

APPLICATION FORM 2018

2018INDHOVEN
BRABANTEUROPEAN
CAPITAL
OF CULTURE | *Candidate* |



APPLICATION FORM 2018

**PROPOSED APPLICATION OF THE CITY
OF EINDHOVEN FOR THE TITLE OF
EUROPEAN CAPITAL OF CULTURE 2018**

INDEX

Foreword	1
Introduction/Key	3
CHAPTER 1:	
BASIC PRINCIPLES	5
1a Why the city wishes to take part	5
1b Main challenge and objectives	7
2 Concept of the programme	8
3 Slogan	15
4 Geographical area	16
5 Support of the authorities	19
6 Long-term cultural development	20
7 Links with Valletta	21
8 'European Dimension' criteria	23
9 'City and Citizens' criteria	27
10 Synergies with European Institutions	30
11 Particular target groups	31
12 Contacts with cultural operators	33
13 How the project is innovative	34
14 Medium- and long-term effects	35
15 How this application was designed and prepared	38
CHAPTER 2:	
STRUCTURE OF THE PROGRAMME FOR THE EVENT	40
1 Structure of the programme	40
2 Main events	44
3 Choosing the projects/events	44
CHAPTER 3:	
ORGANISATION AND FINANCING OF THE EVENT	48
1 Organisational structure	48
1.1 Organisational structure	48
1.2 Coordination between the authorities	52
1.3 Choosing the Artistic Director	52

2	<u>Financing of the event</u>	55
	<u>2.1 Usual annual budget for the past 5 years</u>	55
	<u>2.2 Overall budget</u>	56
	<u>2.3 Operating budget</u>	57
	<u>2.4 Overall capital expenditure</u>	58
	<u>2.5 Financial commitments</u>	59
	<u>2.6 Involving sponsors</u>	59
	<u>2.7 Timetable of income</u>	60
	<u>2.8 Intended annual budget after the ECoC year</u>	62

CHAPTER 4:

	CITY INFRASTRUCTURE	63
1	<u>Accessibility</u>	63
2	<u>Tourist accommodation</u>	64
3	<u>Urban and tourism infrastructure</u>	65

CHAPTER 5:

	COMMUNICATION STRATEGY	66
1	<u>Communication strategy</u>	66
2	<u>Visibility of the European Union</u>	69

CHAPTER 6:

	EVALUATION AND MONITORING OF THE EVENT	72
1	<u>Monitoring and evaluation system</u>	72

CHAPTER 7:

	ADDITIONAL INFORMATION	76
1	<u>Strong and weak points</u>	76
2	<u>Coming years, irrespective of the outcome of this application</u>	78
	<u>Credits</u>	80

FOREWORD

Candidacy as a European Capital of Culture has been an adventurous journey of exploration. A true appeal to our pioneering spirit. We have brought together many exceptional people, a deeper knowledge of the city in which we live and work, and inspiration from the infectious ideas and plans produced by artists and ‘culture conceivers’. With these travelling companions we have created a vision of our future, one in which art, culture and creativity play a vital role. A future in which 2018 is certainly not a final destination, but for Eindhoven an important climax.

We intend to produce a Capital of Culture programme of the highest quality. To give a flavour of this programme, we enclose a brochure which we describe as a Tasting Menu. In developing the 2018Eindhoven|Brabant programme, together with cultural organisations, public authorities, knowledge institutes and industry, we have uncovered our European roots and connections. We have developed new forms of cooperation, formulated the challenges Eindhoven faces and – most importantly – set out the essential role that culture can play in facing them.

At the end of 2012 the jury gave us a number of clear directions, bringing us to an intermediate stage in our journey. These directions have set the course for the next leg. In this enhanced bid there are thus a number of significant matters to which we have devoted explicit attention.

We have projected a sharply focused image of how we will shape the European dimension in our Capital of Culture programme. In the Tasting Menu (and in chapter 1, question 8) we explain the common European cultural basis and diversity of cultures it will highlight. Through a comprehensive scan of the European Commission’s various programmes we have gained a detailed picture of the way our artistic and cultural projects can contribute to the [European policy agenda](#).

Using input from many specialists and experts with practical experience we have given clear shape to our [Proeftuin method](#). We have learnt valuable lessons from research on this method, and from best practices with comparable methods elsewhere in Europe. Knowledge institutes, businesses and artists have helped us to develop the Proeftuin method in further detail, so we can put it to use in practice. The Proeftuin Platform has begun, and the seeds of the first Proeftuin projects have been planted and are starting to grow. We look forward to the harvest in 2018!

Crucial to the Proeftuin is the role of the artistic team, which will concentrate on offering room for experiment while at the same time stimulating and assuring quality. This will take place under the inspiring leadership of an Artistic Director with the experience, standing and strength to set and keep watch over the artistic course.

Chapter 1,
question 10, p30

Chapter 1,
question 2, p11

Chapter 3,
question 1, p48

For the Foundation we have established an [organisational model](#) which will enable us to strike the balance between co-creation from the bottom up and control from the top down. This organisation will follow and guide the Proeftuin projects and coproduce many Capital of Culture events – the productions that form the basis for 2018Eindhoven|Brabant’s high level of artistic ambition, which we refer to as Anchor projects.

Over the past months, dozens of large and small businesses and knowledge institutes in the region have joined up with 2018Eindhoven|Brabant; they include Philips Benelux, VDL, Vlisco, Bavaria, and the Brabant universities. It is overwhelming to see how keen these partners are to contribute in varying ways to the Capital of Culture programme. They believe in the power of art and culture as a driver to strengthen the region, and with great conviction they have signed up to the [Brabant Imagination Manifesto 2018](#), which seals this partnership.

Chapter 3,
question 2.6, p60

During our journey the focus of our aim has increasingly sharpened: we want to innovate! Preferably by means of unconventional alliances: between science and art, between design and society and between amateurs and professionals. Alliances between city and countryside, between industry and cultural producers and between partners from different countries.

Under the slogan Imagination Designs Europe we are helping to build Europe. Every participant in 2018Eindhoven|Brabant believes that imagination forms the basis for developing ‘the new European city’, and for connecting people and organisations from many different European countries.

We long to continue our voyage of exploration. We are raring to go, so come with us. Our suitcases are packed with vision and ideas, and we are hungry for fruitful new forms of cultural collaboration.

Rob van Gijzel, Chairman of the Supervisory Board, Mayor of Eindhoven

Wim van den Goorbergh, Chairman of the Executive Board

Martijn Sanders, Artistic Director

Heleen Huisjes, Director of Finance and Management

INTRODUCTION

In October 2012 Eindhoven’s candidacy as European Capital of Culture was submitted as a bid book entitled Imagination Designs Europe and a short supplementary form.

The document we are now submitting is the second, revised application for the final selection stage. In accordance with the jury’s instructions, a more detailed version of the application form is now the central element of our application. The answers to certain questions are therefore more extensive and specific. The margins of these more detailed answers are shaded with a red line. The accompanying Tasting Menu presents the main events in our artistic programme.

We hope it makes enjoyable and inspiring reading!



KEY

In various places in the margin you will see a shaded red line, or a blue or red icon. The red lines indicate where a question is answered in greater detail than in the 2012 application. The blue icons indicate where there are references to the various projects of the 2018Eindhoven|Brabant programme. All these projects can be found in the Tasting Menu, our enclosed brochure explaining the 23 main events. Finally, the red icons indicate a reference to other parts of the text in this form.



The city of Eindhoven lies in the southern Dutch province of Brabant and for many years it has cooperated on a wide range of topics with the other largest cities in the region – Breda, Helmond, 's-Hertogenbosch and Tilburg. Eindhoven is taking the lead in the European Capital of Culture programme, and involving the region to create extra capacity. This is why we are 2018Eindhoven|Brabant.

BASIC PRINCIPLES

CHAPTER 1 QUESTION 1A

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

The title of European Capital of Culture will offer Eindhoven a crucial impulse to generate cultural and social innovation that will also be of significance to other European network cities.

OUR MISSION

To embed art and culture deeply at the heart of society in order to stimulate innovation so the city and its inhabitants can face a hopeful future.

OUR VISION

Europe needs the power of imagination to make innovation possible. The continent is creaking at the joints and needs fundamental changes. But what changes? 2018Eindhoven|Brabant will bring to bear the imagination of art and culture to find inspiration and renewal for European society.

