



**LUND UNIVERSITY**

Joint Faculties of Humanities and Theology

# **Europeanisation Through Culture**

— The Swedish cities of Lund's and Umeå's applications to  
become the European Capital of Culture 2014

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## Abstract

This thesis compares the Swedish cities of Lund's *Meaningful Meetings* and Umeå's *Curiosity and Passion - The Art of Co-Creation* applications to be named European Capital of Culture (ECOC) 2014. The applications focus on two criteria of the EU, European Dimension and City and Citizens. The way the two bids worked with the criteria will reveal the process of Europeanisation – the process of creating common meaning and collective understandings of Europe. Interviews with cultural professionals that worked on the applications, two of the actors and a member of the selection panel were interviewed. By doing a discourse analysis of the material, reoccurring topics that are used to build the Europeanisation will be visible. The analysis will focus on two terms used by Monica Sassatelli in her research of ECOC: reconceptualisation and regeneration of space. The Europeanisation was then conceptualised with the help of Thomas Risse's three models of identity formation: Blended identities, nested identities and zero-sum identity.

The research questions are: What were the motivation of the applications, was reconceptualisation or regeneration a part of it? And how was the Europeanisation carried out? The hypothesis of this thesis is that the spatiality of the cities, the geography and landscape is used to build the europeanness of the cities. The hypothesis was proven to be accurate, e.g. with Lund legitimising its europeanness by being a part of the Öresund region, while Umeå met resistance to their europeanness due to their periphery position on the continent. When asked, all of the informants connected the European Dimension to spatiality. Regeneration was almost a banal part of the application, while informants and the application paid special focus to reconceptualisation. Umeå legitimised their europeanness through international cooperations while the actors in Lund had a lack of understanding of the European Dimension and lack of quality in the partnerships lead to their loss. The second research question revealed that Umeå, in the application and the informants showed their europeanness through blended identities. Lund tried to do the same, but failed due to discrepancies amongst the actors.

Key words: Europeanisation, reconceptualisation, regeneration, European Capital of Culture, spatiality, Sweden

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## 1. Introduction

The process of being appointed as a European Capital of Culture (ECOC) is a six year long, vigorous search for the "europeanness" of the city in question. The Swedish cities of Lund and Umeå were the two candidates of the final selection round of ECOC 2014, ending with Umeå claiming the title together with Riga, Latvia.

According to the European Commission (EC), the purpose of the ECOC are to:<sup>1</sup>

1. highlight the richness and diversity of European cultures
2. celebrate the cultural ties that link Europeans together
3. bring people from different European countries into contact with each other's culture and promote mutual understanding
4. foster a feeling of European citizenship

The purpose is based on articles three and four of *Decision No 1622/2006*, which regulates the application procedure and states what a ECOC must fulfil in order to gain the title. The ECOC should foster a connection to the member states' (MS) own cultural policy but also on the main criteria: *European Dimension* and *City And Citizens*.<sup>2</sup> The national, regional and local cultures are not mentioned. The applicants went through a Europeanisation process while trying to fulfil these criteria. Europeanisation is generally defined as "becoming more European like". Thomas Risse and Maria Green Cowles explains Europeanisation as "constructing a system of meanings and collective understandings".<sup>3</sup>

Green Cowles and Risse's definition will be used in accordance with Monica Sassatelli's research about the European Capitals of Culture. Her research shows that in the context of ECOC, the Europeanisation is not a top-down process centralised in Brussels, but a process

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<sup>1</sup> European Commission, "European Capital of Culture," 13 January 2014 [http://ec.europa.eu/culture/our-programmes-and-actions/capitals/european-capitals-of-culture\\_en.htm](http://ec.europa.eu/culture/our-programmes-and-actions/capitals/european-capitals-of-culture_en.htm)

<sup>2</sup> Read more about the articles in chapter 2.2 European Capitals of Culture in this thesis

<sup>3</sup> Thomas Risse Maria Green Cowles, "Transforming Europe : conclusion," in *Transforming Europe : europeanization and domestic change*, ed. Maria Green Cowles, James A. Caporaso, and Thomas Risse (Ithaca, N.Y.: Cornell University Press, 2001), pg. 219.

initiated and carried out by the city itself through the content of the ECOC programme and the transformation of space.<sup>4</sup>

Sassatelli use two different terms when describing europeanisation though transformation of space: *regeneration*, the refurbishment of the city and *reconceptualisation*, the concept of defining the city European. This transformation of space, both physically and mentally, is central in the Europeanisation process – a tangible and an intangible process. The geographical context in which the cities are located might therefore have very tangible assets to fulfil the European Dimension and City and Citizens criteria creating a spatial space. The actual outcome of the ECOC programme however is more intangible and may be harder to grasp. How the europeanness of the cities are described will be compared to Risse's three models of identity formation, nested identities, blended identities and zero-sum identity.

## **1.2 Aim**

The aim of the thesis is to compare the applications by Lund and Umeå to become ECOC 2014 with focus on europeanisation through culture.

## **1.3 Hypothesis**

The spatiality of the cities will be conceptualised by actors as an essential part of Europeanisation.

## **1.4 Research questions**

- What motivated the cities to apply? Was regeneration and reconceptualisation motives for the cities?
- How was the Europeanisation carried out?

## **1.5 Methodology and theory**

Lund and Umeå have several factors in common which makes them suitable for comparison. They are Swedish cities, they are university cities and they are of a similar size population wise. Both of them applied during the same time period and both followed

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<sup>4</sup> Monica Sassatelli, *Becoming Europeans : cultural identity and cultural policies* (Basingstoke: Palgrave Macmillan, 2009), pg. 99-100.

the same criteria of the application procedure. This study is based on an interpretative approach. The level of replicability is low and the data collected from interviews may differ substantially depending on the memories of the informants. My own experiences and biases as a cultural expert living in Lund and studying at the university may also influence the material. However, the theoretical framework brings an openness to the material and the method will help make visible the structures of Europeanisation and the influence of the agents involved. The link between the agent and the context of which the agents act in are crucial to this thesis as the applications are based on a context of documents on local, regional, national and supranational levels.

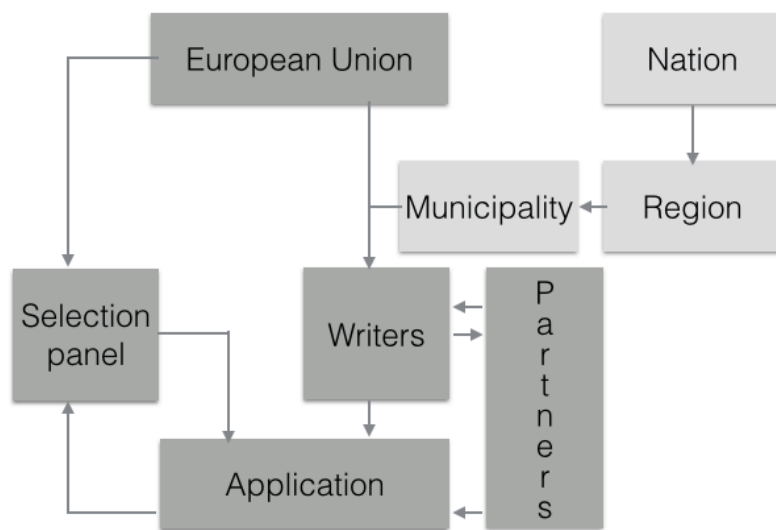


Figure 1, flowchart of the discursive context.<sup>5</sup>

The agents are the cultural operators that were apart of writing the application and representatives from Lund University and Umeå University. They were important partners/actors in the bids, and are comparable for this thesis. Finally, a member of the Selection Panel that make the final decision on whom would win the ECOC title of Sweden 2014 will also be represented in this thesis, i.e a recipient/audience member of the application. This study will not look at documents by the municipalities, the regions or Sweden. Though they are influential to the application in a political sense, there would have been too much material to analyse for this thesis. Instead, their influence will be looked at through secondary, intertextual references in the applications and interviews.

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<sup>5</sup> by Lorraine Jonis

Discourse is one tool that helps the agents shape their context.<sup>6</sup> A study of the language used and the context of which it is used in, will give indications as to what topics were used during the writing of the applications and what motivations may have been there. Different types of documents will be necessary for this thesis; the applications of Lund and Umeå, and also the EU document *Decision No 1622/2006* which regulates the ECOC applications and contains the definition of the two main criteria European Dimension and City and Citizens. The Selection Panel paid special attention to these criteria as they made their recommendation of European Capital of Culture 2014.<sup>7</sup>

There are different levels of discourse analysis; this analysis will take place on a meso-level of the text focusing on the mid-range texts and reoccurring topics, meaning the topics that were used in the bids and spoken about by the informants.<sup>8</sup> The overall discursive structure of a macro-level will not be analysed. A topic is defined theoretically as aboutness, something in the text that is reoccurring and thereby creates a context.<sup>9</sup> By using critical discourse analysis, the hidden topics will reveal the collective understandings and meanings of Europeanisation.<sup>10</sup> The European Dimension and City and Citizens criteria are what the EU requires of the ECOC's, but how the criteria are realised is up to each city to decide. Visual aspects of the applications, that is a multi-modal approach will also be applied.<sup>11</sup> This will be valuable when looking at the maps included in the application to see how the cities visually place themselves in a European context.

Looking again at the purpose of the ECOC, a strive to promote europeanness is present. The cultural operators or writers therefore had to work with the local and national culture to build the Europeanisation. How the cultural operators present and speak about Europeanisation will be conceptualised with the help of Thomas Risse's three models of identity formation:<sup>12</sup>

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6 Brian Paltridge, *Discourse analysis : an introduction*, Continuum discourse series (London: Continuum, 2006), pg. 3.

7 Selection Panel *Selection of a European Capital of Culture 2014 in Sweden: Final Selection Report 2009* pg. 3

8 Teun A. van Dijk, *Discourse as structure and process*, Discourse studies (London: Sage, 1997), pg. 10.

9 Linda Forrest Russell S. Tomlin, Ming Ming Pu and Myung Hee Kim, "Discourse semantics," in *Discourse as structure and process*, ed. Teun A. van Dijk (1997), pg. 84, 90.

10 Paltridge, *Discourse analysis : an introduction*, 2006. pg. 178.

11 van Dijk, *Discourse as structure and process*, 1997. pg. 6.

12 Thomas Risse, "European Identity and the Heritage of National cultures," in *Rethinking Heritage : cultures and politics in Europe*, ed. Robert Shannon Peckham (London: I.B. Tauris, 2003), pg. 75-77.

Nested identities: identities formed in layers, like a Russian matryoshka doll. This type of formation suggests a hierarchy where the levels close to the core are of higher importance.

Blended identities: identities that are mixed seamlessly, like a marble cake, without a particular hierarchy.

Zero-sum: the European identity is accepted and cancels the national and regional identities.

This thesis will not investigate the citizens of Lund and Umeå's connection to European identity patterns. As a steppingstone for the analysis, the two main topics that Monica Sassatelli uses in her research about the nine ECOC cities of 2000 will be utilised in this study. The terms used was reconceptualisation, the practice of renaming a space as European.<sup>13</sup> This has been done by several cities as a method to declare themselves European, Stockholm's ECOC year of 1998 is one example.<sup>14</sup> At the time of nomination, Sweden was not a part of the EU. The other term Sassatelli uses is regeneration, the motivation to use culture to improve the city through boosting its culture and creative sector, infrastructure, and renovations.<sup>15</sup> Both of these concepts are what may lead to a banalisation of Europe, Europe becoming normalised, a social fact.<sup>16</sup>

To analyse how Europe is presented, the structure of the applications are of importance. In chapter I of the applications, *Basic Principles*, there is a question about the geographical area: "Which geographical area does the city intend to involve in the 'European Capital of Culture' event? Explain this choice."<sup>17</sup> Sassatelli speaks about the ECOC-programme creating new cultural space.<sup>18</sup> This means going beyond merely explaining a geographical area, it would require using the spatial space to create a bid. The candidates are prompted to discuss the geographical area that they are in. However, the hypothesis of this thesis is that the geographical area will play a more significant part in fulfilling the criteria of European Dimension and City and Citizens, beyond a mere description of the area.

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<sup>13</sup> Sassatelli, *Becoming Europeans : cultural identity and cultural policies*, 2009. pg. 81.

<sup>14</sup> *Becoming Europeans : cultural identity and cultural policies*, 2009. pg. 91.

<sup>15</sup> *Becoming Europeans : cultural identity and cultural policies*, 2009. pg. 80.

<sup>16</sup> *Becoming Europeans : cultural identity and cultural policies*, 2009. pg. 197.

<sup>17</sup> European Commission *Application for the title of European Capital of Culture*

<sup>18</sup> *Becoming Europeans : cultural identity and cultural policies*, 2009. pg. 4-5.



The candidates answer questions in their applications on how they will promote the two main criteria. The applications consists of the following chapters:<sup>19</sup>

- I. Basic Principles
- II. Structure of the programme for the event
- III. Organisation and financing of the event
- IV. City infrastructure
- V. Communication strategy
- VI. Evaluation and monitoring of the event
- VII. Additional information

The schemata of the application is therefore constructed by the European Union. Since the aim of this thesis is to investigate the europeanisation through culture, chapters one and two of the application are the most relevant, as that is where this topic is presented, as well as additional information in chapter seven. The other chapters will not be analysed in this thesis. The thesis will focus on the second version of the Lund application and both the first and second of Umeå's applications. The reason for this is that the candidates have chosen different structures and methods for writing. Lund still follows the schemata of the European Union in part two, while Umeå composed part two as a continuation to part one. This requires both of Umeå's applications to be analysed in order to give a solid foundation of analysis and comparison.

Since the applications are a product of perceptions and strategies, the ethnographic method of conducting interviews will be fruitful for the research. The informants will be cultural professionals who have had education and experience working in this field. They will contribute with their perspectives of the events which will be reflected in the interviews. Since the application itself was finalised in 2009, several years have gone by since they may have looked at the text that they produced or spoke about the topic; several informants have said that they may not remember correctly. Their views on Europeanisation and culture may have changed since then. This distance in time could give the informants a sense of reminiscence and more reflections on their views now in comparison to the time

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<sup>19</sup> "Application for the title of European Capital of Culture."

of the application procedure. Also, depending on where the informants are today and the fact that Lund lost the bid while Umeå won has of course influenced what information they decide to share. All the interviews were conducted in Swedish and translated to English by the author of this study.

