and local government (planned)
Integrated Child Centres	€ 18.900.000		Regional and local government (guaranteed)
Project 'School als werkplaats'	€ 1.400.000		National and local government (guaranteed)
Project 'School als vindplaats'	€ 1.400.000		National and local government (guaranteed)
Workschool Leeuwarden	€ 4.800.000		National and local government (guaranteed)
Culture Card	€ 400.000		Regional government (guaranteed)
<b>Total</b>	<b>€ 115.400.000</b>	<b>€ 30.000.000</b>	
<b>Urban revitalisation</b>			
Water Campus Technological knowledge centre	€ 27.700.000		Regional and local government (guaranteed)
Dairy Campus	€ 25.000.000	€ 50.000.000	Private, local/regional government (guaranteed)
Energy Park		€ 25.000.000	Private (planned)
City core (renewal/upgrading/subterranean car-park)	€ 18.570.000	€ 3.300.000	Local government and private (guaranteed)
Revitalisation station area	€ 30.000.000	€ 5.000.000	National, regional and local govern. (guaranteed)
Revitalisation Business district	€ 13.500.000	€ 10.000.000	Local/regional & national government (guaranteed)
Urban renewal and energy projects social housing	€ 7.000.000	€ 265.000.000	Local government and private (guaranteed)
Recreational and sports facilities	€ 38.670.000	€ 2.810.000	Local government and private (guaranteed)
<b>Total</b>	<b>€ 160.440.000</b>	<b>€ 361.110.000</b>	
<b>Infrastructures</b>			
Railway	€ 154.000.000		National government (guaranteed)
Highway and local infrastructure	€ 644.650.000		National and regional government (guaranteed)
Waterways	€ 16.500.000		Regional government (guaranteed)
<b>Total</b>	<b>€ 815.150.000</b>		
<b>Grand total</b>	<b>€ 1.090.990.000</b>	<b>€ 391.110.000</b>	

What is the plan for involving sponsors in the event?

## Connect business and the arts to create fruitful long-term collaborations

The heart of this strategy is to create dialogue and relations between the arts and private and public sector organisations, to generate real value for all stakeholders. There is a strong sense of urgency among the business organisations to add creativity to the workplace. In business circles there is a growing understanding that culture contributes to raising self-confidence, helps us to develop innovation capacity and increases the power to transform. There is a need to act due to challenges such as cuts in public funding, poverty and competitiveness (more and more companies are sold to overseas owners).

Our strategy brings arts and business together. Wherever possible we make collaboration between enterprises and artists mutually rewarding. Artistic interventions with a high level of visibility are a promotion for the participating enterprises. The strategy for Lwd2018 includes five levels:

**1** Partnerships; the strategy in this aspect of sponsoring is to make contributions socially relevant, by focussing on the urgencies as mentioned in question 1. Contributions are in kind or in resources, however it's not a traditional sponsoring relationship. Partnerships are based on solving urgent problems that are central to a new Frisian *Mienskip*. It's not simply about getting money from companies and giving some sort of compensation, like marketing brand names and putting logos on banners. Lwd2018 considers, for each enterprise, what issues from our concept match the business, and in what way a specific company and its employees can be actively involved, side by side with Lwd2018, to solve problems connected to the issues at stake.

**2** Inspire sponsors to inspire their networks. To raise awareness on issues such as diversity of nature and culture, water shortage and water innovation, social inclusion and intercultural connections, minority cultures and languages. It is necessary to inspire sponsors to co-operate, co-create and multiply messages within their networks, and to involve these networks to solve these urgencies.

**3** Co-branding; Lwd2018 works shoulder to shoulder with companies to solve problems, and at the same time this generates free publicity. A win-win situation for both. This concept of issue marketing leads to an increased visibility. Lwd2018 has established relationships with traditional Frisian companies such as the globally operating health insurance company, De Friesland Achmea, the dairy company FrieslandCampina, the Friesland Bank Rabobank and with energy sector companies, for example biogas company Ny Bosma Zathe. A further ambition is to put the Lwd2018 logo on buses and trains of the transport company Arriva, on the boats of ferry companies Wagenborg and Doeksen, and on all rental bikes in Fryslân. To expose the Lwd2018 logo on all public transport is a marketing tool that draws the attention of a large number of people.

**4** Artistic interventions. From 2013 onwards, five companies a year have the possibility of hosting an artist for at least three months in their premises. It is a concrete and effective way of building bridges between artists and organisations of all kinds, and one that has proven its effect already in partnering organisations in Spain, Sweden and Poland. Research shows the contribution of artistic intervention to R&D, organisational culture, human resources management, social skills, branding and external communication. In the Netherlands, DutchCulture Centre for International Cooperation organises the placements. We wish to collaborate with European initiatives on this project and to continue to spread all over the world.

**5** Innovative artistic methods to address the concerns of the ECoC: the Artists in Businesses method establishes the foundation for a long-term effect in this area. It builds on the belief that artistic competence develops creativity and innovation in a radical way. Artists and other creative people join in workshops with the Minerva Academie voor Popcultuur, the NHL University, NGOs, the SMEs and the corporate sector. From these labs different artistic interventions are developed for various kinds of enterprises to meet defined needs.

We see in the budgets of current ECoC cities that in most cases the Municipality pre-finances the first years after designation. Only in three or even two years before the year itself do other sources of income join in. See table 13 (source of income to cover operating expenses) and table 14 (source of income to cover capital expenditure).

According to what timetable should the income be received by the city and/or the body responsible for preparing and implementing the ECoC project if the city receives the title of European Capital of Culture?

**TABLE 13** Income to be used to cover operating expenses

Source of income IN EURO	< 2014	2014	2015	2016	2017	2018
EU					€ 1.250.000	€ 1.250.000
National					€ 2.000.000	€ 5.500.000
City	€ 950.000	€ 600.000	€ 600.000	€ 600.000	€ 1.600.000	€ 1.600.000
Region	€ 4.800.000	€ 850.000	€ 1.100.000	€ 2.250.000	€ 5.900.000	€ 5.900.000
Sponsors		€ 300.000	€ 350.000	€ 500.000	€ 5.902.000	€ 8.948.000
Other		€ 672.000	€ 996.000	€ 2.027.000	€ 6.000.000	€ 9.885.000

**TABLE 14** Income to be used to cover capital expenditure

Source of income IN EURO	until 2014	2014	2015	2016	2017	2018	> 2019
EU	€ 1.000.000	€ 500.000	€ 1.000.000	€ 1.000.000			
National	€ 277.650.000	€ 160.900.000	€ 101.375.000	€ 69.125.000	€ 32.675.000	€ 12.175.000	€ 10.000.000
City	€ 93.830.000	€ 37.005.000	€ 37.825.000	€ 18.325.000	€ 8.025.000	€ 9.050.000	€ 1.500.000
Region	€ 62.010.000	€ 49.895.000	€ 51.125.000	€ 30.875.000	€ 18.125.000	€ 4.000.000	€ 2.000.000
Sponsors		€ 310.000	€ 1.250.000	€ 1.250.000			
Other	€ 125.500.000	€ 83.800.000	€ 87.250.000	€ 42.250.000	€ 16.000.000	€ 21.000.000	€ 12.500.000

From 2019 onward the regular budget for expenditures related to culture is expected to be more than €19.000.000,-. The City will contribute 10% of this budget to Lwd2018 for the five years following the event where, for 2019 and 2020 this budget is fixed. This budget is meant for three broad aspects of the legacy of Lwd2018: to deepen the coherence on the wider cultural offer, to further professionalize the cultural sector, and to maintain a distinct Frisian cultural climate that is characteristic in type, relevance and quality in a European context.