A NECESSITY FOR EUROPE: RENEWAL IN SOCIETY

Beneath our present faltering economic system lurks a deeper moral crisis. At all levels and in different forums people are therefore trying to find new ways of living together in Europe, in the Netherlands and in the world. They long both for freedom and for a sense of connection, for a society with room for everyone, where people can develop as individuals and also feel safe. We are trying desperately to keep our foundering social and economic structures afloat, but if we are really to put the crisis behind us, we need fundamental change.

The present crisis is reflected in growing divisions in society: between rich and poor, citizens and government, winners and losers, the masses and the elite, the familiar and the unfamiliar. This is true both in the Netherlands and in Europe as a whole. We struggle with apparent contradictions between global and local, between digital and physical reality, when in fact they should be able to complement one another. People are seeking a firm footing in a fast and complex network society that offers many possibilities but few certainties. Its speed and complexity make us fall back on familiar concepts and dogmas when what we really need is renewal. It is here that Eindhoven wishes to make an essential contribution.

To achieve this renewal we need reflection and experiment. We need to reflect on which structures are of lasting value and which have lost their strength. And we need to experiment to arrive at innovation. In 2018 we will also create a stage on which we can hold a mirror up to society and examine ourselves critically. A place where we can learn to look at each other with fresh eyes. This will create the space needed to take apparent contradictions and forge them into a new unity through experimentation.

We see art and culture – which we want to place prominently at the centre of society by gaining the European Capital of Culture title – as crucially significant in setting this process of reflection and renewal in motion.

A NECESSITY FOR EINDHOVEN: CULTURAL IDENTITY

Eindhoven is a city with a distinctive character, and it is home to many expats, but the international identity and charisma to which it aspires are still not sufficiently evident. The city has worked its way out of crises in the past, but such are the challenges now facing Europe, there is no guarantee of a repeat success. How can we ensure that Eindhoven, as a former industrial city with the associated social problems, does not end up as an area of post-industrial neglect? How can Eindhoven – often seen as the ugly duckling among Dutch cities – develop as a network city, both internationally and in its own region?

WHAT DRIVES EINDHOVEN: EXPERIMENTATION AND CO-CREATION

The mentality that has developed in Eindhoven over the past century is one of experiment and enterprise. This began a century ago at Philips' research laboratory NatLab, the birthplace of many revolutionary inventions. Eindhoven is hard-wired with a spirit of co-creation and inquiry; people with different qualities know from experience that they can lift themselves out of a crisis by working together. The city has space, both physically and mentally. Only recently, in the 1990s, when Philips' departure for Amsterdam and the failure of DAF caused major upheaval and unemployment, the people of Eindhoven experienced what it means to take responsibility for your own future. Not to throw in the towel, but to generate new energy with fresh cultural and business opportunities through collaboration between industry, university and government: the Triple Helix model.

In our European Capital of Culture programme, we want to take full advantage of Eindhoven's strength in the field of experimentation and co-creation: [Proeftuin projects](#) will use an innovative method to deploy art and culture as an engine for innovation.

There are plenty of examples of how Eindhoven's multidisciplinary approach can bear fruit. Take major international cultural events such as the Dutch Design Week and Festival STRP, for example, and the successful Triple Helix economic model for collaboration which is now being adopted internationally. Or indeed NatLab, which was in

fact a Proeftuin *avant la lettre*. Eindhoven has become a city of unconventional connections and co-creation. And that is precisely what we want to make use of in realising our mission and vision.

CO-CREATION

Co-creation is a form of collaboration, often interdisciplinary, in which all participants influence the process and its outcomes. Characteristics of co-creation include dialogue, common ground, enthusiasm, energy and a focus on results. 2018Eindhoven|Brabant offers its visitors the chance not merely to be spectators but also to participate in conception and development.

TRIPLE HELIX MODEL

The Triple Helix is a model for cross-disciplinary cooperation between industry, government and knowledge institutions aimed at generating innovation. Conceived in Brabant, this successful model for collaboration is now being adopted internationally. In 2018 the model will be developed further to become a Multiple Helix, with art and culture and end users as new partners.

CHAPTER 1 QUESTION 1B

What, for it, would be the main challenge of this nomination? What are the city's objectives for the year in question?

CHALLENGE: ART AT THE HEART OF SOCIETY

Popular support for art and culture has dwindled, and in the Netherlands and other European countries the arts have become heavily dependent on public funding. In the Proeftuin projects we will explore new models for funding culture. Artists and cultural producers are seeking opportunities to highlight the value of their work. One such opportunity is for them to take joint responsibility for the development of cultural and social renewal by creating work that matters and that speaks to the imagination, in connection with developments in society and in collaboration with other disciplines, European cultural organisations and the 'end users' or audience.

CHALLENGE: CULTURAL GROWTH AND VIGOUR FOR EINDHOVEN

Eindhoven is a node in diverse networks of regional and European partners. The network society is our habitat. Eindhoven is young, modern and representative of many new cities in urbanised areas of Europe. Culture and creativity are embedded in the city's DNA, but as yet tourists do not visit Eindhoven for its lively cultural climate. We urgently need the title of European Capital of Culture to achieve cultural growth and to blossom internationally. We will openly share the knowledge and experience we gain in the process with the cities and citizens of Europe.

CHALLENGE: CULTURE TO CONNECT EUROPE AND BRIDGE DIFFERENCES IN CITIES

Culture can be a reason to meet, and a means of relating to one another. Culture can unite and build bridges, acting as a universal language to connect groups that have relatively little in common. Eindhoven's underprivileged neighbourhoods face problems that will be familiar to other European cities. We therefore want to develop cultural programmes together with residents from different backgrounds in such neighbourhoods, and with partners from other European countries. We aim to strengthen the connection between European citizens and bridge differences in cities. The accessible cultural forms and amateur arts that are popular in Eindhoven|Brabant will play an important role. Circus, Carnival, funfairs, street theatre and urban culture will appear in innovative forms through collaboration with other disciplines and our European cultural partners.

OUR OBJECTIVES

Eindhoven aims to develop into a European network city and an important node in a network of innovative regions. The city believes in a joint approach at regional and European level. Eindhoven wants to make use of the network of cities in the region and is working on its programme together with Breda, Helmond, 's-Hertogenbosch and Tilburg. But also with the public, academia and industry, and inspired by artists and designers. Eindhoven is known as a place where discovery, innovation and collaboration lead to important renewal. A test bed for a new cultural, humane and spiritual society. A Proeftuin for Europe.

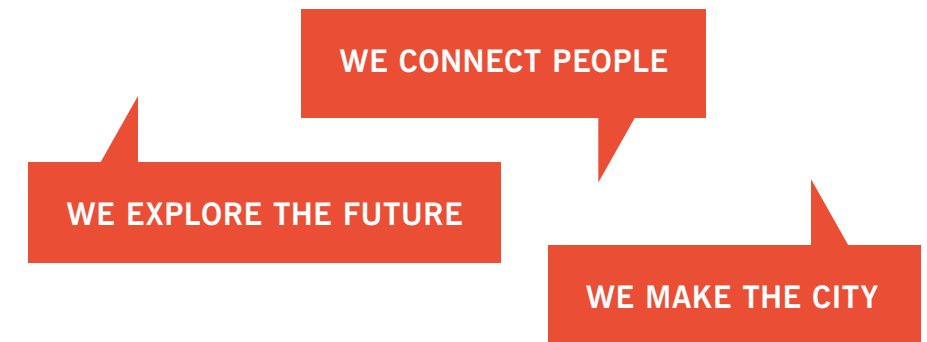
With the 2018Eindhoven|Brabant programme, Eindhoven has the following goals:

- **Quality:** Eindhoven wants the cultural sector to become a self-evident element in new forms of collaboration in Eindhoven and the region.
- **Attraction:** Eindhoven wants to be known as a cultural test bed, a space for innovative enterprise and experiment, and where significant innovations are generated.
- **Sociality:** Eindhoven wants to be a city in which initiative on the part of citizens is the norm, and in which people realise cultural and social projects themselves.
- **Development:** Eindhoven wants more visible culture in its public space as an expression of the city's identity.
- **Networking:** Together with partner cities Breda, Helmond, 's-Hertogenbosch and Tilburg and the province, Eindhoven wants to develop into a European network city of the future.

CHAPTER 1 QUESTION 2

Explain the concept of the programme which would be launched if the city was nominated European Capital of Culture? (This question is now answered in greater detail.)