## **1.6 Literature review**

The applications of both cities will be used in the analysis *Proposed application of the City of Lund for the title European Capital of Culture 2014* (2009) and *Curiosity and Passion – The Art of Co-Creation, part 1 & part 2* (2009). Both of the applications are written by their respective cities, ie. City of Lund and City of Umeå. *Discourse as Structure and Process* (1997) edited by Teun A. van Dijk is referred to for grasping the method of discourse analysis together with *Discourse Analysis: An Introduction* (2006) by Brian Paltridge.

The theory of the thesis is based on mainly two books. Monica Sassatelli has researched the ECOC of 2000 which were nine cities. The concepts of reconceptualisation and regeneration is derived from the book *Becoming Europeans – Cultural identity and Cultural Policies* (2009). Thomas Risse's three identity formations, nested identities, blended identities and zero-sum identity is explained in the chapter: European identity and the heritage of National cultures in: *Rethinking heritage : Cultures and politics in Europe* (2003) edited by Robert Shannan Peckham.

The application process of becoming a ECOC is mainly gathered from the website of the European Union. The history of the ECOC is also derived partly from the website, but with added information from two sources. *Cultural politics of Europe : European capitals of culture and European Union since the 1980's* (2013) edited by Kiran Klaus Patel. This anthology deals with europeanisation as a relational, multi-directional movement and not merely a top-down, Brussels initiated process. Two authors of this anthology will be represented in the thesis. Uta Staiger which places the ECOC in the context of EU cultural policy and Jürgen Mittag who discusses European identity and city advertisement.

As an additional source of the history of EU cultural policy is *The Integration of Cultural considerations in EU Law and Policies* (2008) by Evangelia Psychogiopoulou.

Documents from the EU also play an important role in the thesis to complete the discursive context, like *Decision No 1622/2006* which states article three and four where the European Dimension and City and Citizens are clarified.

## 2. Background

### 2.1 Cultural policies of the European Union

Cultural policies within the European Union got their legitimacy through the Maastricht Treaty in 1993. This was a milestone in a long journey of the EU to increase its role in the cultural sphere. Cultural action has been a sensitive issue due to policy traditions and preferences in the MS and regions, but also because of sovereignty distribution.<sup>20</sup> *The Treaty of Rome*, 1957 created The European Economic Community (TEEC) and the internal market was taking shape. This meant restrictions on import and export was needed, "the protection of national treasures possessing artistic historic or archaeological value" was called for.<sup>21</sup> This exception confirms the rule that cultural products is to be treated as any other goods.<sup>22</sup> This exception focuses on what falls under the category 'heritage', while commercial culture seems not to have had any restrictions in this treaty.

Therefore the negative integration, that is the breaking down of the MS national policy regarding trade also included cultural goods and eventually services performed by cultural workers. The positive integration of building up and adapting the national policies generated an exchange of culture.<sup>23</sup> The European Court of Justice (ECJ) also played a central role in supporting the role of creating a common cultural market.<sup>24</sup> By making rulings in these cases the ECJ helped to form the rules and regulations of how such a market operates, that commercial works of art fall under the same rules as any other goods.<sup>25</sup> In 1973, the Copenhagen summit lead to the Union's first cultural identity being established:

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20 Uta Staiger, "The European Capitals of Culture in context: Culture policy and the European integration process," in *The cultural politics of Europe : European capitals of culture and European Union since the 1980s*, ed. Kiran Klaus Patel (London: Routledge, 2013), pg. 26.

21 *The Treaty of Rome* (1957)

22 "The European Capitals of Culture in context: Culture policy and the European integration process," pg. 22.

23 "The European Capitals of Culture in context: Culture policy and the European integration process," pg. 23.

24 Evangelia Psychogiopoulou, *The integration of cultural considerations in EU law and policies* (Leiden ; Boston: Martinus Nijhoff Publishers, 2008), pg. 19.

25 Psychogiopoulou *The integration of cultural considerations in EU law and policies*, 2008. *ibid.*

The EEC [European Economic Community] leaders asserted the importance of preserving 'the rich variety of their national cultures' and pledged to review the 'common heritage' of the Member states. Attempting to concretise the elements of a European identity, they invoked, amongst other things, 'the diversity of cultures within the framework of common European civilisation'.<sup>26</sup>

In other words, the "united in diversity", motto of the European Union started taking shape and the importance of cultural heritage as the cornerstone of Europe lead to a number of financial sources aimed at restoration and the fight against theft and trafficking of works of art. Later, the then Prime Minister of Belgium, Leo Tindemans published the *Report on European Union* in 1975. This stated that TEEC should have a greater involvement on people's everyday life, meaning the fields of education, culture and communications. This lead to a number of experimental cultural actions.<sup>27</sup> The cultural politics of the 1970s and 1980s are understood as an attempt to improve the union's lack of cultural legitimacy - and on a larger scale, the democratic defect.<sup>28</sup>

It wasn't until 1992 and the *Treaty of the European Union* (TEU) that the community got its first mandate to promote the:<sup>29</sup> "flowering of the culture of the Member states while respecting their national and regional diversity and at the same time bringing the common cultural heritage to the fore".<sup>30</sup> This meant that culture got its own article, Article 128.

This article can be seen in two ways: Either it gave the community the mandate that it already in some ways used, or it can be seen as the MS and the regions seeking to limit the community's influence by agreeing to these lines.

After a modification in the Amsterdam Treaty, 1997 it was clear that the community got the right to influence culture "in a particular order to respect and promote the diversity of

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26 *The integration of cultural considerations in EU law and policies*, 2008. pg. 8.

27 *The integration of cultural considerations in EU law and policies*, 2008. pg. 9

28 Kiran Klaus Patel, *The cultural politics of Europe : European capitals of culture and European Union since the 1980s*, Routledge/UACES contemporary European studies (London: Routledge, 2013), pg. 2.

29 "The European Capitals of Culture in context: Culture policy and the European integration process," pg. 26.

30 Article 128, The Treaty of the European Union.

its culture”.<sup>31</sup> The TEU now featured culture in several different ways. Firstly an economic sector following single market rules which the Directorate General (DG) Competition, the Internal market Council and the ECJ watched. The TEU also provided to measures to restrict the economic sector in order to safeguard a MS heritage. Thirdly, culture under the TEU could be a basis for subsidies and market-correcting measures. The ECOC in this sense became a part of the Kaleidoscope programme.<sup>32</sup>

In the year 2000, *Culture 2000* programme was a significant step by the community’s institutionalisation of culture although it had a minuscule budget. The programme was to improve ”access to and participation in culture in the European Union for as many citizens as possible”.<sup>33</sup> It was also to encourage intercultural dialogues. The ECOC here became a part of the ”Special cultural events” of the programme together with art prizes, support for European heritage laboratories and researched-focused events. Later, in 2007 after the Lisbon Treaty, and through the changes to article 167 lead to the removal of the unanimity principle and the MS could no longer veto in the cultural policy domain. The new *Culture Programme*, the predecessor of *Culture 2000* was more responsive to the needs of the cultural sector with a focus on cooperation, mobility of artists and intercultural dialogue.<sup>34</sup> The ECOC continues to fall under the ”Special cultural events” category. The current *Creative Europe Programme* still has the ECOC within itself. This programme focuses on the cultural and creative sectors, going back to the roots of the *Treaty of Rome* and dealing with culture through import/export and culture as a business.

## **2.2 European Capitals of Culture application procedure**

It is said that the idea of the European Capitals of Culture, formerly known as European City of Culture, was born in a chat between the French and Greek culture ministers Jack Lang and Melina Mercouri while waiting for a flight at Athens airport in 1985. Mercouri followed through with the idea and through a resolution by the Council of Ministers in

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31 Treaty of Amsterdam, as cited in: Staiger, "The European Capitals of Culture in context: Culture policy and the European integration process," pg. 27.

32 "The European Capitals of Culture in context: Culture policy and the European integration process," pg 27.

33 "The European Capitals of Culture in context: Culture policy and the European integration process," pg. 31.

34 "The European Capitals of Culture in context: Culture policy and the European integration process," pg. 32.

June 1985, the concept of the ECOC was created.<sup>35</sup> Between the years 1985-2004 the Culture Ministers of the Council of Ministers decided on the winning city and the Commission has funded the activities since the beginning. However, several flaws became apparent:

- a lack of competition – some countries organised a national competition on the basis of their own criteria and proposed only one city
- a lack of follow-up after the host city was chosen
- failure to demonstrate the European value added of the event clearly enough<sup>36</sup>

While the ECOC has been within the community framework of the European Union, it was not regarded as a community action in the beginning.<sup>37</sup> As previously mentioned, culture remains a sensitive area for member states, the ECOC was seen as an opportunity to dwell the resistance to community action. This led to the fact that ECOC was brought in to the framework and became professionalised.<sup>38</sup> The process of choosing a ECOC has been through a rotation schedule where one or two Member States can nominate a city of their choice, therefore the selection procedure is an intergovernmental process with no involvement of the EC.<sup>39</sup>

In October 2006 the European Parliament voted through the current decision procedure that were first applied to the ECOC title holders of 2013. Now the applying cities are to compete with each other on a national level. The selection process is as follows:

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35 European Commission, "History of the Capitals," 5 July 2013 [http://ec.europa.eu/culture/our-programmes-and-actions/capitals/history-of-the-capitals\\_en.htm](http://ec.europa.eu/culture/our-programmes-and-actions/capitals/history-of-the-capitals_en.htm).

36 "History of the Capitals".

37 "The European Capitals of Culture in context: Culture policy and the European integration process," pg. 34.

38 "The European Capitals of Culture in context: Culture policy and the European integration process," *ibid*.

39 Jürgen Mittag, "The changing concept of The European Capitals of Culture: between the endorsement of European identity and city advertising," in: *The cultural politics of Europe: European capitals of culture and European Union since the 1980s*, ed. Kiran Klaus Patel (London: Routledge, 2013), pg. 42

Timeline (in years, <i>n</i> being the year of the event starting 1 January)	Body responsible	Stage in the procedure
n-6 (for example, end of 2006 for the 2013 title)	Member State	Call for applications
n-6+10 months	Candidate Cities	Deadline for responding to the call for applications
n-5 (for example, end of 2007 for the 2013 title)	Member State	Meeting of the panel for a pre-selection in the MS concerned => list of pre-selected cities (13 experts)
n-5 + 9 months	Member State	Meeting of the panel for the final selection in the MS concerned (13 experts)
n-4 (for example, end of 2008 for the 2013 title)	Member State	Notification of the application from a city to the European Institutions
n-4 + 3 months	European Parliament	Opinion of the European Parliament on this application
	EU Council of Ministers	Designation of the European Capital of Culture

Table 1, ECOC application procedure.<sup>40</sup>

The pre-selection panel consists of independent, cultural experts from the host country of the year in question and European experts. For Lund, Umeå and the other candidate cities of 2014, pre-selection took place at the end of 2007. An oral presentation by the candidates occur, followed by a questions - and -answers session (Q&A). The panel then makes their decision.<sup>41</sup>

After the pre-selection round, only two cities remain which fill in the proposed application again, but in much greater detail. In this round, nine months after the pre-selection stage,

<sup>40</sup> "Choosing a Capital," 5 July 2013 [http://ec.europa.eu/culture/our-programmes-and-actions/capitals/choosing-a-capital\\_en.htm](http://ec.europa.eu/culture/our-programmes-and-actions/capitals/choosing-a-capital_en.htm).

<sup>41</sup> "Pre-Selection meeting," 5 July 2013 [http://ec.europa.eu/culture/our-programmes-and-actions/capitals/pre-selection-meeting\\_en.htm](http://ec.europa.eu/culture/our-programmes-and-actions/capitals/pre-selection-meeting_en.htm)

all the questions are compulsory which they are not in the pre-selection stage. After the applications are handed in again, the selection panel can choose if they want to visit the cities, but the visit must occur before the final-selection meeting. The selection panel in Lund's and Umeå's cases were consisting of the same people from the pre-selection round with two new additions. An oral presentation were given by the candidates and a Q&A session is held.<sup>42</sup> The panel then makes their decision and sends the report and recommendation to the EC, the European Parliament (EP), the Council of Ministers (CM) and the Committee of Regions is notified. This occurs no later to four years before the ECOC year is to begin. After the EP made their recommendation the CM officially designates the ECOC.<sup>43</sup>

The selection is based on *Decision No 1622/2006/EC* with special attention to articles three and four.<sup>44</sup> Article three deals with the application's connection to the member states' domestic cultural policy, that the programme is of one year and that the event is special for the ECOC year. Article three also states that the connection to a European Dimension with focus on cultural cooperation in accordance with *Article 151 of the Treaty of Lisbon*.<sup>45</sup> Article four deepens the understanding of what is expected of the applicants regarding the "European Dimension" and the "City and Citizens" themes:

The cultural programme shall fulfil the following criteria, subdivided into two categories, 'the European Dimension' and 'City and Citizens':

1. As regards 'the European Dimension', the programme shall:

- (a) foster cooperation between cultural operators, artists and cities from the relevant Member States and other Member States in any cultural sector;
- (b) highlight the richness of cultural diversity in Europe;
- (c) bring the common aspects of European cultures to the fore.

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42 "Final-Selection meeting," 5 July 2013 [http://ec.europa.eu/culture/our-programmes-and-actions/capitals/final-selection-meeting\\_en.htm](http://ec.europa.eu/culture/our-programmes-and-actions/capitals/final-selection-meeting_en.htm).

43 "Official Designation," 5 July 2013 [http://ec.europa.eu/culture/our-programmes-and-actions/capitals/official-designation\\_en.htm](http://ec.europa.eu/culture/our-programmes-and-actions/capitals/official-designation_en.htm).

44 Panel, "Final-Selection Report," pg. 3.

45 European Union, "Decision No 1622/2006/EC of the European Parliament and of the Council of 24 October 2006 establishing a Community action for the European Capital of Culture event for the years 2007 to 2019," 2006 EurLex 32006D1622



2. As regards 'City and Citizens' the programme shall:

- (a) foster the participation of the citizens living in the city and its surroundings and raise their interest as well as the interest of citizens from abroad;
- (b) be sustainable and be an integral part of the long-term cultural and social development of the city.<sup>46</sup>

The word "foster" in particular is very interesting as it is usually connected to parenting and raising children. To "foster" a child would mean to make sure that the child has good manners, is polite, has been nurtured, and that the parents help he or she to "grow".<sup>47</sup> This paints the ECOC year as a social engineering process where the instigators of the applications adapt their cities to fit these criteria. "Bring the common aspects of European cultures to the fore." is also a statement that shows the pre-conception that there is, without a doubt common aspects of European culture that are essential. This line, in combination with the urge to "highlight" cultural diversity leaves no question as to what the EU wants the ECOC to be at the core. These words can also be seen as a clear sign to advertise the event as European.