Which amount of the usual overall annual budget does the city intend to spend for culture after the ECoC year?

# infrastructure

## **IV**

# Accessibility

1

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

Leeuwarden-Ljouwert has the infrastructure and experience to ensure transport runs properly and safely. The city has the systems in place to organise events with 1.000.000 visitors in one day, like the Eleven Cities skating tour.

Three important characteristics of Leeuwarden-Ljouwert are:

- 1 Virtually no traffic jams, excellent car connections and a comprehensive public-transport network
- 2 A compact inner city (one km<sup>2</sup>) where walking and cycling are the means of transport par excellence, surroundings with beautiful walking and cycling opportunities
- 3 A dense network of attractive waterways, which is used by many tourists and visitors

## International visitors:

- From the main hubs, travel time to Leeuwarden-Ljouwert is similar to travel times to other parts of the Netherlands
- Our international guests enjoy the most characteristic Dutch and Frisian landscape on their way; Afsluitdijk (a dyke of 32 kilometres) or Flevopolder (four metres below sea level)
- Lwd2018 starts at the airports with specially designed visitor's centres, called BRING. Contracts have been signed with Groningen Airport Eelde and Amsterdam Schiphol Airport
- There is an excellent shuttle service between Leeuwarden-Ljouwert and Schiphol. Within 95 minutes guests are in the centre of Leeuwarden-Ljouwert
- We offer digital information to enjoy the journey to Lwd2018, and to smooth the experience on the way home
- Groningen Airport Eelde is just one hour from Leeuwarden-Ljouwert, with connections to Barcelona, Milan and Malaga. The runway was recently extended, enabling more airline companies to fly there in 2018
- For those who travel by train; international cities such as Brussels, Berlin and Paris are connected with just one change-over
- Visitors from England, Scotland and Sweden can come to the Netherlands by ferry, into the harbours of IJmuiden, Rotterdam and Hoek van Holland

## Guests from the Netherlands:

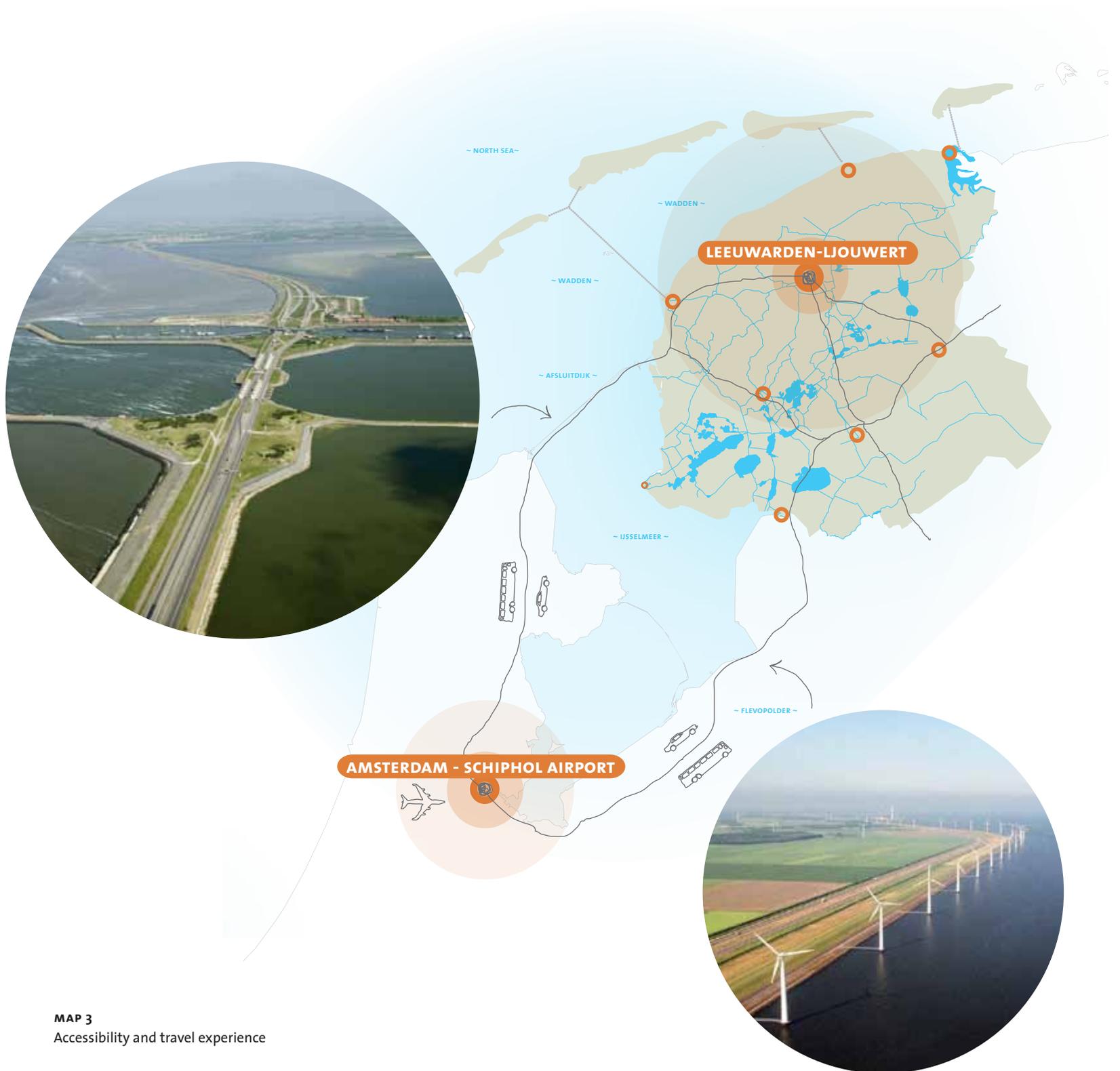
- Leeuwarden-Ljouwert is part of the national intercity railway network. Trains take visitors directly to the city centre
- Leeuwarden-Ljouwert is easily accessible by car from Amsterdam in 95 minutes, from Utrecht in 90 minutes and from Groningen in 45 minutes. Parking is possible in the city centre (5.000 spaces). Before 2018 the road network around the city is extended significantly

- Fryslân has a fantastic network of 158 waterways that allows access to cities and lakes. In the heart of Leeuwarden-Ljouwert are two lovely harbours
- For schools interested in visiting Lwd2018 there is a special bus-tour programme

## Transport in and around Leeuwarden-Ljouwert

The most important means of transport in and around Leeuwarden-Ljouwert are public transport, bike (electric), foot and (electric) flatboats.