In our programme, art and culture are the essential driving force for innovation, together with both amateurs and leading artists, with European partners, and in close collaboration with every possible sector. The 2018Eindhoven|Brabant programme is built around three themes, each based on unity and inclusion. Together they form a triad of time (future), community (people) and space (city). They are themes with a verb: explore, connect and make. Themes expressing an active approach, beginning in 2014 and continuing beyond 2018.



OUR THREE THEMES

We Explore the Future

To explore the future you have to dare to take the lead and head off the beaten track. To pioneer, experiment and take risks. As European Capital of Culture, Eindhoven wants to use the vast European potential of socio-economic, cultural, intergenerational and ethnic diversity as a source of inspiration and renewal, in the field of sustainability and technology, and also at institutional and social level. This theme connects past, present and future.

Projects developed within this theme will seek new forms of art and culture, new materials based on traditional knowledge and new forms of cooperation with existing partners. A good example is VOLT, a multimedia experience platform focusing on media art, innovation and technology. VOLT will build on the work of European pioneers such as the Ars Electronica Center in Linz, and will open at Strijp at the end of 2017. VOLT will present innovations in media technology, often ones that have come about in Eindhoven, and will visualise future high-tech developments. It will be a place for industry, universities, knowledge institutes, artists and the public to meet, co-create and experience and programme contemporary media art.

We Connect People

To a greater or lesser extent, all European countries face similar challenges, such as an aging population, depopulation in certain areas, the relationship between city and countryside, tensions around immigration, and increasing consumerism. Art and culture can contribute to finding solutions to the problems these developments bring with them. We see diversity not as a burden but as a source of inspiration. We want to shift our perception of 'the other' and draw on each other's potential, by stimulating people to realise and share their dreams. Our basic principle is that individual contribution and responsibility are important for us to be able to face the future. Giving shape to the future is not merely the preserve of government and is not limited to what takes place within national borders.

Art and culture can make an active contribution to the sense of connection between people, whether at micro level in neighbourhoods or at macro level between citizens of different European countries. In [Celebrating Carnival](#), for example, we will show the diversity and similarities in the many manifestations of this folk festival in throughout Europe. Carnival is the ultimate festival of connection because people from all levels of society participate on an equal basis, making it a highpoint of the social calendar in many European countries. By exchanging these traditions on a European scale we will also make the connection across national borders. Particularly with Valletta in 2018 there are ideal opportunities to explore the Carnival phenomenon together: the Carnival parade Karnival fuq il-Bahar, and Spontaneous Plans, the anthropological and sociological study of Carnival traditions in the village of Nadur on the island of Gozo.

See Tasting Menu, p17

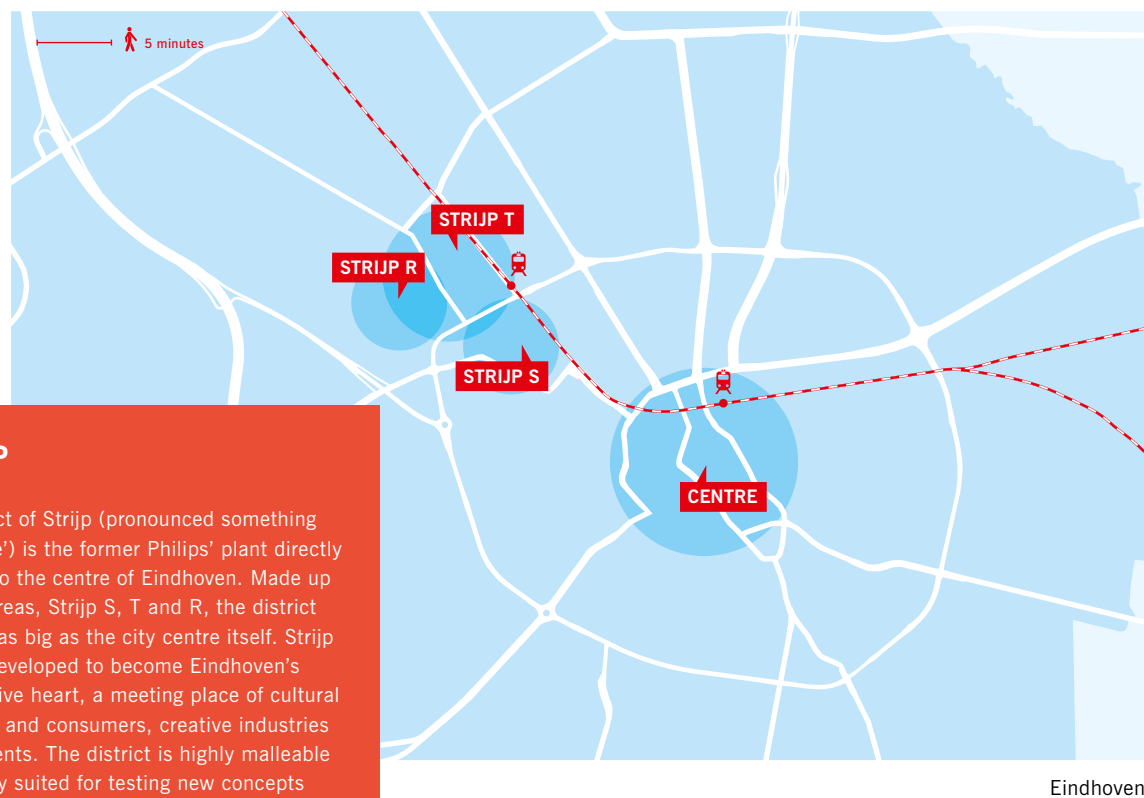
We Make the City

The city of the future will be a physical node in a network society that offers all its users more than the sum of its parts. Together with our European partners we want to design this city in Eindhoven|Brabant's most exciting locations. Eindhoven and the partner cities all have centrally located areas of undeveloped land, railside zones abandoned by industry, where urban life can be reinvented. These areas often contain industrial heritage, now unused or abandoned, from which local people still strongly derive their identity, and which are crying out for a new function and meaning. Such sites exist throughout Europe. Eindhoven itself is home to one of the largest inner city redevelopment areas in the Netherlands: Strijp.

We Make the City will focus on physical developments in the city which gain an impulse from art and culture. One example is the [Cultural Souk](#) conceived by designer Piet Hein Eek. On an empty industrial site a new commercial area will be constructed using recycled wood, where artists and small retail businesses can rent cheap premises, creating a lively and attractive area for a broad public. In [The Future of Heritage](#), a multimedia exhibition conceived by architect Rem Koolhaas, we will show other successful European examples of ways to bring fresh appeal to abandoned urban areas.

See Tasting Menu, p27

See Tasting Menu, p24



STRIJP

The district of Strijp (pronounced something like 'stripe') is the former Philips' plant directly adjacent to the centre of Eindhoven. Made up of three areas, Strijp S, T and R, the district is almost as big as the city centre itself. Strijp is being developed to become Eindhoven's new creative heart, a meeting place of cultural producers and consumers, creative industries and residents. The district is highly malleable and ideally suited for testing new concepts and ideas.

ANCHORS IN THE DEVELOPING PROGRAMME

In the Tasting Menu, on the basis of a series of main events we present how 2018Eindhoven|Brabant will interpret its three themes. These main events and the more than 50 other projects mentioned make up the fixed elements of the 2018 European Capital of Culture programme. These so-called Anchor projects are illustrative of the extent, quality and diversity of the programme we will be developing.

They indicate the degree of ambition and show the broad palette of programming that 2018Eindhoven|Brabant will be able to mount as European Capital of Culture.

If we gain the title, the programme will be developed further. A proportion of the project ideas will originate from the artistic team, while others will be initiated by European cultural partners, local residents and other stakeholders. In these Anchor projects, the organisation and form of artistic expression will be determined in advance. Around two-thirds of our programme will come about in this way.

THE PROEFTUIN: AN INNOVATIVE METHOD

2018Eindhoven|Brabant will apply the Proeftuin method as a distinctive innovative strategy to shape the European Capital of Culture programme. A Proeftuin is a form of collaboration in which different cultural producers work with other sectors and disciplines, such as industry, universities and civil society organisations, to generate responses to topical social issues. We call this method the Proeftuin. With this approach, the outcome is by no means determined in advance. Central to the Proeftuin is design through exploration and research, requiring great openness from all the partners involved. The results of the process will be shared with the rest of Europe in a cultural form or presentation. This does not mean that the artists will only be involved in presenting results. Their creativity and imaginative power is key to the development process in the Proeftuin. The content of each Proeftuin will contribute to one or more of the three themes. The research will serve the interests of the participants so they will be intrinsically motivated to achieve the best results.