The applicants describe how they work with these two criteria by answering questions, asked by the EU in the application. Question eight of this application specifically deals with the European Dimension. The nature of the artistic side of the ECOC programme has differed over the years. The first few European Capitals of Culture; Athens 1985, Florence, 1986, Amsterdam 1987, created summer events, highlighting "high culture" i.e fine arts.<sup>48</sup> Critique on the low involvement of local artists as well as the focus on classical culture, or no culture at all as were the case with Paris 1989, who focused on the bicentenary of the French revolution, was a fact. There was little or no focus on the European profile.<sup>49</sup>

Glasgow 1990 was a defining ECOC year for the programme. Glasgow, a former industrial city, struggling with how to regenerate itself used the opportunity and culture as a means to

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46 "Decision No 1622/2006/EC of the European Parliament and of the Council of 24 October 2006 establishing a Community action for the European Capital of Culture event for the years 2007 to 2019"

47 Merriam-Webster, <http://www.merriam-webster.com/dictionary/foster>. 9 March 2014

48 Mittag "The changing concept of European Capitals of Culture" pg. 43

49 "The changing concept of European Capitals of Culture" ibid.

improve the city. The improvement of the tram system, renovation of victorian buildings in the city centre and the opening of the Royal Concert Hall were just a few things that was achieved because of the ECOC title.<sup>50</sup> During the 1990s, the EC had become increasingly interested in the Cultural and Creative sector, especially as a source of employment.<sup>51</sup> This bond between culture and economics became more clear after the European institutions took hold of the ECOC initiative. The decision behind the increased control lay in the failure of the European Capitals of Culture in the year 2000.

Nine cities applied for the title 2000: Avignon, Bergen, Bologna, Brussels, Krakow, Helsinki, Prague, Reykjavik and Santiago de Compostela, four of which were not even located in a member state. The symbolism of being the ECOC of the millennium was too great and no city would back down and they threatened with vetoes. Therefore, all cities were appointed ECOC of that year despite that lack of a convincing profiles and ties between the cities.<sup>52</sup>

This failure lead not only to the European Union taking more control over the ECOC, but also to a new rotation schedule and the current selection procedure which includes an evaluation and continuous follow-ups of the preparation and results of the programme year. The europeanness of the programme was also clearly stated. A lasting cooperation, mobility and participation of the population, and reaching audiences through multimedia and multi-lingual approaches were encouraged.<sup>53</sup> The decision to name two cities as ECOC per year was made as a consequence of the recent enlargements of the EU where the new MS would have to wait a very long time to be included in the rotation schedule.<sup>54</sup>

Since the current rotation schedule of the ECOC is to end in 2019, the EC has made a new proposal for its continuation for the year 2020-2033. This proposal will keep the main structure of the programme, naming two capitals per year and will also keep it in accordance with the Creative Europe Programme. However, in this proposal, there is a

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50 "The changing concept of European Capitals of Culture" pg. 44

51 "The changing concept of European Capitals of Culture" pg. 47

52 "The changing concept of European Capitals of Culture" pg. 45

53 "The changing concept of European Capitals of Culture" pg. 46

54 "The changing concept of European Capitals of Culture" ibid.

dissatisfaction with the ECOC cities misunderstanding or not achieving a satisfactory visibility of the European Dimension.<sup>55</sup> The proposal states that the Selection panel shall assess the "scope and quality" of the European Dimensions through several areas, such as artistic cooperation, cultural diversity and a strategy to attract a broad European public.<sup>56</sup>

The demand of a European Dimension is strengthened through this new proposal, though the City and Citizens criteria is removed. The participation of citizens is instead demanded in a category titled as "outreach".<sup>57</sup> What these changes will lead to, how the upcoming ECOC will interpret these changes is yet to be seen.

### **2.3 Interview 1, the Selection panel**

The selection panel's task is to assess the applications and make their recommendation to the European Union and the Council of Ministers who make the final decision. The informant (henceforth known as Informant 1) was a Swedish member of the selection panel. There's been several years since he had thought about this task and states that his memories are a bit vague on what exactly the president of the selection panel Sir Robert Scott had stated about the European Dimension.

It's a bit unclear what it means, especially this European connection, so I thought about that a lot. But when it came to participation there's a lot of a Swedish point of views there that was easier for me to relate to, that was of a simple kind. But the EU connection is harder because it could be so many things, I thought about it a lot.<sup>58</sup>

The European Dimension is described as being hard to grasp because of its multi-faceted nature. Informant 1 is also talking about a "European" connection and a "EU" connection. This could be that the informant sees these as synonyms, Europe is the European Union and the other way around. However, they can also be seen as two different connections. City and Citizens criteria was easier for Informant 1 since it had a "Swedish" connection.

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<sup>55</sup> European Union *ec-proposal-post-2019* 2012

<sup>56</sup> "ec-proposal-post-2019," pg. 12.

<sup>57</sup> "ec-proposal-post-2019." *ibid.*

<sup>58</sup> Selection panel Informant 1, *Interview 1* interview by Lorraine Jonis, 2014,

The informant later clarifies when speaking about one of the actors in Umeå, the opera. "It became so clear there, it was primarily the president [of the selection panel, Sir Robert Scott] who didn't believe us when we said that Umeå was a cultural metropolis worthy of the name".<sup>59</sup> Here "us" refers to the Swedish members of the panel. Informant 1 clearly felt more secure in discussing the City and Citizens criteria because of the knowledge he had of the Swedish cultural scene.

"The president had a great suspicion of Umeå and thought that Umeå couldn't possibly have any European Dimension in its daily work because of its northern location."<sup>60</sup> Umeå proved its European Dimension through its many collaborations.

Lund's foundational idea was well anchored in the municipality's development of the cultural organisation, it was impressive. /.../ The European Dimension, as I understood it had not been worked with because they assumed that everyone involved had worked with the nearness to the continent as the heads emphasised time and time again. They even showed us that it was possible to see the bridge over the sound [Öresund] from the roof of the municipality building. Yes, Lund has more European contact surfaces. /.../ As I said, the European Dimension was obvious in Lund, In Umeå they had to - and did- work to get it.<sup>61</sup>

Lund had a great connection to the municipality and showed how the bid is relevant to the already ongoing development of the local area, placing the application firmly in this context. However, the regional connection seems to have been a bit vague according to Informant 1's recollection. "Umeå was obviously in the centre /.../ However Lund, had more players to contend with and we did not perceive the region of having that same interest".<sup>62</sup> If the connection with the municipality was good, the regional connection was lacking.

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59 "Interview 1."

60 "Interview 1."

61 "Interview 1."

62 "Interview 1."

If Umeå was challenged to prove itself European because of the northern location, Lund had an obvious connection to Europe, but it seems as though the actors involved did not fully use it. The university was one of these actors.

In Umeå we spoke to several parts of the university and they had been involved in the work. In Lund we met the Vice-Chancellor Per Eriksson and he was of course interested in Lund getting it [ECOC year] but it was obvious that it did not mean the same thing to him as it did to Umeå. It was important that Umeå was going to be apart of the European and they showed in what way they were going to participate. In Lund, I don't know, I thought afterwards, maybe I'm rationalising, but afterwards I thought that Lund University is so much bigger and that it wasn't as interesting, more of a detail for them, even though they were positive, that was not an issue.<sup>63</sup>

The business sector in Lund was also positive, but Informant 1 did not perceive there to be a strong connection with the cultural scene, no solid promises were there. The actors of Lund had a varied understanding of the European Dimension and what to do with it.<sup>64</sup>

The topics here were the geographical location of the cities and their respective actors, and how these topics complemented each other. Informant 1 remembers Lund's obvious European Dimension because of the geographical location, but did not see it anchored in the actors and partners involved. Umeå had the actors and the cooperations, but the geographical location made the European Dimension doubtful. This shows that the criteria was very much intertwined in the minds of this member of the selection panel. The geographical location played a role, but actors are needed to carry the project. In the final selection report the following is stated:

Umeå had a very clear ambition to make the city and the North of Sweden more visible in Europe. Umeå had also shown good ambition for using culture as a major

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63 "Interview 1."

64 "Interview 1."

element in regional development. Lund's vision was to connect art and science and create closer synergies between university and the society.<sup>65</sup>

Regional development with culture as a method is mentioned here, which is a direct reference to the regeneration agenda. However, Informant 1 denies that it was a special agenda of the Selection Panel, though they were positive to the concept.<sup>66</sup>

Umeå's win was motivated through solid governance amongst management structures, solid financial support, strong political engagement and "a high quality programme in comparison with the requirements."<sup>67</sup> No specific comment was made about the geographical location in the motivation, but the management structures could be a reference to the actors and their well established cooperations.

### **3. Lund: Meaningful Meetings**

#### **3.1 Application**

The programme structure of Lund's application has been influenced heavily by the criteria. There are eleven themes that are grouped after their relation to the European Dimension and the City and Citizens (Figure 2). Not only the structure is inspired by the criteria. The theme of the Lund application is the *fifth freedom* which adds an emotional dimension, a profound way for people to meet and create meaning – Meaningful Meetings.<sup>68</sup> This connects to the criteria of City and Citizens.

"Becoming European capital of culture will change Lund for all time. That is why we are applying."<sup>69</sup> This is the very first sentence of the Lund application. The word *change* refers strongly to the regeneration and the reconceptualisation motives described by Sassatelli. It also implies a dissatisfaction with the current state of Lund and a will to engage in a process to accomplish something new. Lund2014 expresses a need for the ECOC year to develop into its full potential. Lund2014 describes the city as a city of

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65 Panel, "Final-Selection Report." pg. 3.

66 "Interview 1."

67 "Final-Selection Report," pg. 3.

68 City of Lund *Proposed application of the City of Lund for the title European Capital of Culture 2014* 2009 pg. 18.

69 "Proposed application of the City of Lund for the title European Capital of Culture 2014," *ibid.*

opposites which they want to explore. Eg. "The academic farmer's village".<sup>70</sup> And the ancient city, with a young population.<sup>71</sup>



Figure 2, Programme structure.<sup>72</sup>

Article three in *Decision No 1622/2006/EC* wants that ECOC bid to be anchored in the member states national policy or strategy focused on culture.<sup>73</sup> The application has several intertextual references to the municipality of Lund, Region Skåne and the national strategy and shows how the Lund application is connected to them. The eight aims of the application are:

<sup>70</sup> "Proposed application of the City of Lund for the title European Capital of Culture 2014," pg. 7.

<sup>71</sup> "Proposed application of the City of Lund for the title European Capital of Culture 2014," *ibid.* .

<sup>72</sup> Picture taken from "Proposed application of the City of Lund for the title European Capital of Culture 2014," pg. 85.

<sup>73</sup> "Decision No 1622/2006/EC of the European Parliament and of the Council of 24 October 2006 establishing a Community action for the European Capital of Culture event for the years 2007 to 2019" Article 3.1

*Lund of Small stages* story within the application is about Lund as a hospitable city that welcomes the alternative and experimental culture, and have the following aims connected to it:

Aim 1: "To sharpen up" We develop the specialities - things that Lund can do really well. Find niches, in the meeting between knowledge and creativity, tradition and innovation. We get the rest of the world interested in Lund and attract people here through action and involvement. We want to develop Lund's self-image and reputation, starting from the free creative power that is to be found here.<sup>74</sup>

Aim 2: "To open up" We give more access to Lund's stages, for spectators, participants and co-producers. We make sure there are more meetings in Lund between people from cultural life, associations, business, the university, schools, authorities and elsewhere. We make more people in to participants in the shaping of Lund's future - that more people should see Lund as a whole.

Aim 3: "To make ones place" We make many more cultural arenas in Lund, for many different purposes, indoors and outdoors. We make sure that more associations, businesses and other exciting activities are created in Lund that contribute to the city's cultural development. We increase the capacity within Lund of acting sustainably and in a rapidly changing world.<sup>75</sup>

*The alternative metropolis* theme, that sees the county of Skåne as an arena has the following aims:

Aim 4: "To use Skåne" We prove that Skåne can be used as a cultural arena. A region with the same possibilities as a metropolis, but in addition, Skåne's particular qualities of landscape, geography and cultural diversity. We want to develop Skåne's self-image and reputation as a young mixed intercultural region.

Aim 5: "To involve Skåne" We start from Skåne's cultural diversity to offer a broader cultural range, specialised in places where each and everyone can go

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<sup>74</sup> "Proposed application of the City of Lund for the title European Capital of Culture 2014," pg. 15.

<sup>75</sup> "Proposed application of the City of Lund for the title European Capital of Culture 2014," pg. 16.



according to their interests or needs and engage as spectators, participants and co-producers. We promote more cooperation between people from different parts of Skåne and within various sectors. We encourage more local operators to contribute to regional development - Skåne as a whole.<sup>76</sup>

*The Europe of short cuts* Shows the link of Lund to the rest of Europe.

Aim 6: "To meet in networks" We make it easier for more citizens and cultural operators in Lund, Skåne and the rest of Sweden to belong to international networks and to be more present and active in them than before. Aim 7: "To meet in knowledge" We set up creative environments in Lund and the rest of Skåne to read, gather, develop, understand and convey knowledge about the new era's cultural production in network cultures.

Aim 8: "To meet around challenges" We create lasting forums, on the internet or as recurring physical meetings in Lund or elsewhere in Skåne, in which we can get together to identify and meet in common challenges in a diversified Europe. We want to show how network cultures can constitute democratic forces in a society and develop their potential as such.<sup>77</sup>

There's a continuous use of the word "we" in the aim descriptions, reaffirming that it is a unified team behind the application. The main theme of the application, Meaningful Meetings, and the aims reflect different ways in making this happen. What is striking, is that that Meaningful Meetings as it is described in the aims is in strong relation to the City and Citizens criteria by activating the citizens of Lund, but also by attracting Europeans to the city. This is visible as aims five, six, seven and eight are focused on the actors and participants and how they can contribute to problem solutions, learning and internationalisation of culture.

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<sup>76</sup> "Proposed application of the City of Lund for the title European Capital of Culture 2014," pg. 16.

<sup>77</sup> "Proposed application of the City of Lund for the title European Capital of Culture 2014," pg. 17.