- A central information point is created in Leeuwarden-Ljouwert from where visitors can easily travel by public transport to and from events
- At the information point special transport arrangements are organised for those who need it
- The major European bike company Batavus offers 2018 (electric) bikes to our visitors, to hire at all major train stations
- The city is committed to transport by bike. Cyclists have right of way over cars and there are tunnels and bridges for bikes at major crossroads
- The entire city centre is within walking distance. Guest can also discover the city with flatboats that also take them to some event sites
- International transport company Arriva provides the larger part of the public transport in the region (also in Malta!) and has signed a contract of cooperation with Lwd2018. Other transport companies also cooperate with Lwd2018 in events and in plans for combi-tickets and on-board experiences



**MAP 3**  
Accessibility and travel experience

Traveltime by car or bus (meantime in minutes) from  
Amsterdam-Schiphol airport to

**Leeuwarden-Ljouwert 95 minutes**

# Absorption Capacity

2

What is the city's absorption capacity in terms of tourist accommodation?

**Lwd2018 attracts four million visitors that participate in the programme. We have the capacity to welcome them. And Lwd2018 adds value for all involved: tourists, visitors and inhabitants of Fryslân.**

The 4 million visitors generate an additional 1.456.000 overnights stays (+13%). In the city and region 156.081 beds are available in a wide range of accommodations. We normally accommodate 11,2 million overnight stays per year. We can accommodate these extra stays in 2018, even in the high-season (when there is an extra demand for 6.471 beds) with 18.730 free beds. For the upper segment there are 2.500 beds at 4 star level available in 2018 (excluding the islands). This is sufficient. There is coordination between the hotels as to the best way to present their offer. In cooperation with tourism organisations and the European Tourism Future Institute, Lwd2018 encourages businesses to upgrade their accommodation.

Nevertheless, we create additional capacity (3.300 beds) to provide an added value to our programme, and to let visitors and inhabitants to experience the concept of *Mienskip*. We organise encounters in unexpected places.

## We create:

- Hotel Fryslân (500 beds). We convert empty houses, schools, churches into hotel rooms and apartments. Reservations and cleaning are arranged centrally
- Temporary hotels (400 beds) in empty offices in Leeuwarden-Ljouwert. Architects, designers and theatre designers turn these temporary hotels into special experiences
- In summer small temporary campsites are created and also small hotel-cabins in nature. In winter sailing ships and luxury yachts, that are a Frisian specialty, are available in the city harbour (400 beds)
- Couchsurfing. Guests become part of the community and spend the night in local people's homes (1.100 beds)
- Straw Hotel. Temporary accommodation arranged on farms (500 beds)
- Artist design and built new apartments (400 beds) near the Blokhuispoort to host creative staff.

## To support the visitor in exploring

### Lwd2018, we create:

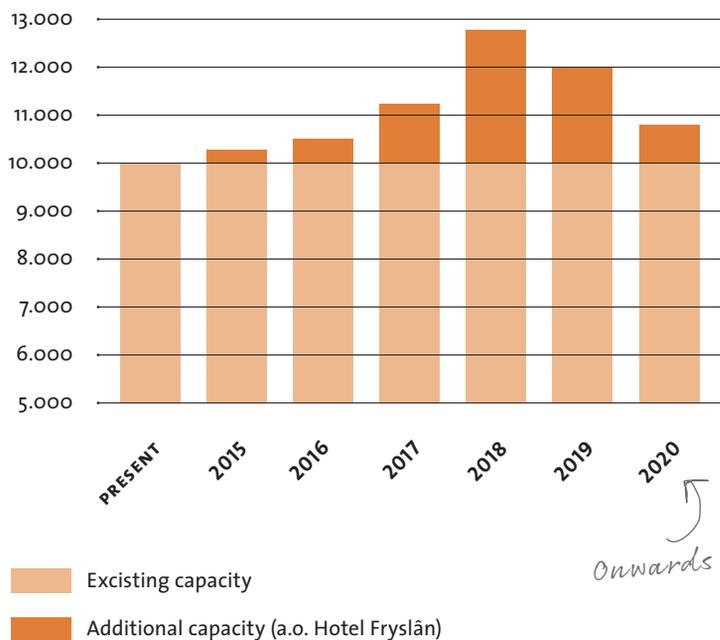
- A hospitality and information centre for the visitors to Lwd2018 in the Blokhuispoort
- A digital portal to inform, enthuse and facilitate visitors to Lwd2018. It includes reservation options, which produces financial income for Lwd2018
- The European Cultural Capital Card, designed to connect people to theatres, tourist offices, shops or restaurants
- Digital hospitality based on the micro-targeting communications strategy available in 2018. The information for guests is available 'on demand'.

Lwd2018 has a significant economic effect on the tourism sector in Fryslân. The total expenditure on tourism increases by almost €79.000.000 in 2018 (+7,8%). This creates 1.950 extra jobs in the tourism sector in 2018, of which 580 are on a permanent basis. Of the accommodation additionally created, 850 are permanent for visitors and tourists.

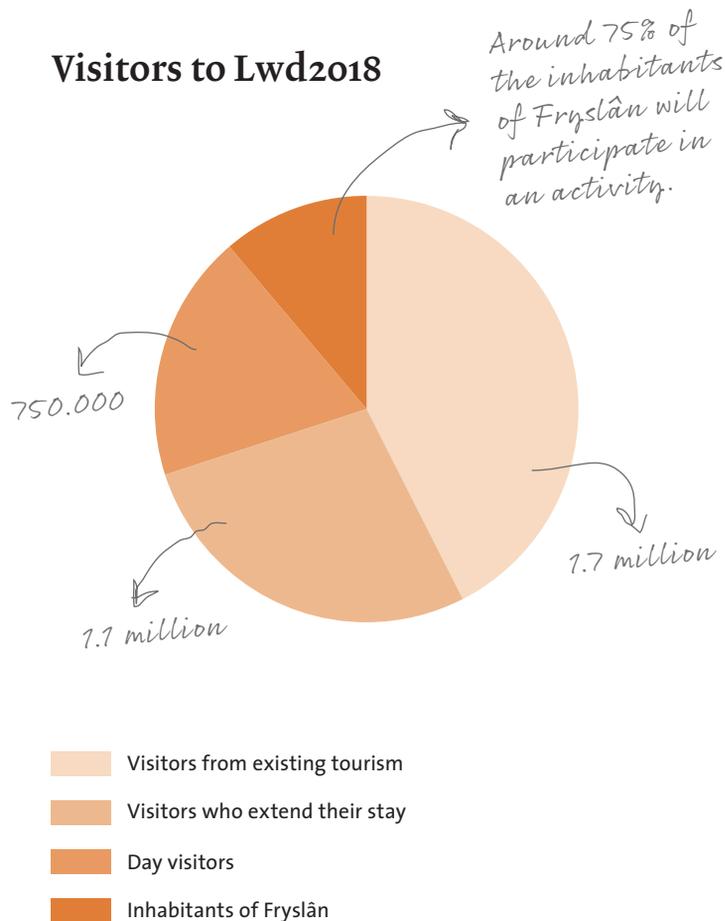


The concept of *Mienskip* relates to basic needs, and it even goes for toilets! Whenever our Lwd2018 guests need to use the toilet they are welcome in the homes of hundreds of participating households, in the 'húskes' (Frisian word for toilet) programme.