Based on years of experience with innovation in Eindhoven, we expect that the Proeftuin projects will produce the most innovative and exciting results and cultural presentations. Some of the Proeftuin projects may yield something different from what the partners expected at the outset. This is inherent in the model, and necessary to arrive at genuine, unplanned innovation. Serendipity can be an important aspect of the Proeftuin method. The seeds of innovation often lie in an unexpected turn of events.

We have the courage to take this approach. And because from the outset in each Proeftuin a range of partners will contribute to and take responsibility for designing the innovative process, the projects have the potential for lasting effect. We are quite aware that programming such projects will require intensive input to achieve the right quality and extent. Our Proeftuin projects will give the 2018 programme a unique impulse, yet at the same time we will offer certainty with Anchor projects organised from the top down.

The Proeftuin projects will take place independently of the Anchor projects. However, some Proeftuin projects will serve to enrich specific Anchor projects, adding to them and forming an inseparable whole. All Anchor and Proeftuin projects will centre on co-creation, on collaboration with cultural and other innovative European partners, and on presenting new culture that contributes in terms of content to one or more of the three themes.

PROEFTUIN

With the Dutch word *proeftuin* we are introducing a new concept to Europe, because the model and the word, which has a double meaning, are inextricably linked. Although *proeftuin* can be literally translated as 'experimental garden', and is similar to 'test bed', this fails to do justice to the metaphor. The Dutch word *proef* doesn't just mean 'experiment or 'test', but also 'taste' and 'sense'. *Tuin* in Dutch means 'garden', which evokes the sense of openness and organic growth that we are seeking from the Proeftuin projects. Because the important nuances are lost in translation, we have decided to hold on to our Dutch word. A European Capital of Culture celebrates not only commonality and connection but also diversity and difference. Language is an expression of diversity in Europe. As we reach out to the rest of Europe, we want to stay true to ourselves, and share the pleasure in our identity with others.

IT ALREADY WORKS

SMARTEST REGION

The Proeftuin method is comparable to the open innovation method in industry, or to the [Triple Helix](#)¹. This won Eindhoven the title of Smartest Region in the World in 2011. The key addition is that in the Proeftuin, art and culture also play an essential role, based on the belief we share with Albert Einstein that imagination is more important than knowledge when it comes to innovation, and that art has the power to stimulate the imagination.

A Proeftuin can be initiated by an individual, a group, an organisation, or by the 2018Eindhoven|Brabant Foundation itself. The common factor is that people come together to work on a shared passion: a question, a problem or an idea. This means that a Proeftuin can flourish anywhere, both physically and digitally, both in Eindhoven|Brabant and elsewhere in Europe. Time and location are irrelevant, since web technology makes it possible to share knowledge and experience anytime, anywhere. In fact without input, expertise and partners from other European countries the Proeftuin will not be able to achieve successful results.

IT ALREADY WORKS

PROEFTUIN PLATFORM

Dozens of initiatives have been submitted to 2018Eindhoven|Brabant since October 2012, by people with an idea for a Proeftuin, by people who already have experience with comparable ways of working, or by people looking for Proeftuin partners. The 2018Eindhoven|Brabant Foundation aims to facilitate the growth and development of Proeftuin projects further via the Proeftuin Platform, which comprises a virtual platform and a series of live meetings for existing and potential participants to exchange ideas and start collaborations. The Platform started in April 2013 and almost 30 new Proeftuin concepts have been presented there. The Foundation will thus function as the driving force behind a Proeftuin community. At the same time, 2018Eindhoven|Brabant will inspire and attract people by sharing knowledge and showing examples. The Foundation will also provide assistance in finding partners, and will establish a fund to support Proeftuin initiatives.

In a Proeftuin, participants with different kinds of expertise come together to seek innovative responses to questions that are important to them and to society. During the process they share their knowledge, experience and insights. We expect that this will produce surprising and innovative ideas, and unexpected or even unintended results. These might be technical inventions, new forms of cultural expression or social innovations. However, we are particularly interested to see the artistic results: original exhibitions, festivals and performances, via visual art, music, dance, design or crossovers such as 'bio arts'. Not only the process and multidisciplinary approach but also the fruits of the Proeftuin will enrich our European Capital of Culture programme in an unprecedented way.

PROEFTUIN EXAMPLE

POÈME ELECTRONIQUE

Poème Electronique was a multimedia spectacle housed in the Philips pavilion designed by Le Corbusier for the 1958 Brussels World's Fair. The aim was to present the message of progress and technical innovation as an artwork. Artists such as Edgar Varèse and Iannis Xenakis were commissioned to work with Philips technicians on new art with unlimited possibilities. It is a perfect example of a project uniting science, enterprise, art and audience. The technicians were challenged to come up with new solutions to make the production possible, the artists were given the opportunity to present an entirely new form for music, Philips showed the world what it was capable of, the visitors were challenged. In short, each sector contributed its own imagination to produce innovation.

PROEFTUIN EXAMPLE

OPEN CITY

Re-use of cultural heritage is a topical theme. With [Open City](#)², artist John Körmeling (designer of the Holland Pavilion for Expo 2010 Shanghai) shows how you can give 'unsexy heritage', such as ugly disused office buildings, a new and exciting function. Eindhoven has a lot of experience with redeveloping industrial heritage, but in the coming years the biggest challenge lies in redeveloping unimaginative office buildings, space above shops, and disused business premises. The amount of 'unsexy heritage' is set to grow considerably, according to the prognosis. How can we transform it so it enhances and enlivens the city and stimulates the spirit of enterprise? "Literally break these buildings open," says John Körmeling. "Give them a new open front and ensure that exciting new functions in the building are visible from outside and communicate with passers-by and the public."

April 2013 saw the launch of this Proeftuin involving residents, architects, construction engineers, designers and property developers. Together they are exploring fresh ways for ugly post-war buildings to contribute to an attractive city with allure.

BALANCE BETWEEN CONTROL AND FREEDOM

Managing a Proeftuin means finding the right balance between steering and letting go. After all, a Proeftuin is a free environment for a multidisciplinary team to work on innovation while embracing chance and serendipity. The guiding principles for each Proeftuin are urgent need, quality and diversity of participants, collaboration, and communication.

Crucial to the success of a Proeftuin is the right mix of participation and collaboration, diversity and shared values, and independence and community spirit. Based on our own experience and discussions with many partners we have identified the ingredients for a successful Proeftuin:

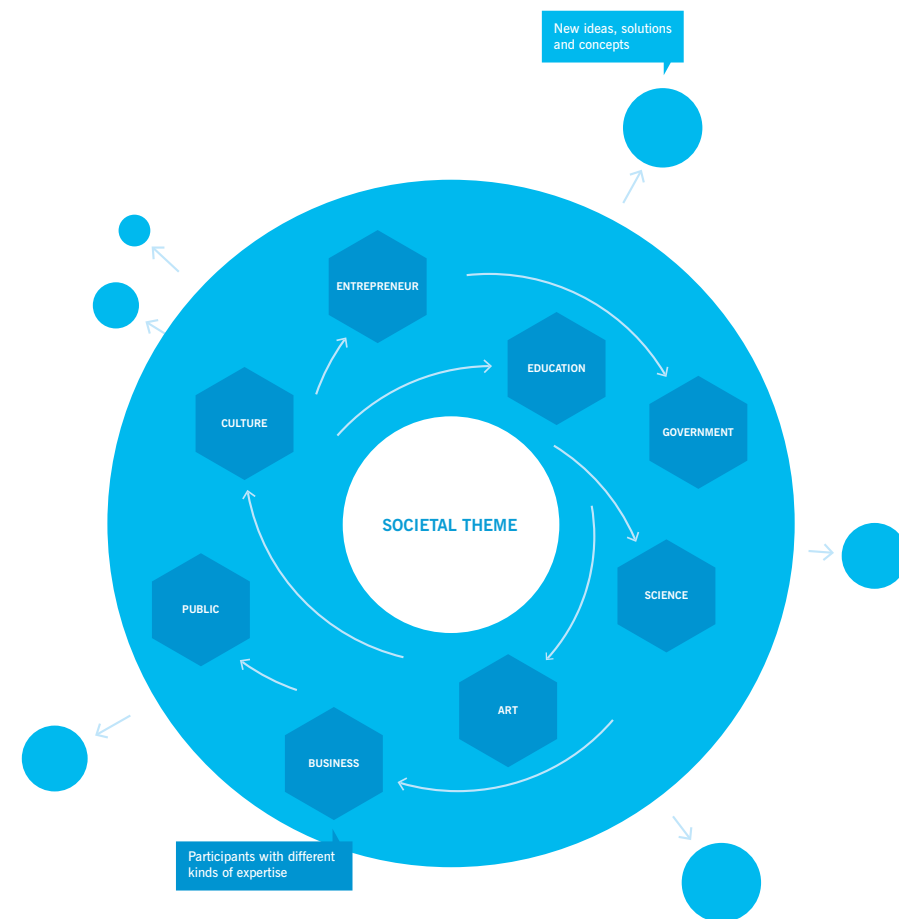
- a clear question to answer, which functions as a magnet (dream, goal, wish, mission, passion, vision);
- a diverse network of people who are willing to contribute and who keep in contact;
- a well-defined structure to coordinate the collaboration effectively;
- where necessary, support with resources, process management and a clear deadline.