Aims two, three, and four are focused on the city itself and the changes, or regenerations wanted and the geography and landscape of Skåne. Aim one, however, talks about the need for change in the city. ie. reconceptualisation of the self-image and reputation.

To attract and activate Europeans in the ECOC is also asked by the EU, especially ties with the other ECOC countries. The cooperation with the other ECOC - city is asked in the document *Application for the title of European Capital of Culture* which the ECOC application is formed after.<sup>78</sup> The Baltic sea strategy, developed under the Swedish presidency of the Council of Ministers is something that was under way during the writing process of the Lund application. This was planned to be used as a platform to co-operate with the Latvian European Capital of Culture.<sup>79</sup> The document *European agenda for culture in a globalizing world* is also referred to, although at the time of writing the application, it was not accompanied by an action plan:

No concrete action plan has yet been connected to it, but Lund 2014 strives to be at the forefront in terms of the development of cultural policy and will function as a best practice example within two of the agenda's three aims:

Intercultural dialogue, diversity and mobility coincide with Lund 2014's aims 1, 6 and 8. Culture as a catalyst for creativity coincides with Lund 2014's aims 3, 6 and 7.<sup>80</sup>

Another programme cited in the Lund application is the *Culture Programme 2007-2013* According to the Lund2014 team, the following consistencies were to be found:

- To facilitate transnational mobility among people active in the cultural sector coincides with Lund 2014's aims 1, 6 and 8
- To encourage mobility in cultural and artistic works coincides with Lund 2014's aims 7 and 8 and
- To stimulate intercultural dialogue in Europe coincides with Lund 2014's aims 1, 4, 6 and 8.<sup>81</sup>

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78 "Application for the title of European Capital of Culture," Question 1.8.

79 "Proposed application of the City of Lund for the title European Capital of Culture 2014," pg. 31.

80 "Proposed application of the City of Lund for the title European Capital of Culture 2014," pg. 16.

81 "Proposed application of the City of Lund for the title European Capital of Culture 2014," pg. 43.

The Lund2014 sees that several projects connected to the ECOC programme could be eligible for funds via the Culture Programme.<sup>82</sup> The word "intercultural" is something that is used by the EU in both the *European agenda for culture in a globalising world* and *Culture Programme*. The influence of the Culture Programme is seen in the Lund application in aim four. "We want to develop Skåne's self-image and reputation as a young mixed intercultural region" where the word is used in direct connection to Skåne and the alternative metropolis theme.<sup>83</sup>

The term "young" being applied to this region can either mean a young demographic or a young region. It is either way an interesting choice to not focus on the long history of the region, the city, or even the adult/older demographics. *European agenda for culture in a globalising world* was incomplete at the time as far as having a concrete action plan. Showing how a specific ECOC-programme is directly in line with something that is not definite is risky, because it might invalidate the Lund2014 bid if the conditions is changed or more defined in an action plan. The third objective of the agenda is not mentioned in the Lund bid. The third objective is related to the Union using culture as a tool in international relations which its absence in the application may show that Lund has no such aspirations.<sup>84</sup>

The term intercultural is also used in relation to aims one - to sharpen up, six - to meet in networks and eight - to meet around challenges. The latter aim, together with aim four, discusses intercultural dialogues as a problem, or rather, the challenges in a "diversified Europe" as aim eight specifies. Aim four relates this problem specifically to Skåne and creates a spatiality to the area. Is this a reflection of Euro-scepticism and that the freedom of mobility is problematic?

Two other European programmes are also referred to in the Lund application. *Youth in action*, a programme related to European Voluntary Service (EVS), and *Europe for citizens*. The purpose of the latter programme is to facilitate civil society and how it can

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<sup>82</sup> "Proposed application of the City of Lund for the title European Capital of Culture 2014." *ibid*.

<sup>83</sup> "Proposed application of the City of Lund for the title European Capital of Culture 2014," pg. 16.

<sup>84</sup> *On a European agenda for culture in a globalizing world* (2007)

contribute to the development of Europe. This ties in with the fifth freedom but also with the City and Citizens criteria. Lund2014 see this as a potential source for funding.<sup>85</sup>

Youth in action and the EVS-programme will enable young people from Latvia and Sweden to go on exchanges and gain experiences from each other's home countries.<sup>86</sup> This will facilitate a mobility of people and acts in accordance with the cultural cooperation of article three as well as article four and the aim to increase the participation of citizens from abroad.

The usage of the word intercultural does not come with a specific definition in the bid. This may indicate that there's a specific audience in mind for the application that is expected to be well versed in these types of terms or "euro-speak". *The Europe of shortcuts* and *The alternative metropolis* is very focused on the geographical area of Lund and it's connections to the rest of Europe. But also how Skåne, through it's cultural diverseness, can offer interesting ideas through its citizens regarding European Dimension, i.e using the City and Citizens criteria to highlight the European Dimension criteria.

A multi-modal perspective includes the pictures of the application. When asked about which geographical location is going to be included Figure 3 is the first map shown. The Öresund region is highlighted as being especially interesting from an intercultural and mobility point of view as it is densely populated and is a border crossing between two countries. The map is otherwise empty of other European cities or country borders. The application also talk about the problem Lund faces with this application as it is a small city in a big region. A more natural choice, according to Lund2014 team would perhaps have been Malmö since Lund does not have big institutions or substantial funding.<sup>87</sup>

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85 "Proposed application of the City of Lund for the title European Capital of Culture 2014," pg. 44.

86 "Proposed application of the City of Lund for the title European Capital of Culture 2014," ibid.

87 "Proposed application of the City of Lund for the title European Capital of Culture 2014," pg. 166.



Figure 3, Lund in Öresund.<sup>88</sup>



Figure 4, Skåne and Öresund in Europe.<sup>89</sup>

The European Dimension of the city's situation have both positives and negatives. Lund is describes as to being on the periphery of Sweden, but close to Europe.<sup>90</sup> At the same time, Sweden itself is described as being in the periphery of Europe.<sup>91</sup> Figure 4, highlights the Öresund area, not including or borders on the map, which makes Öresund the focal point on the map, but can also be seen as the region being lonely/isolated without the context of others.

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88 Picture taken from "Proposed application of the City of Lund for the title European Capital of Culture 2014," pg. 21.

89 Picture taken from "Proposed application of the City of Lund for the title European Capital of Culture 2014," pg. 20.

90 "Proposed application of the City of Lund for the title European Capital of Culture 2014," pg. 9.

91 "Proposed application of the City of Lund for the title European Capital of Culture 2014," pg. 13.

The programme theme *Sharing the city* is a theme dedicated to cooperation both on a European level, making it relevant to the European Dimension, but also to the City and Citizens criteria as it involves the inhabitants of Lund.<sup>92</sup> This is a connection to the main theme of Meaningful Meetings, but also a regeneration agenda with a project called *A Link to The Future*, bringing up LundaLänken, Lund's first tram-line to be completed in 2014 according to the reports of the time.<sup>93</sup> There's also a project called *The postcard* which ESS (European Spallation Source) - a large research centre that is being built in Lund is a partner to develop the aesthetic of the ESS building.<sup>94</sup> The programme connected to the problematisation of Europeans is called *Europeans*.<sup>95</sup>

Without establishing if there are any true Europeans or not, in this programme we present portraits of a number of European individuals. We will bring out their personalities and lives. Their dreams, ideas and passions. With such a humane approach, perhaps we can close in on understanding of what European citizenship could mean, in-depth.<sup>96</sup>

The unwillingness to identify whether or not there are any true Europeans is interesting as this implies a conflict in definitions, suggesting that you need something more to define this term than peoples merely living in a country situated in Europe. The europeanness in this programme is connected to individuals who have connections to Lund, but also other places in the continent.

This programme, although defined as dealing with a European Dimension, does not deal with the questions surrounding citizenship as such. The history of Lund is also brought up. A digitisation project *Access to Europe and Lund before Lund*, deals with the archeological findings of this region and its population. Overall there is not a lot of projects in the programme with a historical theme. Lund2014 is focused on culture being produced now, without major connections to local or national history and traditions. As previously

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92 "Proposed application of the City of Lund for the title European Capital of Culture 2014," pg. 209.

93 "Proposed application of the City of Lund for the title European Capital of Culture 2014," pg. 212.

94 "Proposed application of the City of Lund for the title European Capital of Culture 2014," pg. 213.

95 "Proposed application of the City of Lund for the title European Capital of Culture 2014," pg. 229.

96 "Proposed application of the City of Lund for the title European Capital of Culture 2014," pg. 229.

mentioned, aim four focuses on the "young region". As Lund have the slogan "city of ideas" innovation is something that saturates the application.<sup>97</sup> The representation of Lund in a Swedish context is yet to be seen as Lund2014 deemed the application phase to be too short for establishing the extensive cooperations needed to provide examples of this.<sup>98</sup> Sweden is used to promote equality in the Lund2014 bid. Equality is taken as a definite simply because Lund is a Swedish city. This is done by having an equal presentation of participants but also by having specific project related to this subject. However, the geographical location of the city is pushed.

How will we represent Sweden in a European context? The immediate answer is obvious. Lund is a Swedish city. When we direct the spotlight onto the city's and the region's cultural heritage and life, it is Swedish culture that we are presenting to Europe. Lund and Skåne tell us about Sweden."<sup>99</sup>

How the national collaborations are to be manifested is still unclear with the motivation that the work required to build those relations during the application period is too extensive.<sup>100</sup> But the spatiality here is created by simply being within the borders of Sweden and the region of Skåne creates meaning to this nation. Scandinavia or the north is absent in this description which suggests that these areas do not fit in with the desired spatiality. The reoccurring mentioning of Sweden and Skåne disproves that a zero-sum identity formation is sought after since Lund uses these identities to legitimise

Lund's concept discusses and problematises the Swedish identity in a conversation that engages Europe. Sweden, which often sees itself as the most rational, modern society in the world, is struggling with this identity, as it transforms into an intercultural society, in which different values and backgrounds interact unpredictably to challenge the rational, well-planned model /.../ As a Swedish representative it has been obvious to highlight equality in the programme.<sup>101</sup>

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97 "Proposed application of the City of Lund for the title European Capital of Culture 2014," pg. 61.

98 "Proposed application of the City of Lund for the title European Capital of Culture 2014," pg. 78.

99 "Proposed application of the City of Lund for the title European Capital of Culture 2014." *ibid*

100 "Proposed application of the City of Lund for the title European Capital of Culture 2014." *ibid*.

101 "Proposed application of the City of Lund for the title European Capital of Culture 2014," 79.

Again, interculturality is mentioned in a problematic context and described as a challenge, perhaps even seen as something disturbing the harmony of a well-planned society. These themes are discussed in several projects e.g. *Interfaith drama 2014* which deals with interfaith meetings through theatre.<sup>102</sup> The business sector and cultural operators are also supposed to meet in international cooperations. This will, according to Lund, create new businesses, growth and tourism opportunities.<sup>103</sup> This is another example of how ECOC will contribute to the regeneration of the city. The bid's effort in this area will be a complement to the already growing city of Lund that is presented under the headline "Lund is growing" where examples of growing city areas, ESS and infrastructure is given.

The Europeanisation that was built in the application is strongly focused on the topic of spatiality of Lund. The topic of interculturality which is problematised in this region, the gathering of many people with different background speaks for a blended identity formation. A layered identity formation is not sought after as Europe, Sweden and Skåne is brought up consecutively, but no apparent preference or hierarchy of them is visible.

### **3.2 Interview 2, writers, Lund**

Informant 2a and 2b, worked with, and wrote the Lund2014 bid. The informants met in school at Malmö University. They have both taught at the university. Neither of them works in Lund today, nor has worked there since the application was finished and Lund lost. They have both worked on ECOC applications for other cities since then.<sup>104</sup> Because they have not worked in Lund since then, the appropriateness condition was low. The informants were very frank during the interview, speaking very openly about what they perceived as problems during the application process.

The application of Lund rests on the concept of the fifth freedom. According to 2a and 2b, this theme was a political decision. Who originally had this idea of the fifth freedom to be the central part of the application is unknown to them. Looking at the criteria for becoming a European Capital of Culture was something that started later, after the political decision

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<sup>102</sup> "Proposed application of the City of Lund for the title European Capital of Culture 2014," pg. 183.

<sup>103</sup> "Proposed application of the City of Lund for the title European Capital of Culture 2014," pg. 132.

<sup>104</sup> writers Lund Informants 2a & 2b, *Interview 2* interview by Lorraine Jonis, 28 Feb, 2014,



was made. This presented a problem for the team. The difficulty of the fifth freedom is that it's not unique to Lund. 2a said that "it might as well have been a bid by Rotterdam or Oxford".<sup>105</sup> The fifth freedom places the Lund bid in a context of the four freedoms of the internal market, the freedom of mobility, goods, service and people. However at the time, there were many other claims to the fifth freedom such as judicial rights or trade unions. The struggle to find a unique connection to Lund was constant throughout the application process. The final theme of Meaningful Meetings was not conceived until the last few months by the newly hired Communications Manager. They needed this last puzzle piece.<sup>106</sup>

"/.../our first priority was to turn the public opinion. We needed something that could be explained emotionally. And then we also had to connect it to the two criteria [European Dimension and City and Citizens] and build a bridge to what we had worked on earlier. Meaningful Meetings was a pretty genius compromise to make all of those pieces go together, said 2a.<sup>107</sup>

Regarding the public opinion there were about fifty open meetings held before 2b started working with the project. "Anyone could attend. It actually ended in disaster. /.../ if you don't have a damn clear purpose of the meeting, that it's organised correctly and invites anyone to declare their opinion it will end in total chaos." says 2b who stresses the power of word by mouth communication. The displeasure of the attendees quickly spread in the city.<sup>108</sup> 2b speaks about this scepticism: "This Swedish scepticism I think saturated what we're doing. 'But this is meh, I won't make an effort, what's this European here and there? I've never heard of this, this is pointless'. There was a lot of that".<sup>109</sup>

This scepticism were also something that they received in the business sector. 2a speculates that maybe this derives from past issues with Lund's municipality where the actors in the business sector may have been denied grants. Lund University, the other major agent in the area were also a part of the application, but according to the informants

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105 "Interview 2."

106 "Interview 2."

107 "Interview 2."

108 "Interview 2."

109 "Interview 2."

did not deliver as expected. When the communications to the central parts of the university fell through, the Lund2014 team continued to have contact with individual researchers within the university. Also within the university there were complaints on the municipality.<sup>110</sup>

The problem is that it's City and Citizens that is the important bit. The European Dimension you can say, is what you give Europe 'okey, this is a European project, here's the European Dimension'. You don't invest all of that money, especially when there's not much European money coming in to the project, you don't invest that money because you have a good heart or a grand European vision, you invest that money and all of those resources because you want to develop the city.