## Number of beds available in Hotel / B&B sector in Fryslân



## Visitors to Lwd2018



### 3

## Planned infrastructure

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

Leeuwarden-Ljouwert is the capital of a province where history, heritage and modern development are in constant dialogue. There are three great lake areas, more than 150 canals, rivers and waterways and hundreds of smaller lakes and ponds, routes for boats that connect over 400 waterside villages, and even special routes for handicraft lovers, pedestrians and cyclists. We have the infrastructure in place to host large and very large-scale events in our city and nearby terrains. The hospitality concept of our city and region respects our guests, provides their needs and treats them as equals that contribute to the city and region in their interaction. Our guests take home new stories and habits.

Leeuwarden-Ljouwert has over 600 official monuments, one of the highest densities in the Netherlands. In terms of urban and tourism infrastructure, the main events to be carried out before 2018, including renovation, are presented in the table below.

## Urban and Tourism Infrastructure

Event / Location	Description	Delivery
Manifestatie Kloppend Hart/ Beating Heart Manifestation	On invitation by the City Council, architects, project developers and students produce art and culture as public space in the city centre. From 2013 onwards, selected plans will be realised. In 2014 this project will be extended to the whole province.	2013 and following years
Fries Museum/New Frisian Museum	Re-opens in a new building that is the new heart of the city, including shops, apartments and an art-house cinema.	2013
Harmoniekwartier/ Harmony Quarter	New venue for pop culture in new central neighbourhood; hosts Minerva Academy of Pop Culture, D-Drive School for Drama and Music, and two music stages.	2015
Groene Ster (Green Star) and New Vijversburg	Large recreational area with lakes, beaches, animal park Aqua Zoo, camping-site and golf course; currently upgraded by improving water quality and by redesigning shores. The adjoining 19th century Vijversburg Park hosts exhibitions of contemporary arts, concerts and open-air church services and doubles in size in 2013. Central building Villa Vijversburg is renovated by Dutch-Japanese architects MAKs and is decorated by German artist Tobias Rehberger.	Green Star: 2013 Vijversburg: 2014
New building for the Fryske Akademy/Frisian Academy	Research centre of Frisian language, culture, history and society. The major renovation starts in 2013, including conservation of the historic 18th century main building, and a new building.	2014
University Campus Fryslân (UCF)	Network university for education and research founded in 2011 with plans for a campus for international (PhD) students and teaching staff, on the premises of the historic Kanselarij (Chancellery).	
Blokhuispoort (16th century complex)	Former prison, now (temporary) start-up base for 130 young companies of all creative disciplines with high frequency of exhibitions, conferences, concerts, theatre and festivals. It is also the inspiring home to Lwd2018 Foundation. There are plans for consolidating bee-hive function and creating a visitors centre for Lwd2018.	
Four-star hotel	Construction of a new hotel including 180 beds, renovation of neighbouring monumental farm and mound ( <i>terp</i> ).	
Central library	Plans for re-siting in town centre, preferably in combination with other cultural institutes.	
Leeuwarden Vrij-Baan (t/m 2018)/ Leeuwarden Accessible City Project	Improves the accessibility of the city by car, train, boat or bike, through construction	
Sloopenroutes/ Sloop ways	Expansion and improvement of network of recreational waterways in the wider area, of three new aqueducts to ease congestion of road and water traffic, and improvement of railway network for higher frequency of trains. Investment totals €825 million.	2020
Expanding sports facilities	Expansion of sports centre with swimming pool, velodrome, gymnasium and playing fields for hockey, tennis, basketball and the Dutch variant called korfbal. Upgrade of existing gymnasium with better facilities for European Championships, replacing outdated ice-skating stadium with bigger indoor stadium.	2016
Wetsus/Watercampus	Expansion to a 25.000m <sup>2</sup> complex for global water technology researchers and entrepreneurs.	
Dairy Campus	International centre of research, innovation, education and training with dairy farm for experimental research and new business centre. This is a joint venture of Wageningen University Livestock Research and Hogeschool Van Hall Larenstein, University of Applied Sciences; Province of Fryslân and Leeuwarden City Council are partners.	
<b>Within easy reach in the greater area</b>		
Sustainability centre Brinker Afsluitdijk	Opens on the 32 kilometre long, man-made Enclosure Dam (Afsluitdijk) that separates Lake IJssel from the North Sea. This centre provides innovative, interactive and entertaining technologies, out of the box thinking and new techniques for young and old.	2013
Theatre De Lawei and Arts Education Centre Meldij	Expansion of the venue with a flat floor and a multimedia theatre. There will be a completely new building for the arts education centre.	From 2012 on
Modernist House of Theo van Doesburg in Drachten	Theo van Doesburg designed an area in Drachten. It is an example of early modernist housing. The houses in the streets are in the original style. The interior of one of the houses will be restored to original state.	2018
Museumpark Belvédère Oranjewoud	Presents contemporary art in a beautiful building in landscape park. This building will be expanded with 4 extra exhibition pavilions and workspace for artists in residence.	2014
Museum 'Eb en vloed' (ebb and flow) in Lauwersoog, next to ferry to Wadden island Schiermonnikoog	New museum with contemporary art of Thom Mercur, the founder of Museum Belvédère.	2014

# communication

# V

# Communication strategy

1

What is the city's intended communication strategy for the ECoC event?

Fact one: in this age of information overload and fragmentation, people become less dependent on mass media and rely more and more on their personal connections. Fact two: Lwd2018 needs participation, attendance and exposure on a regional, national and European scale but has to work with a relatively modest communication budget. These facts and a strong belief in Creating Communities – the core of our bid since the start – we implement a micro targeting strategy not based on media but on people. People who design, share and multiply our messages, tell our stories, invite other people. A strategy thus in which affiliation between real people is key: we use personal connections and social media in order to achieve mass media effects.