The artistic team will closely monitor each Proeftuin to assess whether it meets the criteria and can be incorporated in the 2018 European Capital of Culture programme.

PROEFTUIN PROJECTS IN THE EUROPEAN CAPITAL OF CULTURE PROGRAMME

With the Proeftuin method we increase the chance of innovation in art and society. It will yield a return for Europe in a variety of ways. Experience with the method (the process) will be shared, so it can be taken further all over Europe. The results (the product) can be of value to society, and will also be shared freely with the rest of Europe.

The results may also be presented as part of 2018Eindhoven|Brabant, on condition that the presentations are in line with the artistic policy that also applies to Anchor projects. The Artistic Director is responsible for **selecting the Proeftuin projects** for the Capital of Culture programme. The selection criteria are artistic quality, European dimension, innovative character, lasting effect and co-creation.



Proeftuin method: In the Proeftuin people come together to seek innovative responses to questions that are important to them and to society.

The Anchor projects and results of the Proeftuin projects will not be distinguishable from one another in terms of extent and artistic quality. Together they will form the 2018Eindhoven|Brabant programme.

PROEFTUIN EXPERIENCE CENTRE

The Proeftuin Experience Centre will give visitors in 2018 the opportunity to experience the extent and diversity of the Proeftuin projects as a whole, and see them at different stages of development. The centre will be a dynamic place to visit, showing both the method, the process and where possible the results of the Proeftuin projects.

Process and result will be revealed in the form of 'making-ofs', try-outs and live streams on large screens. The active visitor will also be able to participate, for example by acting as a test subject in a live experiment, devising an aspect of the project, taking part in a demonstration or assisting an artist or theatre maker. Specially for children we will develop play experiences such as a lab route, an interactive playground and a chaos lab where they can do their own experiments and research.

CHAPTER 1 QUESTION 3

Could this programme be summed up by a slogan?

OUR SLOGAN IS
**IMAGINATION
DESIGNS EUROPE**

As European Capital of Culture, Eindhoven will provide a place with both physical and mental space. A place where people can dream, where new ideas emerge, where imagination has the freedom to help design the future of Europe through art and culture.

Strijp is perhaps the best example of the city's potential. The concentration of open minds and passionate pioneers on this site makes more tangible than ever the energy and the unbridled urge to experiment. Albert Einstein once worked at Strijp, at Philips' famous research laboratory, NatLab. His words capture the spirit of Strijp: 'Imagination is more important than knowledge.'

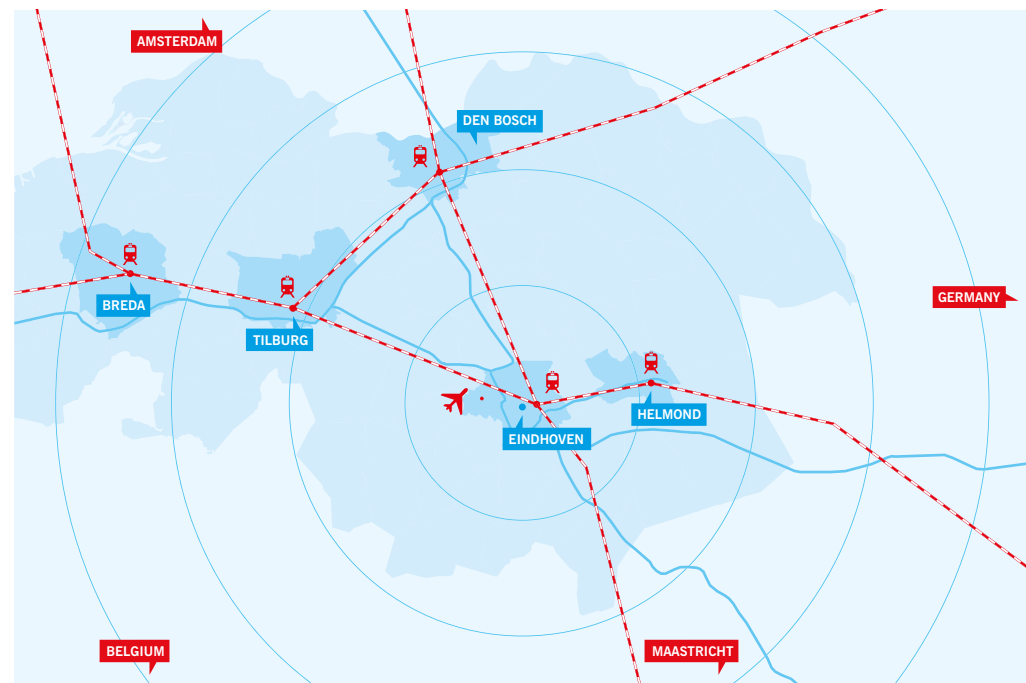
Reason and intellect dominate thinking in Europe, yet we are unable to make the structural changes that are necessary. We need to take a fresh approach. Art and culture, bringing the power of imagination, the capacity for reflection and fresh eyes, are indispensable for exploring and imagining the unknown. This imagination can bring about change. Art can thus make an essential contribution to renewal in Europe. If it is to take on this role, the cultural sector itself will also need to keep moving forwards and stay in touch with social and technological developments. To do so the sector needs to collaborate with partners from other disciplines or sectors, such as technology, science and civil organisations.

Which geographical area does the city intend to involve in the 'European Capital of Culture' event?

(This question is now answered in greater detail.)

EINDHOVEN AS EPICENTRE

The 2018 Eindhoven|Brabant programme will have Eindhoven as its epicentre, with Strijp (the former Philips plant) as its central location. This vast area, once known as 'the forbidden city', has undergone a huge transformation since Philips departed. The site has been opened up with the aim of making it the new creative heart of the city. The European Capital of Culture title is urgently needed to realise the ambitious plans, which have been delayed by the crisis of recent years, and to turn Strijp itself into a cultural hotspot with international allure in the run-up to 2018 and during the year. Strijp will be the starting point for visitors. It is extremely easy to reach, being served by its own railway station and having direct access to the A2 motorway and a fast bus service from Eindhoven Airport. Other important programme venues such as Muziekgebouw Frits Philips, the Van Abbemuseum, Parktheater Eindhoven and pop venue the Effenaar are located in the city centre, no more than ten minutes away from Strijp by bike or bus.



THE BRABANTSTAD NETWORK

Eindhoven is including the province of Brabant and the four largest cities in the region – Breda, Helmond, 's-Hertogenbosch and Tilburg – in developing, funding and mounting the European Capital of Culture programme. The partners have already been working together intensively for 11 years in a network known as BrabantStad (Brabant city). This experience has created a firm basis for the success of the ambitious plans for 2018 Eindhoven|Brabant.

The BrabantStad network is reminiscent of the 'unity in diversity' among the European Union member states. Although the cities of Brabant have very different characters, their shared culture makes them a whole, and together they form a network. Today we live in a network society, and no one can ignore it; cities, regions and countries need one another more than ever.



Together, Eindhoven and Breda, Helmond, 's-Hertogenbosch and Tilburg make up a complete biotope: a network city in which urban and rural, culture and nature, and arts and science come together, and where past, present and future meet. Eindhoven is the central node from which visitors to 2018 Eindhoven|Brabant will be able to explore the wider programme and take in the cultural attractions of the other cities. As in Eindhoven, much of the programme in these cities will take place on former industrial sites along railway lines, which are being redeveloped. A direct rail link easily connects all the locations with the central festival site in Eindhoven.