The European Dimension in Lund were very much present in the university and the business sector. However, there was a lack of a permanent European Dimension in the cultural sector. "It was there in the form of guest scenes, it's clear that there was some guest appearances and things like that but there was nothing on a structural level that gave a qualified exchange. It was more like if there was a guest appearance, then it was once and then go home."<sup>111</sup> The true European Dimension was, however, according to 2a and 2b, Lund's geographical position. "The Öresund region is the only interesting thing to the EU. How does two countries work [together], who are trying to find each other after a bridge is built?" says 2a. However, 2a perceived there to be some reluctance amongst the local politicians to use this angle, as the politicians in Stockholm might be against this.<sup>112</sup> This places the bid in a larger political context where it is influenced on a national level.

During the final selection phase when the informants felt as though there was constant questions about a Swedish dimension in comparison to the unique heritage perspective that Umeå presented.

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110 "Interview 2."

111 "Interview 2."

112 "Interview 2."

When you have an actor like that [Umeå] in the game you have to offer something else that is very, very clear. Same thing in Holland, there they have Friesland and their language that is very interesting, and in Spain they have Basque-something that was also very fresh and interesting. So the questions that were asked was very much about, though they didn't say it outright, but it was very much like 'Umeå has this, Umeå has something Swedish, what do you have?'" says 2a.<sup>113</sup>

And it wasn't because because he [Sir Robert Scott, president of the election committee] saw something special in Lund, but because he saw something special in Umeå that we really couldn't, it wasn't the open Scanian landscape or blood soup that was the answer to that question. /.../ it's bizarre that one of the strongest European Dimensions you can have is those parts [eg. the Sami culture] where you're the least, or I mean the most nationalistic, that is a ethnic minority is something that is much appreciated in the cultural capital reasoning. If you can show the Sami people you have a very good bid, What can be the counter-bid to that? It's somewhat against the idea of interculturality and that we're in constant change because of the mobility happening. It's a museum-perspective, to show an oddity is more interesting in this context unfortunately.<sup>114</sup>

The European Dimension here is derived from a national perspective. What can the candidates display that is unique from their area of Sweden? The open landscape of Skåne was not the answer, the informants felt. An "oddity" like the Sami people becomes here something exotic that the ECOC context has had hard time to refuse. The informants also makes connections to other contexts within the European Union, such as the Culture programme, which focuses on interculturality and the mobility of people which is one of the four freedoms and finds the fascination with the museum-perspective inconsistent with the other areas.

The politicians were the instigators of the application, say 2a and 2b. The motivation was to create a political legacy and to bring attention to Lund on a European level. This does

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113 "Interview 2."

114 "Interview 2."

confirm that there is a wish to re-conceptualise one's city within the framework of the ECOC. 2a and 2b express that there is an evolution in understanding the ECOC and the possibilities that it may bring to the city. Due to the good European Dimension in the business sector, an initiative was started to create an incubator for cultural and creative sectors.<sup>115</sup> This shows that there was a clear intention to boost regeneration of the city in regard to business; however, it was more banalised as a natural part of the bid, and not a special focus.

This evolution of understanding the ECOC was based on the thorough research that was made with the purpose to find out what the cultural sphere in Lund needed. This contact with the cultural actors could have important effects. On one hand it may increase the feeling of participation amongst the cultural actors in the region, and alert them to the possibilities to and what is in it for them. The regeneration possibilities in these cases can legitimise the ECOC candidacy to the locals. In extension, the city's City and Citizens criteria gets strengthened. From this interview, the motivation of why to apply seems to have started with a will of the politicians to create a legacy by reconceptualisation of the city. Later on, the regeneration motivation started to take shape.

Although the informants worked in a conscious way with the criteria and thereby the context set by the EU to become a European Capital of Culture, they did not refer to, or use any of the stated words in, for example, article three and four in the interview. They both have worked with the EU framework of the ECOC since that day, which means that they have had plenty of time to familiarise themselves with the terms. The reoccurring topic of this interview was the actors and how the informants worked continuously to bring them together in the bid. Though the geographic position of Lund is mentioned as being the true European Dimension, it was not the focus of the interview.

By involving the citizens through open meetings, there was an intention of involving the citizens and to build Europeanisation of their collective understanding. This can be attributed to Risse's blended identities formation, a will to have a seamless europeanness

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<sup>115</sup> "Interview 2."

of Lund. However, this did not result in any concrete result, due to the Euro-scepticism of the citizens and lack of concrete ideas. A layered identity, with the European identity in the periphery layers, seems more appropriate.

### **3.3 Interview 3, Lund University**

This interview was carried out with a representative of Lund University who was a member of the board (henceforth known as Informant 3). Being on a board meant that Informant 3, and by extension, Lund University had a position to influence the content of the application directly, and therefore had a role of power. The university also had a role of an actor in the city with several projects in the bid connected to its organisation.

Informant 3 emphasises very early on the importance of the university to the city of Lund. ”/.../ and we [the university] were the base for so much of the cultural here, everything from museums as you know, to choir life, to music to art and so on. It’s also hard to think of Lund with out the university and its organisations with all the students, teachers, researchers, it’s not much of Lund left.”<sup>116</sup>

The museums Informant 3 is referring to are the Skissernas Museum – Museum of Public Art and the History Museum of Lund University, both actors were involved in the bid with projects. The statement ”as you know” emphasises that these organisation are too well known to have escaped my notice and that their link to the university is a well known fact. Speaking about the city of Lund, the informant places the city in the context of Öresund which is one topic of the interview.

One condition for the way Lund is now is the existence of Malmö. Lund is good at the non-institutional arts such as music and so on. /.../ While Malmö has the institutions, the opera, theatre and so on. The opera and theatre in Malmö is depending on the Lund audience. In the same way it would have been suicide for Lund to start competing with that, quite the contrary. Lund can be happy that Malmö provides the Lund people those facilities. That causes Lund [the bid] to

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<sup>116</sup> Lund University Informant 3, *Interview 3* interview by Lorraine Jonis, 13 March 2014,

have a problem of what's theirs and what is someone else's so to say. Copenhagen is not so far from Lund either, and how would Lund compete with Copenhagen? There's no reason for that.<sup>117</sup>

This presents Lund as a city quite integrated in the surrounding area, where cultural life is spread out and the audience of Lund is mobile. "I mean that the commute time is like in Stockholm, it's not worse than that".<sup>118</sup> Actors in the geographical vicinity of Lund is a reoccurring topic in the conversation. When asked specifically on the European Dimension criteria, Informant 3 does not remember that being discussed, he asked what the criteria consisted of. "\*/.../ it's possible that it was seen as obvious, or how you may put it. I think maybe they thought that Lund was so European that it was not necessary to discuss it. I don't remember it, that can be a mistake, a mistake on my part."<sup>119</sup> Later in the interview Informant 3 says that he was only present in the latter part of the application process. Despite the fact of not remembering the criteria European Dimension, he does not hesitate to state that Lund is a European city. This is because of Lund's geographical location.

We have so many connections to Europe, we're located, if we focus on Sweden in the northern side, or how you may put it. The surroundings of Lund looks more like Europe, than further up north where the forest starts. Historically we have been more involved maybe, in the European happenings with the church and everything. We have have bigger companies with a large export side to them, and we're closer to the continent.<sup>120</sup>

Lund's spatial europeanness is depending on three factors, history, geographical location and the business sector. The latter is a current factor, while the historical aspects of Lund's europeanness is something that has developed over time. Informant 3's opinion of the europeanness of Lund may also be influenced by his connection to the university, as it is a international organisation that has to have cooperation and connections to other

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117 "Interview 3."

118 "Interview 3."

119 "Interview 3."

120 "Interview 3."

universities and business sector to thrive. Informant 3 also discusses Umeå and the city's location in comparison to Lund.

Umeå is like a lonely island in the northern forests, they don't have competitors. /.../ Umeå is totally isolated there, and how shall we say, had to build their own institutions Norrlandsoperan [The opera in Umeå] and all of that, otherwise there was nothing. This was not needed in Lund, they had Malmö over here.<sup>121</sup>

Informant 3 returns again to the discussion of geography and describes Umeå almost in a foreign way. In a previous quote he mentions the surroundings of Lund as being more European-like in contrast to the northern forest. Informant 3 also returns to the institutionalised culture in Umeå as being a necessity as it is so "isolated". This quote again is quite a juxtaposition to Lund which was described as being "integrated" in the surrounding cities of Malmö and Copenhagen. The City And Citizens criteria was also something that Informant 3 had forgotten. An explanation of this criteria was given by the interviewer.

I think the intention was to have a strong anchoring [of the application] in the city, and also a kind of intention of creating memories, an own identity separate from both Lund and Copenhagen and the university and such. But the Lund people is not... especially enthusiastic about new things, of figments that come, so it's pretty hard. And I don't know if the actual anchoring was very good here in Lund. There's a lot of scepticism about a lot of that. /.../ there are a lot of intellectuals here that have opinions about most things and enjoy voicing them. A big difference from Umeå who are alone in the forest and may have a better sense of community, how we shall put it. The term cultural capital, I think means more to Umeå, and for Lund in another way.<sup>122</sup>

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121 "Interview 3."

122 "Interview 3."

Again, the informant goes back to the geographical location of Umeå and its surrounding forests connecting the location to a spatial "sense of community" because of their loneliness in the forest. The geography and landscape is attributed to creating a community that might be absent in densely populated areas, such as Skåne, where Lund is located. Informant 3 also discussed the definition of culture in relation to the theme of the Lund application.

I did perhaps not completely agree with, what can we call it, abstract, or how we shall say, thoughts that were in the application. I would perhaps have wanted it a bit more hands on, but it is what it is /.../ [Meaningful Meetings] is it culture? Sure, but it depends on how you define it. Culture as in all human behaviour or if it's choirs and theatre and libraries. I don't know, it kind of shifts.

The motivation to apply was good according to the informant, even though he did not agree with the abstract idea. It would have given the city a much needed cultural boost. The ECOC year would have provided a balance for Lund, which is very successful in sciences such as research in medicine and ESS. Both examples given by the informant is closely related to the university.<sup>123</sup>

It was natural that the university played a big role in this. But the political organisation [the city] wanted to stand on their own two feet, we always have that little problem here because sometimes the university is seen as, how shall we put it, better than the city. But it was not the university that applied to be a cultural capital, and that's why we had to keep a lower profile here.<sup>124</sup>

The interview's focus on the whole was not the university role itself, but rather the European Dimension and the City and Citizens criteria. It is clear that Informant 3 connected these criteria to the spatiality of geography and landscapes. The absolute certainty in which he stated that Lund is a very European city indicates that the seamless blended identities of Risse's identity formation would be appropriate to describe Lund.

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123 "Interview 3."

124 "Interview 3."



However, the citizens' suspicion of the ECOC application indicates that there is displeasure present, though this might be more attributed to the reconceptualisation of the city than with a European identity itself.

Informant 3 has experience in working with Öresund University, giving him experience in the international education field. He has also managed political connections to the municipality and region on behalf of Lund University. At the time of the application he was an adviser to the Vice-Chancellor of Lund University. Informant 3 also works at the university today and are therefore limited appropriateness condition to what can be said in this interview as he is still a representative of the university.

### **3.4 Results**

The application of Lund is full of intertextual references to the European Union. The aims are in detail, connected e.g. to the Culture Programme and the Baltic sea strategy. The theme of Meaningful Meetings, deriving from the fifth freedom is a connection to the already existing four freedoms on the European Union. Interculturality, something that is present in the Culture Programme, is problematised in the bid and will be tackled through meetings and features as a recurring topic. Meaningful Meetings is connected to the criteria of City and Citizens where the participation of European citizens and cooperations will create meetings where the challenge of interculturality is met. Aim one is an example of this, where the participation of the people will shape Lund in to something new. i.e the reconceptualisation is also connected to this criteria.

Aims five, six, seven and eight are focused on the actors and participants and how they can contribute to problem solutions, learning and internationalisation of culture. These intertextual references show that the collective meaning, the Europeanisation is heavily influenced by these documents, and what the EU wants in a broader sense, outside the ECOC programme. The structure of the bid was directly formed after the European Dimension and City and Citizens criteria.

Aim 6 in the application wants to connect the citizens of Lund and the cultural operators to an international context which engages the European Dimension criteria. Lund 2014 also

uses one of the existing programmes, EVS to bring in young Europeans. This connects the application further in a European context. Informant 2a and 2b stresses that the City and Citizens is the important bit, and that is what the city itself gets in return. However, the anchoring of the bid in the city had its problems. Several open meetings were held to engage the citizens, but it did not seem to generate any concrete projects and it was heavily criticised by the participants. Informant 3 of Lund University pointed out that a city filled with citizens trained in critical thinking may be hard to convince. Informants 2a, 2b and 3 all state that there is a Euro-scepticism in Lund, which made Europeanisation hard to achieve.

Aims two, three, and four are focused on the city itself and the changes, or regenerations wanted i.e cultural meeting places and the geography and landscape of Skåne. When it came to the question whether or not Lund is a city of Europe, the informants all said that the actors in the area, that is the university and the business sector is very much international. Informant 3 also mentioned Lund's connection to European history as a reason for its europeanness. Informant 2a and 2b, stressed the lack of a structured international exchange in the Lund cultural scene.

One of the essential topics are the actors involved in the bid and the success they bring to the fulfilment of the criteria European Dimension and City and Citizens, though it seems as the quality of the partnerships varied. This was also the opinion of Informant 1 of the Selection Panel how stated that Lund2014 relied of the geographical position of Lund to create a spatial europeanness and assumed that the actors had used that. Lund is a smaller city in a highly populated area. The actors vital to Lund's cultural scene are also positioned in other cities, such as Malmö and Copenhagen. Informant 3 stresses - widening the spatial area vital to Lund's cultural life. The representative of the Selection panel also notes that Lund have competitors in the region. Informant 2a and 2b says that the true European Dimension of Lund is the Öresund region. The geography of Lund and the surrounding area is also clearly stated in aim 4. The multi-modal material, the maps included in the application shows Öresund in a European context (figure 4) and Lund in Öresund (figure 3). This is done without including any other cities or country borders; the latter of which

can be related to the open borders of Europe, while the lack of other cities brings focus to Lund, but may also be seen as isolating it from an international context.