Affiliating suits our *Mienskap* concept. From the start of our bid we've been establishing connections with networks, cultural operators, institutions, clubs, schools and business. And with artists, citizens, politicians, students, civil servants, entrepreneurs, volunteers. We've been working shoulder to shoulder with them. We've been including them in our communication strategy from scratch – by starting conversations. We will proceed with this strategy – however, on a much larger scale. We will involve more and more stakeholders and ask them for direct feedback, ideas and advice. We will feed ambassadors, networks and media partners with relevant and inspiring stories. With all of our agents and networks we are going to create affiliate communication networks for every programme, issue and event.

We achieved already two worldwide social media hits: the world's biggest Harlem Shake (up to 2 million YouTube views in three months!) and organist Jelle de Jong playing Swedish House Mafia's 'Don't You Worry Child' on a church organ (nationwide free publicity and up to 100.000 YouTube views).

## Our mission, vision and core values

Our mission: innovate small scale and open communities. Our vision: inspire people to work together on issues and ideals they share. Our aim: raise cultural investments that surpass and multiply what a public administration could do. Our ambition: turn Leeuwarden-Ljouwert into 'the city of participation'. The core values that reflect our mission and vision are:

- Participation: we involve all kinds of (international) stakeholders in the process
- Responsibility: all of these stakeholders take action and are reliable
- Personal excellence: we stimulate continuous self-improvement

### The communication goals of Lwd2018 are:

- To gain optimal attendance and participation for our cultural programme
- To promote the concept of open communities by initiating new open communities
- To raise awareness for the important issues within our thematic domains such as diversity of nature and culture, water shortage and water innovation, social inclusion and intercultural connections, minority cultures and languages
- To raise awareness for Leeuwarden-Ljouwert and the actions for strengthening the city
- To increase community and identity pride

## Our key strategy: microtargeting

Our microtargeting strategy has already started with the identification and segmentation of stakeholders and potential individual supporter groups. A sophisticated (CRM) database gathers all the accumulated data and makes them available for our communication team. The database with approximately 15.000 contacts grows to one million contacts in five years. Data is acquired via the European Cultural Capital Card (see below) and the integration of the CRM system with social media.

Affiliate communication is key. We will deploy it through:

- Citizens
- Volunteers
- Creative partners and the cultural scene
- Tourists and visitors
- Business, foundations, business sector organisations
- Schools, universities and research institutes
- Press and media
- EU partners
- Political and administrative level of all cities and municipalities involved
- Specific issue-orientated stakeholder groups, like birdwatchers, the water technology sector, and many others

The issues that are being communicated (and will be even more in near future) are:

- Lwd2018 (identity and story)
- Big issues (water, bio based, poverty/employment, education, ecology)
- Micro topics (specific messages for specific groups)

Data creativity and relationship marketing are two important factors in micro targeting. We explore these with two methods:

### 1 Qualitative method

In 2014 we organise focus groups and ask stakeholder groups in the Netherlands and Europe about their expectations, perceptions, opinions, beliefs, attitudes and important issues with regard to Lwd2018. The results are used to develop a quantitative method. This will, in turn, help us to collect data for further, specific development of Lwd2018.

### 2 Quantitative method

In 2014 we introduce the European Cultural Capital Card (ECCC). The ECCC is distributed among the citizens of Leeuwarden-Ljouwert and Fryslân. Shops, restaurants, theatres, tourist offices all have displays for tourists and visitors. To us, the most important function is the possibility of data-creative communication and relationship marketing on a day-to-day basis. Businesses create added value to the ECCC and provide support. We work together (even after 2018) with Fan Fryslân, Beleef Friesland, Tourist Information Fryslân, the City Council and the Province of Fryslân.

The basis for the communication of Lwd2018 is a contact database of all cardholders, all CRM-contacts and all social media contacts, linked to characteristics that arise from a variety of sources, like an intelligent internet survey. The legal framework meets the latest legislation in the area of privacy protection laws in the Netherlands.

## The brains of our operation

Our CRM database forms the brains of our operation. It not only manages the vast amount of information, it also serves our organisation in maintaining contacts and it facilitates all kinds of communication, such as digital newsletters, texting tools, social media status updates and email tools. Managing responses, questions and interactions is a main assignment for the communication team. Incoming traffic grows as 2018 draws nearer. In the years ahead we map networks, trace opinion leaders on relevant issues, scout ambassadors and volunteers and select potential ECoC ambassadors. Coming closer to 2018, the emphasis shifts to content creation. We configure a team of Digital Story Tellers/ Data Creative Team. With

tweets, videos, blogs, photography, art, apps or games these Digital Story Tellers develop from driving forces via reporters to curators. The team is complemented by 'big data' visualisation experts, to ensure that complex networking data is analysed, interpreted and communicated.

## Activating ambassadors

Everyone that cooperates in Lwd2018 is an ambassador. Our goal is to have 50.000 of them by 2016 and 100.000 in 2018. We feed our ambassadors with news, stories, behind-the-scenes information and special treats, so that they feel aligned, can spread the word to their connections and attract virtual and 'live' tourists to Fryslân.

Also we have about 100 'special' ECoC ambassadors: Frisian and Dutch media personalities (from the fields of culture, sports, media and science) with a large European fanbase. We ask them to open their media network, make personal appearances and share our messages in their social media. At this moment Doutzen Kroes (international supermodel), Joop Mulder (founder Oerol Festival), Iris Kroes (winner Voice of Holland) and many more cooperate with us.

Another special branch of ambassadors are the *Friezen om útiens*; the Frisians abroad with a strong attachment to Fryslân and its language and culture. On LinkedIn and Facebook a digital network of *Friezen om útiens* is set up, divided into sections such as culture, business, media, tourism and civil servants.

## Networking the networks

For this bid so far, we've aligned the active networks of our partners – cultural operators, businesses & sponsors, schools, universities – from all over Europe. Apart from these more or less formal networks and institutions, we create and strengthen micronetworks all over Europe around Lwd2018 themes and topics with strong cross-border connections. There may arise networks from passionate bird watchers and trumpet players to lovers of ceramics and the sport *Keatsen*.

## Involve and inspire media partners

To enable interactivity and gain credibility, we have chosen to prioritise people and social media. However, we won't ignore the potential of mass media: they can still reach large audiences in the short term. We see the mass media as members of our *Mienskip* and therefore prefer creating media partnerships to buying media space. We can supply our media partners with any amount of target-group relevant content, stories, making-of-material, behind the scenes information.

Our key media partners are the Frisian Broadcasting Omrop Fryslân, the regional TV station GPTV, the NDC Mediagroup, internet, regional and local newspapers, Friesch Dagblad, Leeuwarder Courant and Dagblad van het Noorden. In 2014 we intensify cooperation with national and international media.

### Agile campaigning

The key values for successful implementation are: personal, dynamic and flexible. Challenged by the dynamics of social media and inspired by the Lean Startup philosophy, we run an operation we call Agile Campaigning. Based on these principles:

- We carry out lots of small surveys and tests to see what works best
- We challenge and process direct feedback from our stakeholder base
- We eliminate waste of materials (paper) and human energy (time)
- We deploy short iterative development cycles
- We operate flexible, agile and fast

The visibility of the European Union will be guaranteed through all official communication that carries the Union's logos with strict respect to the guidelines as stipulated on the Europa website. This counts for our programme, our supporting programme as well as for our online activities.