EINDHOVEN'S DYNAMICS: A BASIS FOR THE PROGRAMME

Eindhoven will provide not only the physical starting point for the visitor, but also the basis for the content of the programming. The Proeftuin projects, the robust input from design and the crossovers between technology, nature and art are typical of Eindhoven and will be based on experiment and interdisciplinary collaboration. The challenging dynamics this generates will offer opportunities for the entire region. Eindhoven will be the central hub that contributes the innovative approach and thematic focus; the partner cities will make use of this and contribute their own strengths and signatures.

DIVERSITY IS VITAL

The four partner cities each have their own character, ranging from historic to industrial, and their own cultural profile, ranging from performing arts to popular culture. This diversity is important to create a full palette of cultural events based on Eindhoven's profile as an innovative city. In European terms Eindhoven is also a relatively small city and it needs the surrounding urban and rural areas to be able to develop a large-scale programme and receive large numbers of visitors. Eindhoven is the biggest city in the province of Brabant, with a population of 220,000. BrabantStad has a population of 850,000 and serves 1.5 million people in the region.

THE PARTNER CITIES

Breda combines urban and rural environments, and forms the link between two conurbations: the Dutch Randstad (Amsterdam, Utrecht, The Hague, Rotterdam) and the Flemish Diamond (Antwerp, Ghent, Brussels, Leuven). It is the city of heritage and visual culture, home to the Museum of the Image (MOTI) and renowned for leading educational institutions such as the AKV|St.Joost school of fine art and design. Breda will apply these qualities in 2018 in collaboration with the other cities in the search for social renewal, starting with the [IMAGE NOW! Biennale of Visual Culture](#), which will explore how contemporary visual culture influences our perception, how new forms of communication change our identity and how digital media and computer games send our imaginations into overdrive.

Helmond has strong ties to Eindhoven and has much to offer in its innovative food, care and automotive sectors. The city also has a vibrant and highly developed amateur arts scene. It is home to the Artimond street theatre and art festival, as well as the internationally renowned visual art venue De Nederlandsche Cacaofabriek. Helmond also produces world-class design; the world famous company Vlisco, for example, has been setting trends in African textile fashion for more than 160 years. In 2018 the [New Vlisco Museum](#) will open, exploring Vlisco's history and current collection, and showing how contemporary artists use its fabrics.

's-Hertogenbosch has been a place of interchange in social and artistic development for centuries. The city has a beautiful mediaeval centre and a rich tradition of theatre, visual art and music that attracts large audiences every year. With the Stedelijk Museum of Contemporary Art and Design and the Noordbrabants Museum, the second-biggest museum complex in the Netherlands, 's-Hertogenbosch has space for large-scale art exhibitions such as [Van Gogh Europe, Arts for Humanity](#). The 500th anniversary of the death of the city's own Dutch master Hieronymus Bosch (which will be celebrated until 2020, climaxing in 2016), will be a source of inspiration for a variety of events in 2018. They will range from local social projects to ones with a strongly international orientation such as [Cultural Utopia](#), a contemporary urban Eden in which we bring the countryside to the city, create new places for reflection and reconciliation, and experiment with sustainability and recycling.

Tilburg is the city of social innovation, home to Tilburg University's Social Innovation Lab. It focuses on 'smarter collaboration' in fields such as leisure, logistics, and care and sustainability. The city's cultural strength is expressed in a vibrant performing arts scene, ranging from theatre, dance and music to musicals and circus, and leading museums. De Pont and the Textile Museum. Tilburg uses its links with social innovation to focus on issues surrounding gender and sexual orientation, the multicultural society, and liveability. Good examples of this are Tilburg funfair's [Pink Monday](#) – with 300,000 visitors one of

the Netherlands' largest gay and lesbian integration events – and [Social Circus](#), which aims to use circus performance as a social connector at local level.

In the areas between the cities there is much natural beauty and cultural heritage, and elements of the European Capital of Culture programme will take place there too, at both indoor and outdoor locations. One example is [The Future of Heritage](#) project by architect Rem Koolhaas, in which former monasteries will be developed by artists.

CHAPTER 1 QUESTION 5

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

(This question is now answered in greater detail.)

In 2012, prior to the candidacy, the political and financial commitment on the part of all the political authorities concerned was confirmed in an official decision-making process.

The European Capital of Culture issue has been on the political agenda in Eindhoven and the region since 2007. In 2010 the ambition to become 2018 European Capital of Culture was included in the coalition agreement of Eindhoven and the partner cities. In 2011 the province of Brabant included the ambition in its long-term investment agenda.

FULL POLITICAL AND FINANCIAL COMMITMENT

In 2012, the local and regional political authorities extensively debated the plans and associated funding. This resulted in full political and financial commitment by all the parties involved to Eindhoven's candidacy as 2018 European Capital of Culture. This was confirmed in ordinances passed by the City of Eindhoven, the partner cities and the Province of Brabant.

These ordinances irreversibly commit the financial contributions in all municipal and provincial budgets, amounting to a total sum of 100 million euros. This means that these [investments are absolutely guaranteed](#) and specifically reserved for the 2018 European Capital of Culture programme.

100 MILLION EUROS DEFINITELY SECURED

The 2018Eindhoven|Brabant Foundation subsequently submitted a funding application to the Eindhoven municipal authorities, the province of Brabant and the municipal authorities of the partner cities for the total sum of 100 million euros. This application has been formally approved by all parties involved. The full budget of 100 million euros is thus available for the candidacy and programming of 2018Eindhoven|Brabant, on condition that Eindhoven is awarded the title of European Capital of Culture.

The financial commitments are also set down in an administrative agreement signed by the mayors of Eindhoven and the participating cities, the King's Commissioner of the province of Brabant and the Chairman of the Executive Board of the 2018Eindhoven|Brabant Foundation.

See Tasting Menu, p11

See Tasting Menu, p35

See Tasting Menu, p16

See Tasting Menu, p37

See Tasting Menu, p20

See Tasting Menu, p25

See Tasting Menu, p24

Chapter 3,
question 2.5, p59

COMMITMENT TO CONTENT

The cooperation between Eindhoven and the partner cities will have major benefits for all parties concerned. Only by acting together can we develop and realise a complete and diverse Capital of Culture programme. The partner cities are also unequivocally committed to Eindhoven's innovative method of experimentation and interdisciplinary collaboration. They see it as offering great opportunities for their own cities.

The budget will be utilised according to criteria of content and location. Regional distribution will take place according to the requirements of the artistic programme, which will be of primary importance. The strengths of each participating city will determine the choice of location for the various elements of the programme. All partner cities are assured of substantial and relevant programmes in 2018.

To ensure that in the run-up to 2018 all parties remain informed and committed regarding the content of the programme, several times a year we will hold inspiration and information meetings for local and provincial councillors. Some of these councillors are members of a feedback group (the Council of Support) which can reflect on the artistic programme. We can thus constantly monitor whether the European Capital of Culture programme is continuing to reflect the ambitions of the various public authorities, without posing any threat to artistic independence. Programming is and will remain the responsibility of the Artistic Director; this artistic autonomy is established in the Foundation's statutes (see enclosed document).

CHAPTER 1 QUESTION 6

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

EINDHOVEN'S LONG-TERM CULTURAL DEVELOPMENT

The proposed programme for 2018Eindhoven|Brabant and the cultural policy of Eindhoven's public authorities – as set out in the current coalition agreement and the cultural strategy document Total Culture – adopt the same principles and reinforce one another. The bid and the development of the City of Eindhoven's future City Vision 2040 have come about in a process of dynamic interaction.

Eindhoven's long-term cultural strategy document is entitled Total Culture. It establishes technology, media, design, innovation, experimentation and renewal as central to the city's cultural development, and it stresses the importance to society of art and culture and the connection the sector should make with the social, economic and spatial domains and with international partners. The 2010-2014 coalition agreement document, Working Together on Tomorrow, stresses the importance of the contribution culture makes to the city's social, spatial and economic ambitions. The agreement also calls for a shift from passive consumption to active participation on the part of the public, and for culture specifically targeting young people. The first draft of City Vision 2040 sets out Eindhoven's ambition to become a test bed, a 'proeftuin' with room for inventors and designers to apply and develop their knowledge and skills. These principles are also prominent in our bid.

The development of the city's infrastructure is also reflected in our bid, and vice versa. The city has designated Strijp, 2018Eindhoven|Brabant's cultural epicentre, as a priority area for development, partly with a view to Eindhoven becoming European Capital of Culture.