The application mentions nothing about Umeå; the informants, however, make plenty of comparisons between the cities, all of them comparing the geographical positions of the cities. Informant 3 of Lund university makes Umeå's position in the north the reason for the institutional cultural scene like the Norrlandsoperan, as well as describing the landscape and comparing it to Lund's more European looking one, creating a spatial space of Europeanness and Europeanisation in comparison to the other.

The Sami culture was also mentioned in the interviews, and Informants 2a and 2b felt as though it was hard to pinpoint something Swedish for the jury in comparison to Umeå, and the contrasting nationalistic theme of Umeå, and a minority. The Scanian landscape and black soup were not the answer to that issue, according to Informant 2a. *Lund before Lund* is one project which will focus on the history of the city, but not many projects have this focus - not making it a topic in the application. The description of Lund and Skåne as young also distanced the bid from using history as a topic of Europeanisation – a contrast to Informant 3's use of history in legitimising Lund's Europeanness.

However, the Swedish identity was very clear in Lund's activities regarding equality of the application, and Lund represents Sweden by simply being a Swedish city. These statements disprove the Zero sum identity of Thomas Risse since the national identity is used to legitimise competences in the bid. Lund also uses the diversity in the geographical region of Öresund – a problem that needs addressing according to the application. The application connects it yet again to interculturality and thereby creating a connection to other European contexts. The European citizenship's existence is being explored on an individual level, while interculturality is being confronted in e.g. a project dedicated to "interfaith" - a word that could be connected to interculturality. None of these terms are explained in the text. This indicates that the reader should be aware of the meaning making this application for people familiar with these terms and the EU context in which they exist. The motivation in the application was change. Lund wanted to reach its full potential. Informant 2a and 2b states that the motivation of the politicians, the ones who initiated the bid, was to develop

the city and create a political legacy to leave behind. The will to develop the city is visible in the application with regeneration projects like LundaLänken, the tram line, and the incubator for the Cultural and Creative sector (CCS). Informant 3 of Lund University saw the application and the bid as a way to balance Lund since it has a heavy influence of medicine and science.

When it comes to the europeanness of Lund and how it is portrayed, Informant 3 of Lund University created a spatial space of europeanness through the business sector, the university, Lund's history and geography. According to the application, and Informants 2a and 2b who wrote the applications, the actors are a very important part of the europeanness, this makes for a try for blended identity formation. The attempt at building a collective understanding, to build europeanisation together with the citizens was not successful due to Euro-scepticism and non-viable ideas. Informants 2a and 2b perceived that the cultural scene did not have any structured exchange with international actors, and that the business sector and the university were not delivering as expected.

This gives the impression that the reality behind the application was more of a layered identity, albeit with the europeanness in an outer layer and of a lesser significance. This shows that the blended europeanness of Lund in the application was perhaps more of a goal, a wish for change as the motivation to apply was stated in the bid – a reconceptualisation toward a blended identity. A blended identity would have seemed to be more organic – a natural Europeanisation that exists without being questioned. Instead, a manufactured layer of europeanness is added by the Lund2014-team which is not well anchored amongst the locals.

## 4. Umeå: Curiosity and Passion – The Art of Co-Creation

### 4.1 Application

The Umeå bid is saturated by the Sami people – the indigenous people of Europe and their culture. The application is structured after the eight Sami seasons: Early spring, true spring, early summer, summer, early autumn, true autumn, early winter, deep winter.<sup>125</sup> "the title of our application is Curiosity and Passion – the art of Co- Creation. We have a vision – the Culturized City – a mission with the heading Stay Cool and a strategy based on the concept open Source."<sup>126</sup>

"The culturized city is the vision of the project. The Culturized City is our vision of a city that supports and encourages a culturally aware, insightful, active and literate humanity. It is a city infused with culture, and where cultural understanding is embedded in how the city's stakeholders operate."<sup>127</sup> Stay Cool was initially the mission of the project which takes important steps toward a sustainable society. Global warming is causing the Arctic ice to melt, and since Umeå is a city situated in the far north, this is something that Umeå2014 can highlight. However, this mission does seem present in part two of the application. Stay Cool is a way for Umeå2014 to use their geographical location to legitimise Umeå's experience and knowledge about this issue. They now want to highlight global warming through a global perspective - using again, a geography to describe its range.

The wish to influence the stakeholders and their way of addressing the development of the city though a cultural perspective is prominent. This shows that there was conscious work done to influence actors in the region and a will to make culture an almost transversal agenda. "It promotes a global perspective and concern that will strengthen us in the longer run, and foster connections and interactions with others. It challenges us to think how we can over- come physical distance, and will allow us to think big – and Umeå has always done that."<sup>128</sup> Umeå's own role in this context, and its expertise is considered to be of absolute certainty. The word "foster" is also present here, is this a moment for Umeå to

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125 City of Umeå *Curiosity and Passion – the Art of Co-Creation, part 2* 2009 pg. 2

126 City of Umeå *Curiosity and Passion – The Art of Co-Creation, part 1* 2009 pg. 19

127 "Curiosity and Passion – The Art of Co-Creation, part 1," pg. 11.

128 "Curiosity and Passion – The Art of Co-Creation, part 1," *ibid*.

raise and nurture the connections with others? On the question of why they applied Umeå 2014 answered:

The real challenge of this bid is to call upon and use our northern spirit to raise provocative, yet significant new questions for culture to address; to explore ways of looking at traditional art forms; to produce novel, innovative cultural expressions; as well as to use culture to help solve the challenges of the world.<sup>129</sup>

The northern spirit is the what Umeå2014 offers as a tool to raise questions, not the Swedish spirit. This is a deep connection to the spatial, geographical location of the city which is a reoccurring topic. The emphasis on a northern perspective could not be achieved by a zero-sum identity cancelling the national, regional and local identity. The focus on the Sami culture also speaks against the zero-sum identity as the culture is never mentioned as anything but Sami.

There are three objectives in Umeå2014: "Umeå's objectives are to: promote human growth, strengthen the role of culture as a driving force for sustainable development and reinforce the international relations and dimensions of cultural life."<sup>130</sup> The fact that Umeå is located in the far north is mentioned many times in the application, even before the question in the application that asks for the specific region that will be in immediate contact with the ECOC programme. The northern region of Sweden consists of four counties.<sup>131</sup>

Figure 5 show Umeå's position in Sweden in relation to the capital – the largest city in Sweden, Stockholm, and the second largest city, Gothenburg. The yellow area is *Sápmi*, the land of the Sami people. The Sami organisations National Association of Swedish Sami (SSR), the Sami Parliament and Umeå Sami Association Sáhkie is behind the bid which legitimises the use of their culture.

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129 "Curiosity and Passion – The Art of Co-Creation, part 1," pg. 7.

130 "Curiosity and Passion – The Art of Co-Creation, part 1," ibid.

131 "Curiosity and Passion – The Art of Co-Creation, part 1," pg. 19.

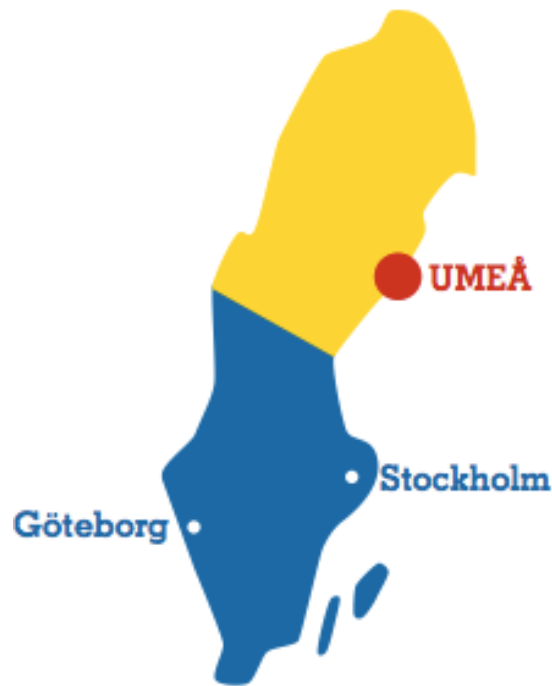


Figure 5, map of Umeå, Sápmi and Sweden.<sup>132</sup>

Being inspired by the Sami seasons for the application structure, their culture and the landscape surrounding this part of the world creates a magical, mystical description of Umeå. "Our bid is an invitation to this magic and exciting borderless country, with the unique Sami culture as one of its highlights."<sup>133</sup>

Umeå is a special, unusual place. It represents distance and closeness, dark days, reflecting snow, the magic Aurora Borealis and light nights with plants growing around the clock. It is a place that enlightens from within a northern dimension. We understand how culture and nature can live and work together.<sup>134</sup>

This paints the spatiality of Umeå in a very exotic, magical light, a region that perhaps many Europeans have yet to take part of. "Highlighting" the Sami adds to the exoticness of the bid.

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<sup>132</sup> Picture taken from "Curiosity and Passion – The Art of Co-Creation, part 1," pg. 8.

<sup>133</sup> "Curiosity and Passion – The Art of Co-Creation, part 1," pg. 10.

<sup>134</sup> "Curiosity and Passion – The Art of Co-Creation, part 1," pg. 8.



Figure 6, map of Sápmi.<sup>135</sup>

The traditional lands of the Sami people crosses four countries, Norway, Sweden, Finland and Russia. There are about 5 million people living in this area.<sup>136</sup> Exactly what area that is included in Sápmi is debated, looking at this map (figure 6), Umeå is not included. Though Umeå has the support of eg. the Sami Parliament in the bid, Umeå's geographical claim to Sami culture may be questioned. "The national borders in the north are a relatively recent invention, and for cultural and linguistic encounters these borders are of fairly minor importance. It is significant that Sápmi lies within four contemporary states but yet can still be considered a cultural and linguistically unified area". The geographical area included is therefore increased. The local, regional, national and international dimension is connected to an area that with its history and culture represent another dimension.

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<sup>135</sup> Picture taken from Wikimedia, <http://commons.wikimedia.org/wiki/File:LocationSapmi.png> 1 April 2014.

<sup>136</sup> "Curiosity and Passion – The Art of Co-Creation, part 1," pg. 20.





Figure 7, Umeå and its cooperations and connections.<sup>137</sup>

The European Dimension in Umeå is about co-operations, "Umeå is not a place on a map, but a Force".<sup>138</sup> This illustration puts Umeå in a bigger context and connects its spatial area to both past ECOCs, but also in a connection to collaborations. Figure 7 can also be seen as a way to work with the reconceptualisation of the city. Umeå, which is a very remote city in Europe is now connected to these cities which may change the way the Umeå citizens see their city and how visitors and others see it as well. Figure 7 is included under the question of what geographical area will be included in the bid. Umeå answers: the northern room, Europe and the world. Sápmi and the digital room. The latter part is a way for Umeå to reach out beyond its periphery position.

<sup>137</sup> Picture taken from "Curiosity and Passion – the Art of Co-Creation, part 2," pg. 40.

<sup>138</sup> "Curiosity and Passion – The Art of Co-Creation, part 1," pg. 15.

One actor that helps to spread this message is Umeå University. The university spread the message of Umeå's bid to other university campuses in Europe. Culture is the bearing arm of the cooperations with many partners.<sup>139</sup> Indeed, the term northern is used quite many times to describe Umeå, both location-wise and culture-wise. Umeå's wish to remove itself from the periphery of Europe is clear.<sup>140</sup>

The European Dimension headline in the application directly focuses on cooperation. Several networks and partner cities are mentioned under this headline. This is legitimising Umeå's europeanness by showing how integrated their international partners are, and thereby forming blended identities.

Sport is also an important part of Umeå's bid. Intercultural dialogue occurred through a European football festival and floorball.<sup>141</sup> "Intercultural" is used and gives a reference back to the European Union criteria, but it also widens the concept of culture to include sports. Diversity will be shown eg. through a documentary film and photo exhibition.<sup>142</sup> But Umeå also uses another word that is applied to the context of diversity; multiplicity.

"Umeå has been greatly influenced by a rich multiplicity of immigrant cultures, but for too long the source codes to these cultures have been the preserve of the group members themselves. Our aim is that the European Capital of Culture year, by means of Open Source methodology, will open the sluice gates between all the different cultures."<sup>143</sup>

Sami culture is also mentioned under this headline. Sami should meet Europe and be met by Europe through the "Samí invitation", Sämij Bivddieme.<sup>144</sup> Minorities of Europe are in focus and they are highlighted as a part of Umeå's multiplicity.

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139 "Curiosity and Passion – the Art of Co-Creation, part 2," pg. 40-41.

140 "Curiosity and Passion – The Art of Co-Creation, part 1," pg. 7.

141 "Curiosity and Passion – the Art of Co-Creation, part 2," pg. 27.

142 "Curiosity and Passion – the Art of Co-Creation, part 2," pg. 40.

143 "Curiosity and Passion – The Art of Co-Creation, part 1," pg. 59.

144 "Curiosity and Passion – the Art of Co-Creation, part 2," pg. 42.

The new diversity of voices, of cultural and ethnic experiences and of knowledge and perspectives, brings with it great possibilities for Umeå and for northern Sweden's future development. One of our time's most important questions is how we are to harness and develop this growing multiplicity within the framework of our common interests, and with respect for the equal rights of everyone. The ethnic and cultural homogeneity which has influenced Sweden is in the process of change. New multicultural societies have developed, consisting of many different ethnic identities. In Umeå today more than 100 different languages are in use amongst the city's population.<sup>145</sup>

The bid focuses partly on cultural languages e.g. music, theatre and arts to encourage people to meet. "Those who have a different ethnic background should be given the possibility to learn more about Swedish culture and society, whilst simultaneously native Swedes should be given the opportunity to learn more about today's modern multicultural and multi-ethnic society."<sup>146</sup>

What the Swedish culture actually entails is not described. This also problematises the very notion of who cultural bearers are, and connecting knowledge of a culture with ethnicity. The City and Citizens criteria of attracting Europeans to the city happens through two main things, namely the institutions e.g. the opera and the wilderness. Again the magical nature is present, and tourism entrepreneurs is involved to create packages of adventure and culture.<sup>147</sup> Tourism is a business sector that combines culture and business, Umeå has experience in this field as it was named City of Economic Growth. "In the autumn of 2008, Umeå was appointed the City of Economic growth in Sweden, and, together with the City of amarousson, and our partners in Quality Cities, we will receive the EU Commission's golden Star award for active European Citizenship."<sup>148</sup>

This reference system is a manifestation of competence that reinforces the bid's claim in being competent to carry out regeneration and have the ability to involve the business

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145 "Curiosity and Passion – The Art of Co-Creation, part 1," pg. 57.