The President of the Commissioner and Commissioners are asked for key messages that will be published, including live attendance at opening or closing and other key events.

In addition to that, we use more creative ways of ensuring the visibility of the European Union. The Leeuwarden Manifesto project organizes debates with intellectuals, scientists and politicians from Europe about our three themes – nature and culture, city and countryside, diversity and identity – in order to research the possibility of an European answer to those important issues.

In this programme, in one series of lectures, we will pay attention to the heritage of EU leaders if relevant for our themes. Like Wim Duisenberg (Frisian and the first president of the European Bank) and Sicco Mansholt from Groningen, one of the first political leader in the Netherlands that promoted one European market.

Lwd2018 will have partnerships with key EU institutions such as EU Culture Programme 2014- 2020. In our capacity building programme for the region of the Waddenland, we will pay attention to the EU cultural programs.

Lwd2018 succeeded to be officially linked to two important creations of the EU: the European Route of Jewish Heritage and the European Route of Ceramics. We will use them to enhance the visibility of the European Union in Leeuwarden-Ljouwert and the whole of Fryslân.

## Organisation

The communications team consists of the following components:

- Communications manager
- Data Creative Team (DCT): two FTEs in 2014, four FTEs in 2017
- Above the line communication team (PR, free publicity, single issue marketing, media partnerships): one FTE in 2014, three FTEs in 2017
- Merchandising: two FTEs
- Sponsor team: one FTE in 2014, two FTEs in 2017

## Budget

Communication costs will be met by a budget of 15% of the total 2018 ECoC budget.

## 2

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

# evaluation & monitoring

**VI**

# Evaluation and monitoring plan

1

Does the city intend to set up a special monitoring and evaluation system for the impact of the programme and its knock-on effects?

The evaluation and monitoring system is reliable, representative, accurate, feasible and open. Our approach is innovative in three ways:

- 1 We use existing measuring instruments to assess the base level of our community and we combine these with new instruments, developed by artists, digital experts and marketing experts
- 2 We approach evaluation as a functional art, in which artists are active contributors, ranging from designing interactions with the public to visualising data for reporting purposes
- 3 We apply the opportunities that open data generates and invite communities to develop innovative applications that support the evaluation of ECoC and open *Mienskap*.

The evaluation framework is coherent and based on the indicators defined. It combines retrospective and forward looking elements combining a range of research methods. Quantitative and qualitative methodologies are used to feed into an overall evaluation of the ECoC, which synthesises the findings from multiple sources and event evaluations. To guard a baseline set of data and ensure comparability, a set of key indicators is used that can be aggregated. Lessons learned will be transparent to all stakeholders. The final evaluation will give an in-depth understanding of the scale, outputs and outcomes.

The monitoring of Lwd2018 adheres to the audit and monitoring rules as set in place by the City Council, but with special attention not to let the close monitoring by the administration system get in the way of the programme.

It is important to appreciate the danger of interfering in the daily work methods when working with ordinary citizens and creative people, with a large number of smaller contracts and in an international setting. Therefore, we look for people with a proactive, solution-minded attitude in the profile of those involved in the administration and finance of the ECoC development and implementation.

We follow a practical approach in planning: the foundation management draws up a strategic plan providing the main process guidelines. We have already made the first outline of a six

Data sources vary from macro-level secondary data to individual stories collected through primary research. This comprehensive framework will provide an important opportunity to test new approaches and develop good practices that may be of value to future ECoCs.

The evaluation will be developed in four phases, before, during and after the event. A longitudinal approach will be adopted, in which certain components will be evaluated every two years until 2025. The four phases are:

- 1 Inception
- 2 Baseline and pre-ECoC interim evaluation
- 3 Post-ECoC initial evaluation
- 4 Longer-term evaluation of the impact and legacy of the ECoC

An independent evaluation steering group whose members are key stakeholders, takes responsibility for implementation of the overall framework. A group of data experts will guard data storage and data quality.

year plan, and will retro-fit this into our process, with an overview of activities on a two weekly basis. This plan includes SMART formulated objectives and indicators on a timeline.

The management reports to the board on a three monthly basis. We put in place a practical system that delivers key information and that is equipped to adapt to the flexibility needed for financing a complex project. For the annual control of the administration, an external firm of accountants conducts an audit to ensure lawfulness and impartiality, and also checks the control mechanisms. There is a Finance and Audit Committee in place advising the chief executive officer (CEO) and the Business Director. All status reports for the European Commission's Monitoring Committee are based on the results of this financial monitoring.

Does the city intend to set up a special monitoring and evaluation system for financial management?

TABLE 15 Evaluation and monitoring plan

Indicators and key areas for monitoring	Evaluation & monitoring events with data collection methods	Time or schedule and frequency	Means of verification and publication
<b>Cultural access and participation</b>			
60% of the children below the Dutch poverty line participate in events	Citizens survey Survey amongst inhabitants of Fryslân	Citizens and inhabitants survey is part of a regular survey which is held once every two years	Public reports published and approved by the City Council Monitoring reports validated by programme management
50% increased participation of direct target groups	Monitoring reports by project coordinators on types of participants Surveys amongst visitors in specific events for the Young, Underprivileged, Minorities, Creative Entrepreneurs	Specific surveys per target group will be done across multiple events	Specific surveys analysed by academic experts
25% participation from groups with traditionally little affinity to culture			
We contact 30 million people in Europe	Central collection of contact data through CRM processes Various website statistics tools to monitor visits	Real-time overviews with visitors online Weekly reports on number of people reached	Website analytics available to each project coordinator/programme management Figures available for the press
20% higher mobility within the Province for cultural activities	Postal code registration visitors at cashier/online sales channels Short surveys amongst visitors at free events	Continuous measurement as part of CRM-system and sample of visitors at free events	Movements of citizens towards cultural events mapped online
30.000 volunteers carry the events, including a core group of 1500 volunteers	Registration in volunteer database. Narratives and stories by volunteers Testimonials of volunteers collected on YouTube	Continuous measurement, starting directly after nomination	Number of volunteers made public in press releases
35% of citizens know what is meant by open <i>Mienskip</i> and they put it into practice in their daily lives.	Survey amongst citizens Focus groups with citizens Stories by citizens	Annual survey amongst sample of citizens	Testimonials on website and shared through social media
<b>Economy and tourism</b>			
50 million people in Europe have heard about Leeuwarden-Ljouwert in Fryslân (2012-2019)	EU wide survey (like the Eurobarometer) with a sample of EU citizens	At the end of 2017 & 2019	EU wide survey, published on EU websites
4 million visitors in 2018 and 5% increase each year 2015-2023	Tourism statistics collected by CBS, Eurostat and local operators	The regular data collection cycle on tourism statistics	Data from different sources: CBS, Eurostat, NHL Research, GOVdata/ TU Delft for data on traffic management, Beleef Friesland
79 million euro income through visitors	See above	See above	See above
90% of visitors state that they would come back (2019)	Survey amongst visitors Evaluation forms tourist accommodations	At each event a sample of visitors is requested to complete short surveys	Results shared amongst all stakeholders
Increased attractiveness of the City resulting in more qualified labour	Data from Location Skills Audit (by Oxford Intelligence) Data from CBS, UWV and LISA on labour force in the region, Eurofound Stories by workers and employees	Data on labour force collected on a regular basis by several agencies Collated once every year	Data visualized and made available on ECoC website
5% more students each year at the educational institutions 2017-2023	Data on enrolment is available Specific details on enrolment of students is collected by educational institutions	Detailed data on enrolment is collected on the 1st of October every year	Verified and available through Open Education Data platform Ministry of OCW (Education, Culture and Science)
European leadership on economic sector Water 7500 additional jobs	Data from CBS and LISA, Data from European Cluster Observatory Event evaluations on Embassy for Water and Triple A Landscape	Quarterly updates	Register of companies based on Chamber of Commerce data is analysed