LONG-TERM CULTURAL DEVELOPMENT OF THE REGION

The 2010 Brabant Agenda document sets out the province of Brabant's long-term vision, which focuses on the goal of remaining one of Europe's most innovative regions. It highlights and explores the unique potential offered by the province's distinctive combination of technological innovation on the one hand and tradition and craftsmanship on the other. This combination is also a central theme in our cultural programme for 2018. The province is making substantial investments in strengthening cultural infrastructure and heritage, and the 2018Eindhoven|Brabant programme will be contributing to this aim in a variety of projects.

Brabant Cultural Agenda is the province's strategy document for the performing arts, the visual arts and multimedia policy. It is founded on the key principles of social significance, collaboration, experimentation and innovation, and it also links directly with the aims of 2018Eindhoven|Brabant's programme as European Capital of Culture. In short, the 2018Eindhoven|Brabant programme perfectly complements planned cultural developments in Eindhoven and the region – it will make an active contribution to these developments, and vice versa.

CHAPTER 1 QUESTION 7

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

(This question is now answered in greater detail.)

WARM RELATIONS AND PLANS FOR COOPERATION

In 2018, Valletta will be a European Capital of Culture. 2018Eindhoven|Brabant has been in contact with Valletta since 2010. We formalised our already warm relations in early July 2012, when the two foundations signed an agreement in Valletta to develop a joint cultural programme. In June 2013 the Artistic Directors Martijn Sanders and Wayne Marshall reconfirmed the mutual desire for collaboration during a meeting in the Netherlands.

Should Eindhoven be successful in its bid, the two candidate cities will work together in the run-up to 2018 in the areas of cultural heritage, choral singing, design and technology, and theatre festivals.

Imagination is central to the two candidate cities' slogans: Valletta: Imagine18 and Eindhoven|Brabant: Imagination Designs Europe. There are also similarities in the themes: Valletta will give the city a future under the theme Generations (relevant to We Explore the Future), will concentrate on community spirit and family ties under the theme Routes (relevant to We Connect People) and will create a beautiful city where creativity can flourish under the theme Cities (relevant to We Make the City).

See Tasting Menu for more information about these projects

In more than 30 projects, Valletta 2018 and 2018Eindhoven|Brabant see possibilities for cooperation. Examples are [Virtual Capital](#) (Valletta) and [STRP LIVE X LIVE](#) (Eindhoven|Brabant), [Grey to Green](#) (Valletta) and [Cultural Utopia](#) (Eindhoven|Brabant), [Dignity of Diversity](#) (Valletta) and [What About Europe](#) (Eindhoven|Brabant). Valletta and Eindhoven|Brabant also see many possibilities to set up joint Proeftuin projects on themes such as [Spontaneous Plans](#) (anthropological/sociological research on Carnival traditions in the village of Nadur on the island of Gozo) and [We Are Citizens](#).

In the Tasting Menu can be seen which projects will be linked with Valletta 2018 projects.



COMMON EVALUATION MODEL

The two cities also intend to cooperate on research into the effects of the European Capital of Culture by applying comparable evaluation models, and by sharing the results. The research model developed for 2018Eindhoven|Brabant and applied in the initial baseline measurement has already been shared with our partners in Valletta.

BUDGET RESERVE

We have reserved a sum of three million euros from the 2018Eindhoven|Brabant budget for the collaboration with Valletta.

CHAPTER 1 QUESTION 8

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

(This question is now answered in greater detail.)

As regards 'The European Dimension', how does the city intend to contribute to the following objectives:

- to strengthen cooperation between the cultural operators, artists and cities of your country and other Member States, in all cultural sectors;
- to highlight the richness of cultural diversity in Europe;
- to bring the common aspects of European cultures to the fore?

EUROPE IS AN OPPORTUNITY

President of the European Commission José Manuel Durão Barroso recently made a statement that deeply resonated with us. In his speech 'A new narrative for Europe' at the BOZAR Centre for Fine Arts in Brussels on 23 April 2013, Barroso made a call to action that affirmed the mission of the Cultural Coalition for a Citizens' Europe:

"Europe calls on you because we cannot let people think that Europe is technocratic or bureaucratic. Europe has a soul, and that soul is its civilisation in all its rich creativity, its unity in diversity and, even, its contradictions. In a word, Europe needs you and your ideas, your creativity to realise its full potential as a project in which every citizen is an actor."

The soul Barroso describes is the same soul of Europe we want to bring out, nurture and enlighten, and the creativity he refers to is central to our programme.

We are therefore keeping this European thought at the forefront of our minds as we continue working on our candidacy. By reaching out to large numbers of Europeans through 2018Eindhoven|Brabant, we will ensure our candidacy will be relevant to the whole of Europe. Europe has a strong presence in our bid at every level: in our vision, in our themes, in the Proeftuin projects, in the numerous programmes and events, and in our choice of collaborating partners.

This will allow us to highlight the abundance of culture that so characterises Europe: the diversity of local cultures, traditions and rituals, and the multiplicity of artistic movements, styles and interpretation. As George Steiner pointed out in his essay *The Idea of Europe*, only in Europe can a journey of just 20 kilometres take you to a new world, with a different language, landscape and architectural style.

This unity and diversity are two inextricably connected sides of the same coin. And it is a principle that applies throughout our programme, because we will continually highlight the shared European background of each given cultural expression and demonstrate how we can learn the differences. Moreover, we will present great European icons such as Hieronymus Bosch and Vincent van Gogh to a broad European audience. We will be working with partners from other European countries in almost every project, and together we will be going on a journey with arts and culture, both physically and online.



See Tasting Menu, p8

OUR VISION AND MISSION: A STRONG EUROPEAN FOUNDATION

Our programme arose out of a vision strongly rooted in Europe. Ever since the Enlightenment, the drive to experiment and innovate has been central to Europe's quest for social renewal. The Enlightenment changed our way of thinking and the daily lives of people from all sections of European society. It is also the inspiration for our mission to connect arts and culture with citizens, governments, business and industry, education and science. The Age of Enlightenment was a period in which philosophy, science and art became closely interwoven throughout Europe, from Bologna to Vilnius. The Proeftuin projects will forge these links anew. Shared European culture is central to several of our projects. A good example of a programme element with a strong European perspective is the [Wunderkammern](#) project, which focuses on the public museum as a cultural achievement – one that was born in Europe and is thus a European export. Although royal and aristocratic collections of art and natural history date back to antiquity (a 2500-year-old private museum has been discovered that belonged to a king's daughter), it was only with the arrival of the Renaissance that specialised collections came to be housed in dedicated buildings open to all.

THE EUROPEAN DIMENSION TO THE THREE STRANDS OF THE PROGRAMME

The three key themes that shape the artistic programme are invitations to address specific topical European issues such as migration, the preservation of traditions and rituals, digitisation, energy and the environment, and the repurposing of industrial heritage buildings.

We will use the theme We Explore the Future to examine the development of new models, new mechanisms and new modes of collaboration for the European society of the future. This theme will take full advantage of diversity in social, intergenerational, cultural and multicultural contexts as sources of innovation and renewal. Throughout Europe, people are dealing with advancements in technology and digitisation. We Explore the Future will examine how a variety of solutions and insights have been developed that are of value to all. We will also make our contribution to contemporary European artistic and cultural life through the energy and talent already present in Eindhoven, and through the best in design, architectural and visual culture, urban culture, and art and technology.

Local customs, traditions and rituals play a crucial role in the theme We Connect People, which will take full advantage of what connects people at local, regional, European and intercontinental levels. Many cities and regions in Europe are faced with an ageing population, rural exodus into overpopulated urban areas, tensions related to migration, widening gaps between rich and poor, and growing consumerism. Eindhoven and its surrounding region are no exception and these phenomena are experienced there on a daily basis. We will use this theme to examine how various countries tackle these problems.

Like many other cities in Europe, Eindhoven faces the consequences of industrial decline. The theme We Make the City is about building a modern European city of the future by developing new forms of urban life on our industrial wasteland. Rich and significant industrial heritage can also be repurposed in this way and find a new cultural function. Other countries can make use of this, as we can draw on insights from other European cities.

OUR PROJECTS

The bulk of our programme and vision will only be implemented after we have been awarded the title. However, the accompanying Tasting Menu already presents more than 80 projects. They demonstrate in concrete terms how 2018Eindhoven|Brabant will satisfy the objectives of the European dimension. Below are just a few examples.