146 "Curiosity and Passion – The Art of Co-Creation, part 1," pg. 58.

147 "Curiosity and Passion – The Art of Co-Creation, part 1," pg. 25.

148 "Curiosity and Passion – The Art of Co-Creation, part 1," pg. 16.

sector. There are underdeveloped bonds between culture and business; a problem that is dealt with according to the Dialogues 2014 principle, which is a continuous dialogue about the Umeå bid with everyone that is interested.<sup>149</sup> This reaffirms Umeå's wish to create Europeanisation together with the business sector. As previously mentioned, the sustainable development with culture as a driving force of the city is present in the objectives of the application. This makes the regeneration through collaboration with the business sector a topic.

The Open Source is an integral part of the bid. "We seek to build our cultural programme by harnessing the potential of our citizens by means of co-creation, and Open Source creativity."<sup>150</sup> "Co-creation fosters a process of commitment and mutual involvement as well as two-way communication."<sup>151</sup> The open source is therefore depending on conversation, in extension – meetings. Regeneration processes has been a way to create new spaces for people to meet in, among other things an art campus and a project to discuss how a space along the Ume-river should be utilised.<sup>152</sup>

There is a reference to the demographic development plan that is the city's own.<sup>153</sup> But there's a lack of detailed references to international and EU documents that might be of relevance to the bid. EU institutions are mentioned:

the EU's institutions and different support programmes will be strategically important partners in our future work. in 2014 a new budget period will begin in the EU, which may lead to certain changes in relation to the present programme areas. the current programmes we are focusing on are: the Culture programme, Europe for Citizens, the Media programme, youth in action and the lifelong learning programme. We can also see opportunities for cooperation with programmes which support European territorial collaboration, such as: the northern

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149 "Curiosity and Passion – The Art of Co-Creation, part 1," pg. 31, 61.

150 "Curiosity and Passion – The Art of Co-Creation, part 1," pg. 16.

151 "Curiosity and Passion – The Art of Co-Creation, part 1," pg. 17.

152 "Curiosity and Passion – the Art of Co-Creation, part 2," pg. 44.

153 "Curiosity and Passion – The Art of Co-Creation, part 1," pg. 26.

periphery programme, the Bothnia-atlantica programme, the nord/Sápmi programme and the Baltic Sea programme.<sup>154</sup>

There is not true anchoring of the programmes mentioned, no quotes or deeper analysis of exactly how the Umeå bid relates to the programmes, it is up to the reader to take initiative and read about them.

#### **4.2 Interview 4, writer, Umeå**

Informant 4 was working on the Umeå2014 bid and is now involved in the board of the ECOC year. He is from Umeå originally and has many years of experience as a cultural actor and teaching at Umeå University.

The European dimension of Umeå was heavily questioned, says Informant 4. The main reason for the doubts were the geographical location of the city and the concerns on whether the city would be able to reach the rest of Europe. Informant 4, however, said that he and his co-workers on the Umeå2014 team asked counter questions to face these concerns of the Selection Panel.

In what way did the jury say that a city like Marseille would have looked north, towards Scandinavia as we showed? That question would never have been asked. They [Marseille] would maybe have involved Hamburg, possibly. So we brought up, after we were faced with this reality, that Umeå was pretty invisible, why we were so hounded to reach the Mediterranean, when the Mediterranean did not have the same demand?<sup>155</sup>

By turning the map "upside down" and showing Europe from another perspective, enabled the team to reinforce this northern spatiality of the European Dimension. That, together with involving the Sami population, and thereby their land *Sápmi*, added a whole other geographical dimension as the land of the Sami people stretches across four countries; Norway, Sweden, Finland and Russia. (figure 6). As the only indigenous people of Europe

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<sup>154</sup> "Curiosity and Passion – The Art of Co-Creation, part 1," *ibid.* .

<sup>155</sup> writer Umeå Informant 4, *Interview 4* interview by Lorraine Jonis, 26 Feb, 2014,

this brings a totally unique perspective on the European dimension. The Umeå2014 team, the Sami parliament and the Sami association of Umeå all joined the bid and worked very closely with it which made Informant 4 feel secure with including the Sami culture in the bid.<sup>156</sup> The Sami people in Sweden has had a turbulent past as they have been heavily discriminated against; this could easily have presented issues in the bid.

The City and Citizens criteria is what lead to the development of the theme Curiosity and Passion – The Art of Co-creation. After having approximately seventy meetings where everyone in Umeå was invited, the bid to become a ECOC was gradually worked out. ”There was many different opinions from ‘it was embarrassing, we’re going to embarrass ourselves, it wasn’t a European Capital of Culture, just a city in Norrland’ to those who said ‘yes, yes, this is possible if we think about these aspects’”.<sup>157</sup> However Informant 4 speaks about a strong Euro-scepticism in the northern part of Sweden and the ECOC year has received a lot of criticism from the locals. The open source idea was a major foundation in the application , but also received some criticism ”They [the Selection Panel] were fascinated by the open source and co-creation, but worried over the level of artistry /.../ we worked with the citizens, not for the citizens”.<sup>158</sup>

The European Dimension was also a sort of search, a definition, what it is and how we put it together. It took almost two years before we could say that this is our European Dimension, and that is to cooperate with Europe, which is of course what we did, but in the project the northern part got a new status.<sup>159</sup>

The europeanisation process of collectively building a European Dimension was a very conscious process for the informant. That the final European Dimension of the building process became European cooperations together with a northern part leans towards a blended identity formation. The seamless connections between the international partners and the northern partners meeting in cooperations was established before hand. The thoughts of applying to become a ECOC was planted more than twenty years ago when the

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156 "Interview 4."

157 "Interview 4."

158 "Interview 4."

159 "Interview 4"

then director of the theatre association wrote an article about Umeå becoming a ECOC; this was when Stockholm was chosen and became a ECOC in 1998. The politicians initiated the bid "[t]here is an understanding that cultural ventures is, have meaning. I think that that is when visionary, visionary politicians...that this is real, this is possible if we do it the right way".<sup>160</sup> The regeneration, or the CCS has not been a specific motivation of the ECOC bid, but it was always a part of the application. The European Dimension was among other things depending on the cooperations that Informant 4 spoke about, but also through re-conceptualising this northern part of the world as European.<sup>161</sup> This was evident as Informant 4 showed a map as a part of his presentation.

The topics in the interview centred heavily around the geographical position of Umeå and the challenges surrounding legitimisation of the city's European Dimension. The City and Citizens criteria are connected to the topics of co-creation and the open source method. The Sami people was also a reoccurring topic which can fall into both the European Dimension as it brings up a minority, but also to City and Citizens as it engages the Sami community through cooperations.

### **4.3 Interview 5, Umeå University**

Umeå University is one of the actors involved in the Umeå application. A representative of the university, Informant 5, was in a reference group during the application process.

The purpose of a university representative according to Informant 5 was to:

Involve the university in this work and to engage, or to make us visible in that process as well. /.../ it was important for them I guess to include the university which is a pretty large actor in Umeå /.../ you have to say that the university is a engine in the city, and have been that for a long time .<sup>162</sup>

This was perceived as a general will to engage many different areas of the city. The university being an international actor with an already present European Dimension

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<sup>160</sup> "Interview 4."

<sup>161</sup> "Interview 4."

<sup>162</sup> Umeå University Informant 5, *Interview 5* interview by Lorraine Jonis, 9 April, 2014,

through the many international students and researcher working there, but also through the project *Culture at Campus* which Informant 5 is well acquainted with. The project has been going on since 2003.<sup>163</sup> When speaking about the discussions of the European Dimension in the reference group, Informant 5 connects this heavily to this project during the interview. Culture at Campus is a project that arranges a show that happens once a week during lunch and is free for students and staff of the university. The project brings in artists of different genres e.g. music, circus performers or authors to preform or partake in discussions. The project has had many international artists present, but also local, regional and national artists.<sup>164</sup> European Dimension was also connected to a sister project called Culture Trade which involves one artist representative of the Umeå region going to another country e.g. Riga, Latvia to perform, and one Latvian artist going to Umeå to do the same. These examples given by the informant gives an inkling to what the European Dimension meant for him as a university representative. The City and Citizens criteria was explained by the interviewer as Informant 5 was not familiar with it.

But I think we spoke about that too, about the co-creation, that it should not be from an above perspective, but a really grass root. That it was the grass root's culture that was present in this. It was clear very early on I would say, and our work at *Culture at Campus* was an example of that.<sup>165</sup>

Here, Informant 5 gives an example of how the two criteria are intertwined with each other and form the same project/events. The presence of artists from both Sweden and the Umeå area together with the international artists are vital for the criteria. Umeå University, in the light of these two examples of projects, and its function as a gathering place of international students and researchers, forms a place where the two criteria meet regardless of the ECOC year or not. Since the informant states this with such a certainty that there is an international dimension, a seamless blended identity formation is the most accurate to apply here. To have the university as partner in the program year becomes important to the bid in order to legitimise its europeanness. The motivation of Umeå's application was:

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163 "Interview 5."

164 "Interview 5."

165 "Interview 5."



As I perceived it, simply a chance for us to be seen in Europe and market ourselves, a small city pretty far a way in the periphery which have a strong cultural life and have had a strong cultural life for a long time. We have an opportunity to show ourselves in this arena, the arena of the Cultural Capitals.<sup>166</sup>

Informant 5 describes the geographic location of the city as being "periphery" and uses this as a motivation to make the city visible with a strong cultural life with in the spatial "arena" which is ECOC - a motivation of reconceptualisation. The topics in the interview with Informant 5 centred around the activities of Umeå University connected them to the two criteria. The *Culture at Campus* and *Culture Trade* was two concrete examples of how the European Dimension and the City and Citizens criteria can interact with each other in the same projects.

#### **4.4 Results**

Umeå's Theme is Curiosity and Passion – The Art of Co-Creation and was initiated by the local politicians. The thought of applying for the ECOC title had been there for several years. The method to achieve co-creation as the main theme is *the open source*, an invitation for everybody to participate to create the ECOC bid and programme and thereby create Europeanisation. Informant 4 says that about seventy open meetings were held, with varied responses. The open source method was a concern of the selection panel because it might impact the level of artistry in a negative way. The open source method and the theme of the bid are in clear connection to the City and Citizens criteria. Informant 5, of Umeå University, stated that a grass root level of participation was something that was continuously spoken about. This is confirmed by Informant 4 who wrote the applications making the open method a topic.

The answer to the first question of the application, why the city chose to apply, Umeå2014 offers the northern spirit to the rest of Europe and the world and with that create e.g. novel cultural expressions. The northern aspect of the application saturates the bid. Figure 5, a map of Sweden with Umeå marked, together with the Swedish capital Stockholm and the

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166 "Interview 5."

second largest city, Gothenburg, accompanies the answer to question one. The yellow area on the map is Sápmi, the traditional land of the Sami people. This places Umeå in a spatial context of Sweden, but also of the traditional lands of the Sami.

The Sami people are a big part of the application and is thus a topic. Its structure is formed after the eight Sami seasons and the Sami culture are represented in the programme. The participation of the Sami people has been anchored e.g. in the Sami parliament forging a political connection as well as an artistic one. The Sami Parliament's approval is important a Informant 3 says. The Sami are offered to meet Europe and to be met by Europe, bringing almost an exotic feel to the programme. The geography of the bid is again emphasised as the spatial surroundings of the city is described as "magical", with "dark days", "reflecting snow" and "Aurora Borealis".

Initially, a sustainability programme called *Stay Cool* was in the bid, however, it does not seem to be present in part two of the application. *Stay Cool* brings focus to the melting ice of the north due to global warming. Umeå chose this mission as they are far up north and have the experience and arena to highlight this. Umeå's experience with economics and growth are also included in the application. There are several references to awards that Umeå has received in this area. They affirm the competence of Umeå to continue in this way and therefore has projects like *Dialogues 2014* that aims to bring the cultural scene and the business sector together. The stakeholders' perspective on culture as a force of development is to be brought forth. This is an intention to create Europeanisation together with the business sector, not just the cultural sector.

The objectives of Umeå are: Human growth, culture as a driving force of sustainable development, international dimension of cultural life. Human growth is a very big term to have included in the bid, it is vague still on how human growth would be accomplished. Sustainable development – regeneration is one of the objectives that can be seen in the activities aimed at the business sector, while the international dimension-objective fulfils the European Dimension. The word, "intercultural" is used in association with sport such as floor ball. This would be an opportunity for young people of different countries to meet. Intercultural is described in several EU-documents as being a desirable aspects of projects.

However, an explanation of the word is not offered here. There are several mentions to EU programmes in the text that is useful to the Umeå2014 bid, but the details of how exactly they are related to the bid is unclear as there are no citations from the programmes or explanations as to their relevance. This may assume that the reader is well acquainted with them, or that it is expected of the reader to look them up.

Umeå itself is described as a city of multiplicity, where around 100 languages are spoken. Sweden's homogeneity is changing according to the application and this presents a challenge. People with other ethnic group should experience Swedish culture and Swedes should experience other cultures. This links the term culture to ethnicity and Europeanisation that occurs when people of different ethnicities meet.

The geography is a reoccurring topic that is the stepping stone of other topics. Sápmi, for example, the homeland of the Sami people. Their lands span across four countries, Norway, Sweden, Finland and Russia, widening the geographic spread of the bid.

The *Stay Cool* was connected to the bid through Umeå's experience with global warming by being a northern city. Informant 4, writer of the Umeå application, said that the selection panel questioned Umeå's European Dimension due to the fact that they were so far up north. A constant mentioning of the geographic position and how its relevant for the ECO year might have been a way to dispel this doubt. During the bid, Informant 4's tool to describe the geographic position of Umeå was to bring a map and turn it "upside-down" to show Europe from a northern spatial perspective.

Informant 1 of the selection panel confirms that Umeå had several doubts against them because of their geographical position; the president of the Selection Panel doubted if they had a European Dimension on a daily basis. The actors such as the opera proved this to be a fact and turned the opinion of the panel. On the question which geographic areas are included in the bid, Umeå answered: The northern room, Sápmi, Europe and the world, but also the digital room. The latter being a way to reach out to more people beyond the restrictions of traveling and widening it spatial reach. This answer was accompanied by a map of Europe where Umeå, and all of the collaboration cities were marked, but without country borders. This places Umeå in a European context, and offers a way to escape the

periphery. Umeå University is an example of an actor with international contacts. Informant 5, a member of the reference group of Umeå2014 connected the European Dimension very closely to the university and its international students, researchers and being a place where English is spoken. He made special connections to two projects on campus called *Culture on Campus* and *Culture trade* which has many international artists involved, the latter sending Umeå artists to other places in the world. Informant 5 interpreted the university's part in the project as a way to make its organisation visible since its a big employer in the city and as proof that all of Umeå truly was behind the bid.