Indicators and key areas for monitoring	Evaluation & monitoring events with data collection methods	Time or schedule and frequency	Means of verification and publication
European leadership on economic sector agri-food 1500 additional jobs	Data from CBS, Eurostat, European Cluster Observatory Event evaluations of Farm of the World, King of the Meadows and Energy Now!	Quarterly updates	Register of companies based on Chamber of Commerce data is analysed
25 new companies in the City and countryside	Interviews with entrepreneurs who started a business Stories by entrepreneurs	Quarterly updates	Assessment of entrepreneurial climate will be done, results published in the press
Improved tourism, especially culture tourism and experience tourism	Continuous monitoring of number of tourists and type of destinations/ activities Focus groups with main actors in tourism and cultural sector, to assess baseline and targets for improved tourism	Monthly update on number and types of tourists In-depth reviews of types of tourism through thematic research and focus groups with main actors, bi-annually	During focus groups with main actors in tourism key findings will be presented and discussed
<b>Cultural vibrancy and sustainability</b>			
New breeding grounds for creative industries in 35% of the villages in our region	Interviews with entrepreneurs and local administrations Thematic reviews on attractiveness of Fryslân as region for (foreign) investments in creative industries	Annual reviews	Shared among broad group of stakeholder inside and outside Fryslân
Strong networks and positive experiences between cultural operators	Thematic review on networking in the cultural sector, including interviews, network analysis and case studies Assessment of contacts and networks through the Virtual ECoC Evaluations of Sense of Place and Landscape of Languages	Thematic review at least twice during programme period Network assessment done twice a year	Data on strength networks analysed by specialized experts on social networking analysis
25% of the 65-80 year olds are active in transferring their knowledge of art or craftsmanship to other generations	Survey amongst volunteers aged 65+ Event evaluations of Ceramica and To the End of the World Stories by volunteers filmed and shared on YouTube	Annual volunteer survey, group 65+ gets specific questions on transferring knowledge	Results of volunteer survey compared and combined with data from broader citizens surveys, to estimate level of activity of entire population
15% of the cultural projects in our region are financed by or through international and EU funds and grants	Data collected through collating project fiches	Part of planning and control cycle on events and program	External accountants verify data on funding
30% more visits to museums, theatres, concerts, art exhibitions and literature events in the period 2016-2023	Data collected on-site, and as part of visitor registration systems Pictures/films of visitors shared and uploaded to online platform, are analysed and synthesized using latest techniques like Photosynth	During specific events that attract many visitors, detailed data is collected on a daily basis	Numbers shared online
New academic opportunities and involvement of more bachelor, master and PhD students	Data on student involvement from educational institutions Event evaluations of Gameland and Do It Together	Annually	Student portfolio reviewed and presented as showcases towards other students
Increased partnerships with foreign universities and exchange students	Mobility figures collected and reported by the universities Partnerships published in annual reports	Annual report to Nuffic and Ministry of OCW	Mobility figures reported by Nuffic and Ministry of OCW

Indicators and key areas for monitoring	Evaluation & monitoring events with data collection methods	Time or schedule and frequency	Means of verification and publication
<b>Image and perception</b>			
60% of the 13-20 year olds consider coming back after studying elsewhere 30% of students at the universities in Leeuwarden-Ljouwert consider staying in the area if they can find a job	Surveys amongst youngsters/ school leavers Student/ alumni surveys Event evaluations of Creative Headquarters	Annually	Reports shared with universities and general public
National surveys and media coverage show that Fryslân is not considered a peripheral agricultural-touristic area but is also related to creative open innovation processes	Analysis of existing national surveys Analysis of media coverage Hackathon with open government data	Every two years an event will be organised to analyse open data, on various aspects related to the image of Fryslân	Journalists and Open Data organisations will analyse existing data on media coverage
Improved international profile of the City and region in the field of the water and technology sector	Targeted research within the water and technology sector Survey amongst 400 subsidiaries of foreign companies in the northern region External assessment of quality of research by NVAO Event evaluations of Sense of Place, Embassy for Water, Floating Future and Eleven Fountains	Assessment of international profile is done every four years	Reports published online
<b>Governance and delivery process</b>			
60% of citizens say Lwd2018 developed more pride, joy, social cohesion and optimism for the people by 2019	Survey amongst citizens of Leeuwarden by the City Council Survey amongst inhabitants of Fryslân	Part of a regular survey amongst citizens and inhabitants which is held once every two years	Public reports published
Coherence between existing institutions promoting a higher quality of life in 2019, improved synergy with other EU projects	Survey amongst institutions promoting a higher quality of life Monitoring of cooperation with other institutions Conferences with institutional actors, including specific thematic review of institutional cooperation Participation in EU projects monitored	Once every two years a survey amongst institutions Monitoring of cooperation and conferences with actors once every year Thematic reviews once every four years Participation monitored in annual reports	Institutional strengthening, reported by institutions involved Aggregated results reported by Lwd2018
Culture policies in the broader Frisian area (cross border NL-DE-DK) use the broad definition of culture that is used in the Lwd2018 application	Document review Interviews with key policymakers in the area of culture	Policy documents are collected on a continuous basis and reviewed systematically four times a year Interviews are held once a year	Summary of the key policy documents in the wider Frisian area is presented on the website of Lwd2018
Governance of the cultural scene, especially cross border, is focused on participation and development with the citizens by 2016	Event evaluations of Jerusalem of the North and Neverending Orchestra Expert assessments and judgement, based on reviews of events	Ex-ante, ex-post project Seminars with experts will be held at least twice a year	Governance focused on citizen participation subject of mandatory seminar for all actors involved in the ECoC

# additional information

## **VII**

# 1

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

## SWOT – Analysis

### STRENGTH

**Urgency** In the City and region is the urgency to open up felt deeply.

**Participation** The concept of Lwd2018 has gradually evolved in a process of participation and bottom-up involvement.

**Experience** Leeuwarden-Ljouwert has the proven capacity to organise large scale events.

**Culture and heritage** In the national benchmark 2012 about availability of culture for its citizens, the City is fifth in the Netherlands. The historic city-center and the astonishing surroundings are rewarded highly. The Wadden Sea Region is listed as Unesco-protected area. The minority status and the Frisian language are a strong asset of the application.

**Community Commitment (*Mienskip*)**  
The Frisians are out-performers in volunteer participation and contribution to charity.

**Cultural Entrepreneurship** The Oerol festival is the national out-performer for cultural organisations, in respect of private funding. This model is the base for the way Lwd2018 is organised.

**Stable Politics** Fryslân and Leeuwarden-Ljouwert are known for their stable political trackrecord. As proof of this stable situation a long-term Cooperation Agenda is signed between the City and the Province of Fryslân.

**Online is key to this bid** The online program of Lwd2018 reaches millions of extra non-physical visitors and is key to our strategy for involving Europe.

### OPPORTUNITIES

**Young power** The City has a high percentage of young educated people. Lwd2018 involves these young professionals to become leaders of the process of change. This energy is gradually taking over the City.

**Culture education** The department of theatre and fine arts education at NHL is the national best performer. Communication/Media Design Studies by the Dutch/Flemish accreditation organisation awarded the City as excellent.

**Leisure and tourism** Lwd2018 gives the possibility to become leading European partner for future tourism programs through the involvement of the European Tourism Future Institute as part of Stenden University.

**Specialised in a global issue: water** Within this bid we address the global issue of water and by stimulation the City's assets on this topic Leeuwarden-Ljouwert could really become leading and groundbreaking on this topic.

**Sustainability in cultural entrepreneurship**  
Linking the creative industries to the development sectors in the Northern Netherlands has an opportunity fuelling innovative potential in the socio-economic sectors.

### WEAKNESSES

**Social economical situation** Leeuwarden-Ljouwert has the highest percentage of children below the poverty line in the Netherlands and the highest level in youth unemployment. This gives extra responsibility within the realisation of the Lwd2018 bid to stay close to these targetgroups.

**Balancing the program** The balance between bottom-up participatory projects versus European top art in the City and region is a point which needs special attention in communication to keep citizens connected.

**Fragmented cultural field** The 5.500 enterprises in the creative and cultural sector in Fryslân are fragmented. This brings the need to build a network of cultural entrepreneurs throughout the region and the Netherlands as a whole.

**Absence of large business** The City is underperforming in the number of large institutions and enterprises, but is strong in small and medium size (family) companies that operate globally.

**Geographical and mental position** On the fringes of Europe, the Frisian identity can be characterised as modest and introvert. This leads to being too honest in competition, but is an advantage in delivery.

**Availability of artists** The number of artists operating on an international playing field – as in every city in the Netherlands besides Amsterdam – is not enough for an ECoC. This is why Lwd2018 agreed on cooperation with producers from all over the Netherlands.

### THREATS

**Budget cuts** The current financial and economic crisis has its influence on the availability of the funding needed for the preparation and realisation of the ECoC. That is why Lwd2018 signed a binding contract with the City and Province to guarantee the funds.

**Sponsor cuts** The crisis is also manifest in the availability and reliability of private sponsor budgets. This is why Lwd2018 relies strongly on a lot of small sponsors rather than a few big ones.

**Europe is in the middle of a crisis** In times of crisis an ECoC based on solidarity, self organising communities and relationships gives a clear sign of prosperity and conscience, something that can't be bought.

**Fryslân is in change** Lwd2018 is about new perspectives, new forms, other innovative approaches. For people and presiding organisations this process can cause painful but necessary breakthroughs.

# Irrespective the outcome

2

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

If Leeuwarden-Ljouwert is not being granted the title of ECoC in 2018, the direction in which we head is the same but the loss of momentum, politically and practically, will be hard and the pace at which we move is going to be much slower. With limited resources and time we will change our methodology, but not our concept.

We say this, because the concept is designed on those issues that correspond with the long-term development of Leeuwarden-Ljouwert. They are the outcome of a long series of consultations with our citizens, artists, cultural professionals and experts. That concept is the true outcome of this candidature so far, no matter what the decision about the title of European Capital of Culture will be.

In May 2013, the City Council and the Province of Fryslân decided on a long term agenda for 2013-2025. This agenda includes events that will happen anyway.

If Leeuwarden-Ljouwert is not being granted the title, we expect 10% of the programme to take place regardless. Events that are happening, though sometimes on a smaller scale, are: Triple A Landscape, Language Lab, Alma Tadema, Escher, Mata Hari, Explore the North, Welcome to the Village and Migrating Ceramics.

What we might miss out on though, is the opportunity of a substantial investment in the professionalisation of the sector (for instance in the event Behind the Front Door) and by that, weaken the process of building a firm base for higher artistic quality in a minority area in Europe.

Our key partners do not stop their quest for new art forms, experiments, ways to present art and broader participation. For example the rebuilding of the Harmoniekwartier with new space for pop culture (education and stages) is not affected by the result of this application. Preparing for Lwd2018 would be a very stimulating factor in developing collaboration and events in the new complex.

We realise that the process so far has already generated a number of valuable insights and connections. We have gained a clear picture of what worries and inspires our citizens. This process of discovery has given us the long term strategy for culture policy. What will be the same, irrespective the outcome of our application, is the spirit in which we work on building our City and our future: together, with space for everybody, creative and dedicated.

# Volunteer power

In Fryslân we have a tradition of involving volunteers in large events. Half the population is involved in volunteering and there are many international contacts via this base. Since it is a part of our culture, we believe that the volunteer programme is crucial to the success.

We are expecting 30.000 people involved as volunteer or as ambassador. We engage citizens in creative and varied ways and establish new partnerships to maximise participation in the programmes. Some activities need a lot of volunteers, others smaller numbers. We go for the quality and sustainability of these relationships, and widen the cultural interest, and increase the skills base of those who participate as volunteers. In terms of numbers we think about 2.000 volunteers that play a very active part in the

programme, 1750 people receive a training by the Stenden University. The Stenden University has developed an excellent program for hosting international guests.

In order to involve and engage volunteers, we include lessons learned from other ECoCs, as well as the experiences from larger events in Fryslân. We have begun with the bottom-up process of engaging people, and many volunteers have already contributed to this bid. Through our partnerships with the various stakeholders, for instance the Volunteer Service Point Leeuwarden, we have a large potential pool of volunteers. A Volunteer Relationship Database will be used to manage contacts. A small international volunteering programme stimulates travelling and exchange.

Please add below any further comments that you seem necessary on the subject of this application.



## Leeuwarden-Ljouwert's application for European Capital of Culture 2018

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