The motive of Umeå's application was not specifically the CCS or regeneration in general, but it was a continuous topic in the application according to Informant 4 who was working on the application. Informant 5 of Umeå University had interpreted the motive of making Umeå, a city in the periphery, visible in the ECOC arena. The bid is about offering the northern spirit to the rest of the world, about reconceptualisation by being recognised by others. This way of describing the city as on the edge of Europe has been a continuous in both the application and interviews. This re-affirms that geography and spatiality indeed plays a significant role in how Umeå is perceived by itself and by others.

Arguing for this northern spirit the topics of geography is used as it has been perceived as Umeå's weakness being in the periphery. The international collaborations that have existed in the cultural scene and in the university for years are given as examples why Umeå indeed does possess a European Dimension. This is mentioned by Informant 4, who wrote the application, as well as Informant 5 of Umeå University. This is in line with the motivation of the *Final selection report* which states that Umeå had the ambition to make the city and northern part of Sweden more visible in Europe.

The emphasis on collaborations has been a way to balance out the doubt of Umeå's lack of European Dimension due to their periphery position. This indicated that Umeå's bid, and the informants all speak of Umeå as having a blended identity, where the europeanness is seamlessly a part of Umeå. The reconceptualisation of Umeå as a ECOC would henceforth quell any doubts of the possibility to be European being located in the periphery. However, Informant 4 spoke of a Euro-scepticism and gave examples of doubtful citizens

participating in the open meetings. This indicated that there is a discrepancy with the identity formation given by the informants and in the application to what the citizens of Umeå think.

### **5. Lund and Umeå – a comparison**

The main themes *Meaningful Meetings* of Lund and Umeå's *Curiosity and Passion – the Art of Co-Creation* are both based on the City and Citizens criteria to foster participation of the citizens living in the city and its surroundings, this becoming a topic in both applications – a clear will to collaborate with the locals and citizens to build Europeanisation. Open meetings were held in both cities to engage the citizens in the creation of the programme, but with varied results as both bids have been heavily criticised and Informants 2a, 2b and 4 all describe having to deal with Euro-scepticism while writing the bid.

The City and Citizens criteria was used as a base for them add the cooperations of cultural actors, local and international ones to fulfil the European Dimension criteria.

The topic of geography are referenced repeatedly in the applications and by Informants 1, 3, 4 and 5. Umeå had a more exotic spatial descriptions of its surroundings using words like "magical" and "Aurora Borealis", while Lund's spatiality is described as having open landscapes and being part of a much bigger region of Öresund. According to Informant 1, the Selection Panel doubted Umeå because of its periphery position, though the cooperations i.e. the City and Citizens criteria and the European Dimension convinced them otherwise. Lund, however, had a clear European Dimension due to its position in Öresund according to Informant 1, but it did not show in the quality of the partnerships. Informants 2a and 2b rather focused on the actors and how they worked to involve them in the bid.

The tangible example of a European Dimension is geography, but it was still hard to pinpoint the criteria, since it could be so many things, says Informant 1 of the Selection Panel. When asked about the European Dimension, all informants in this study talked about the geographical spatiality of the cities. Very few concrete examples of projects in the bids which fulfils the two criteria were given. Informant 5 of Umeå University connected the criteria to the projects he was close to, while Informant 3 of Lund University

spoke of mainly geography, but also history, the university and the business sector, not giving any examples on how the university concretely contributed to fulfilling the criteria.

The structures of the programme are different. Lund's structure is clearly divided into programmes related to the City and Citizens criteria and which related to the European Dimension criteria. Umeå, however, structured their application after the seasons of the Sami people. The Sami culture is an integral part of the bid, giving it an exotic, primordial touch. Meanwhile, Lund instead focus on the region's youthfulness. Sápmi, the land of the Sami people adds an additional dimension to the geographical area of the Umeå bid, as well as the digital room. Lund's main focus was the Öresund region. The bid and Informants 2a, 2b and 3 all state that Lund is a smaller city in a big region – problematising this. The maps included in the applications have different approaches. Lund shows a map of the Öresund region and where the city is located, and a map of Europe with Öresund marked on it. Umeå has a map of Sweden, with Sápmi marked in yellow. Umeå, together with the capital Stockholm and Gothenburg, the second largest city in Sweden. are also marked. Umeå also includes a map of Europe where the city is marked together with the collaborators. This is in contrast to Lund's empty map. Both Lund2014 and Umeå2014 chose not to include country borders on their maps. A map was also used by Informant 3 as a tool when he presented the bid of Umeå to motivate why Umeå indeed was a European city which demonstrates the importance of multi-modal communication.

Both of the cities use the term periphery to describe their locations. Umeå in the sense of being in the periphery of Europe, this is confirmed by both Informant 4 and 5. Meanwhile Lund is described as being in the periphery of Sweden, but close to Europe. The Informants 2a, 2b and 3 say nothing about the periphery, but state over and over again how close to Europe Lund is. The Öresund region is the true European Dimension of Lund, however, Informants 2a and 2b claim that politicians felt uncomfortable using this angle since the politicians in Stockholm might not like it.

Both bids were initiated by the local politicians in the City of Umeå and City of Lund. The motivations to apply to the ECOC in Lund according, to 2a and 2b, was to create a political legacy, not a goodwill project. Lund2014 motivated the application by stating a need for change, a will to reconceptualise and regenerate the city. Umeå, however, went the

opposite way in their motivation - offering the northern spirit. According to the Informants 4, the writer, and 5 of Umeå University, the motivations here were about making the city visible in a ECOC arena and to the rest of Europe. Umeå continuously had to argue for their European Dimension because of their remote location, which was mentioned by Informant 3 of Lund University and Informant 1 of the Selection Panel. The reconceptualisation of Umeå to a ECOC would be legitimising Umeå as being a part of Europe despite its periphery position. This is in line with how regeneration has been used by other European Capitals of Cultures e.g. Stockholm, whose nomination legitimised Sweden's application to become a member state of the European Union.

The regeneration and the reconceptualisation of space is something that can be found in the aims and objectives of both bids. However, all the informants that worked on writing the applications said regeneration was not a specific goal. The writers of the Lund bid said that it was very important to the politicians to give to the city through the City and Citizens criteria because they wanted to develop the city. The Umeå2014 application connected the development of the city to a regional development plan through intertextual references. Lund speaks about cultural development as part of the aims. The selection panel representative said that they saw it as a positive light. This could mean that the regeneration agenda has been somewhat banalised in these circumstances since Glasgow 1990, where regeneration was so prominent as it was new.

Intertextual references to Europe differed in the cities' bid. Lund had very detailed references with citations, while Umeå only mentioned the other EU programmes that might be useful to their bid. None of the informants made firsthand intertextual references to other EU programmes in the interviews, but instead used some Euro-speak such as "intercultural". The bids both used the word interculturality, which is among other things, in the *Culture Programme*, but without any further explanation making assumptions about what type of audience the bids have. Interculturality was also mentioned by Informant 2b which saw it as strange that a bid ECOC could win promoting an ethnic minority, which is the opposite of interculturality, according to the informant.

The topic of interculturality is further problematised though aim four of Lund's bid. This is further connected to diversity and what happens when people of different cultures meet. Umeå also mentions diversity through the many languages spoken in the area and wanting people of different ethnicities to learn from each other. However, the focus is on the topic Sami people, a minority, and diversity in the Umeå bid falls in the topic's shadow. In the bid, "multiplicity" is used to describe Umeå, rather than intercultural.

The application of Umeå wants to offer Europe and the world, the northern spirit. The informants and the bid built up a europeanness that had, through cooperations in many ways, existed for years. Informant 1 of the selection panel stated that Umeå's cooperations e.g. in the opera were no doubt the reason for the selection panel's conviction of the europeanness of the city. This gives the impression of a blended identity of Umeå.

Lund, in the application, placed itself in a European context through its geographic position and through its shared landscapes and history with the continent. Informants 2a, 2b and 3 all spoke about this as an obvious thing in the interviews. However, the writers of the bid revealed problems with the actors and collaborators. Informant 1 of the selection panel remarked on the lack of European Dimension with the collaborators. This gives the impression that a blended identity was wanted, however, it seems as though the europeanness was an outer layer of lower hierarchy due to the varied European Dimension with the actors. The writers of both bids, Informant 2a, 2b, 3 and 4 spoke about Euro-scepticism, the latter amongst sharing some of the remarks that were said in the open meetings by locals of Umeå. The level of appropriateness might be the reason why Umeå's blended identity formation is successful in comparison to Lund, since the informants representing Umeå2014 are perhaps not as free to speak about possible issues with collaborators and partners as the writers of Lund2014 bid were. Both of the bids legitimised expertise and cultures e.g. equality and Sami culture due to their geographic location. This argumentation speaks against the europeanness forming through a Zero-sum identity.



## 6. Conclusion

The collective understandings and meanings – the Europeanisation happened through two topics. The topics Lund's and Umeå's bids both had in common was geography and actors. The application calls for the applicants to specify what geographic area that were to be included in the bid, both cities went beyond merely stating GPS coordinates. The geographical locations – the spatiality of the different bids were topics used to legitimise different expertise, such as *Stay Cool*, and Sami culture for Umeå, and equality and the topic of interculturality for Lund. Umeå used their landscape to describe a magical place, which in combination with the topic of Sami culture became exotic.

The two topics of interculturality and Sami culture is both motivated though the geographical position, but are in juxtaposition to each other – the culture of many against the culture of a few. These examples of legitimising expertise of culture through spatial geography speaks against Europeanisation through a zero-sum identity as the expertise was not legitimised as being European. The geographical position was also what the informants spoke most about when asked about the European Dimension, rather than going to examples related to the applications.

Lund's spatial position gave them a clear European Dimension, while Umeå's spatial location was creating doubt. Both of the themes of the bids; Meaningful Meetings and Curiosity and Passion – The Art of Co-Creation put cooperations in focus and thereby including the City and Citizens criteria by involving the locals, and the European Dimension criteria by cooperation with European artists; in other words, the building of a collective understanding - europeanisation. The European artists' presence are what eradicated the doubt on whether or not Umeå has a true European Dimension. The varied quality of the European Dimension of the actors in Lund which was brought up by the writers of the Lund bid and the representative of the Selection Panel shows how crucial the actors are, cementing them as a topic.

The motivations of the two cities differ in the application, but lands in the same concept – reconceptualisation. Lund motivates the bid because the city needs change, a new self image. Umeå, however, offers their special, northern spirit to the rest of Europe. The will to make Umeå visible was also one of the motivations which the representative of Umeå

University emphasised, which were in line with the motivation stated in the *Final Selection report*. This will validate Umeå as a part of Europe, despite its periphery position.

Regeneration was mentioned in the application of both cities, though the writers of the bids deny that it was a special agenda. This could indicate that the regeneration as a part of the ECOC programme has become banalised that is expected to be included.

Umeå constructed europeanness through a blended identity, Lund seems to have tried the same, but the actors involved had a very varied degree of European Dimension, ending up with a layered europeanness with Europe being an outer layer and thereby not the focal point. The differences between the seamless, blended identity and layered identity seems to be that the latter is manufactured, willed to exist by cultural professionals rather than the citizens. A blended identity formation of europeanness is achieved by Umeå due to the seemingly organic, natural incorporation of actors, both local and international - the factor that Lund failed to portray.

The level of appropriateness of the informants of this study could be the reason why Umeå seems to be more successful in building a blended identity formation than Lund. Several informants mentioned that locals in their respective cities criticised the applications and the bids, and that they faced Euro-scepticism. This indicates that if the discursive context is widened to include media and interviews with locals of Lund and Umeå, the perception of europeanness would differ from the cultural operators and professionals interviewed for this thesis. Further research in this area would give interesting indications as to whether or not the European Capitals of Culture has a true grass root connection.

### **List of abbreviations**

CCS	Cultural and Creative Sector
CM	Council of Ministers
EC	European Commission
ECJ	European Court of Justice
ECOC	European Capital of Culture
EP	European Parliament
ESS	European Spallation Source
EU	European Union
EVS	European Voluntary Service
DG	Directorate General
MS	Member state
Q&A	Questions and answers
SSR	National Association of Swedish Sami
TEEC	The European Economic Community
TEU	Treaty of the European Union

### **Tables and figures**

Table 1, ECOC application procedure

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Figure 4, Skåne and Öresund in Europe

Figure 5, Umeå, Sápmi and Sweden

Figure 6, Map of Sápmi

Figure 7, Umeå and its cooperations and connections in Europe

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## **Appendix 1**

### **Questions to the member of the Selection Panel**

1. Tell me about your background; education, work experiences etc.
2. How did the Selection Panel define the "European Dimension" and "City and Citizens"-criteria?
3. What questions were asked by the members of the Selection Panel to the candidates about the European Dimension and City and Citizens-criteria?
4. How did you in the Selection Panel view:
  - Umeå's definition of the criteria?
  - Lund's definition of the criteria?
5. What were the similarities/differences between the cities?
6. How big was the influence of the criteria in the choice of a winner?

### **Questions to the writers of Lund's and Umeå's applications**

1. Tell me about your background; education, work experiences etc.
2. What were your tasks during the application process?
3. What was your city's motive to apply?
4. Can you describe the process of coming up with the theme of the application?
5. Can you describe the process of coming up with the European Dimension and City and Citizens in your city?
6. What is your perception on "Europeanisation" of culture in your city?
  - How was it 2009?
  - Has it been more/less in focus since the application was turned in?
7. Did you discuss/got questions about the European Dimension and City and Citizens-criteria during the final meeting with the Selection Panel?

### **Questions to the representatives of Lund University and Umeå University**

1. Tell me about your background; education, work experiences etc.
2. What was your role in the board/reference group?
3. What was the role of the university in the application?
4. What was the city's motivation to apply?

5. How did you in the board/reference group define the "European Dimension" and "City and Citizens"-criteria?
6. Did the meaning of these criteria evolve over time?
7. What is your perception of "Europeanisation" of your city?  
How was it 2009?  
How is it today?