PROJECTS THAT STRENGTHEN COOPERATION BETWEEN THE CULTURAL OPERATORS, ARTISTS AND CITIES OF OUR COUNTRY AND OTHER MEMBER STATES, IN ALL CULTURAL SECTORS

Many of the projects will be collaborations with cultural producers and art academies in other European countries. They will therefore strengthen European networks, and contribute to the circulation of artists and art works. The projects include the following:

- [GLOW+ Green Light over Europe](#) will encourage collaboration with light festivals elsewhere in Europe and beyond, including those held in Helsinki, Ghent, Ludenscheid, Tallinn, Gdansk, Jerusalem and Lyon. Initial contact is being made with Vienna.
- [IMAGE NOW! Biennale of Visual Culture](#) will connect partners from the United Kingdom (London, Southampton, Cambridge), France (Paris, Lille), Germany (Berlin, Stuttgart) and Belgium (Ghent).
- [Best of the Fest](#) will present prestigious stage productions from leading theatre festivals in Avignon, Barcelona, Edinburgh, Prague, Dublin, Brighton, Brussels, Antwerp, Marseille and Istanbul.
- [Van Gogh Europe, Arts for Humanity](#) will exhibit a large number of important artworks by Vincent van Gogh on loan from museums from all over Europe. We will collaborate with Mons2015, Arles, Auvers-sur-Oise, Région Île-de-France, Saint-Rémy-de-Provence and MarseilleProvence2013.



See Tasting Menu, p5



See Tasting Menu, p11



See Tasting Menu, p19



See Tasting Menu, p16

PROJECTS THAT HIGHLIGHT THE RICHNESS OF CULTURAL DIVERSITY IN EUROPE

Our programme focuses in a variety of ways on European cultural diversity. There are large-, medium- and small-scale programmes ranging from ambitious international events to smaller local projects. Some examples:

- The [World Design Expo](#) will present the best in social design from all member states to a broad public. It will showcase the huge variety of design approaches, interpretations and applications, and demonstrate the ways in which design can contribute to tackling future social issues in Europe.
- [Urban Culture Festival: E-Moves](#) will see breakdancers, hip-hop music makers, skaters, freestylers and graffiti artists from all over Europe, exploring the ways in which relatively recent urban culture can make a place for itself among the other artistic disciplines.
- [Celebrating Carnival](#) will include an exchange of Carnival traditions and a Carnival conference, showing the many ways in which Europeans approach a traditional celebration with a common root.
- [The Road of the Gipsies](#) will be an opera about the journey Roma and Sinti people have made through Europe over the centuries. Their shared culture is spread across virtually every country in Europe. This makes them European citizens *avant la lettre*.



See Tasting Menu, p9



See Tasting Menu, p23



See Tasting Menu, p17



See Tasting Menu, p18

See Tasting Menu, p16, p36

See Tasting Menu, p10

See Tasting Menu, p24

See Tasting Menu, p37

See Tasting Menu for more information about these projects

PROJECTS THAT BRING THE COMMON ASPECTS OF EUROPEAN CULTURES TO THE FORE

Some examples:

- [European Icons: Bosch and Van Gogh](#) are exhibitions devoted to the two important painters Hieronymus Bosch and Vincent van Gogh. Both artists belong to the canon of European culture and have been hugely significant to the development of art in various European countries.
- [Music Innovation Campus](#) will show the European origins of electronic music, explore future developments in Europe and commission new work. The project will start with European and Eindhoven pioneers such as Dick Raaijmakers, who introduced the first popular electronic music while working for Philips in 1956.
- [The Future of Heritage](#) will present Europe's rich cultural heritage and explore the options for creating new functions for large-scale and exceptional heritage complexes such as former factories, workshops, churches and monasteries. Due to rapid socio-economic change in a post-industrial and increasingly secular Europe, many heritage buildings have been left vacant. In this project we will explore how Europe can address this common challenge.
- [Big Brabant](#) will be a major music theatre project connecting the eight cities of the historical Grand Duchy of Brabant. It will celebrate the common culture and history of the region that combined the Dutch province of Brabant with the present-day region in Flanders.

COOPERATION WITH EUROPEAN CAPITALS OF CULTURE

In the run-up to its candidacy Eindhoven participated in a wide range of network meetings and developed strong ties with numerous former and future Capitals of Culture, including Lille, Marseille, Mons, Wrocław and Valletta. Like us, several capitals have focused or are focusing on renewal and innovative working methods such as co-creation. It is with this in mind that we intend to collaborate actively with Umeå (2014), Wrocław (2016) and Siena (Italian candidate for 2019). Umeå (2014), for example, is devoting much attention to the climate and environment through its Stay Cool programme, and the Wrocław (2016) agenda incorporates issues such as 'interpassivity', one of the side-effects of ongoing technological developments. We want to exchange knowledge and experience with these cities so that we can build on it in our Proeftuin projects. The first exploratory meeting of this network was held in June 2013 in Siena. This approach will draw optimal and sustainable benefit from the network of Capitals of Culture.

CONTACTS THROUGHOUT EUROPE

A variety of our projects concentrate on collaboration with a large number of European Union member states; the total as of June 2013 is no fewer than 190 partners in 21 countries. Examples include [What About Europe](#) (a series of lectures on Europe by high-profile European thinkers and writers in iconic locations), [Van Gogh Europe](#), [Arts for Humanity](#) and [European Exchange Brigade](#). The cultural organisations, municipal authorities and the 2018Eindhoven|Brabant Foundation will strengthen ties with counterparts elsewhere in Europe. This has already begun in 2013 and can progress more rapidly in 2014 once the title has been awarded.

We will share the outcomes of the 2018 Capital of Culture programme with other European cities and partners. This will be one of the most important legacies of 2018Eindhoven|Brabant. To this end, one of our actions will be to assemble a team of European rapporteurs. They will act as 'consultants in residence' and follow projects in the run-up to 2018, analysing and assessing the projects' cultural and social value. This research will form the basis of recommendations for ensuring the [lasting effect](#) of 2018Eindhoven|Brabant in Europe. We will present our key findings at a special European Congress in 2020. For more on reinforcing links between Eindhoven|Brabant and the rest of Europe.

Chapter 1, question 14, p35

CHAPTER 1 QUESTION 9

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

(This question is now answered in greater detail.)

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

- attracts the interest of the population at European level;
- encourages the participation of artists, stakeholders in the socio-cultural scene and the inhabitants of the city, its surroundings and the area involved in the programme,
- is sustainable and an integral part of the long-term cultural and social development of the city?

In recent decades, arts and culture have become detached from everyday life and increasingly viewed as luxuries that are of interest only to a specific and elite group. The mission of 2018Eindhoven|Brabant is to place art and culture at the very heart of society and to connect it with social issues through collaboration with amateur artists and partners from a variety of sectors and disciplines, including science and industry. We will champion art and culture both for and together with visitors to the Capital of Culture, as well as the inhabitants of the city and region.

HOW OUR PROGRAMME WILL ATTRACT THE INTEREST OF THE POPULATION AT EUROPEAN LEVEL

The 2018Eindhoven|Brabant programme is strong on ingredients that will have Europe-wide appeal. A few examples:

- European Icons: [Bosch and Van Gogh](#): exhibitions devoted to the two important painters Hieronymus Bosch and Vincent van Gogh. Both artists belong to the canon of European culture and have been hugely significant for the development of art in Europe.
- [New Tribal Labyrinth](#) by Atelier Van Lieshout: contemporary art of the highest international standing.
- [World Design Expo](#): a pick of the best social design from around the world.
- [Urban Culture Festival: E-Moves](#): innovations in urban culture – an event with performances for Europe's entire hip-hop community.

See Tasting Menu for more information about these projects

Chapter 5,
question 1, p66

The programme will also include a large number of novel and inclusive events that celebrate, explore and renew folk celebrations and events such as funfairs, circus and Carnival, yielding new art through a fusion of different forms. Everyone will be able to participate actively in these events. We will also deploy our [innovative approach to communications](#) to reach out to large numbers of Europeans, and attract them not only to come and enjoy our programme, but also to participate in it.

HOW OUR PROGRAMME ENCOURAGES THE PARTICIPATION OF ARTISTS, STAKEHOLDERS IN THE SOCIO-CULTURAL SCENE AND THE INHABITANTS OF THE CITY, ITS SURROUNDINGS AND THE AREA INVOLVED IN THE PROGRAMME

Right from the earliest stages in the development of our bid, we have focused on generating a sense of engagement among the public, and in the arts, the hospitality sector, academia, arts education, the technology industry, the welfare sector, the agricultural sector and nature management. The large number of project proposals and other expressions of interest demonstrates that there is already a [high level of engagement](#) with 2018Eindhoven|Brabant among the general public and a wide range of sectors. This open and participatory approach will be pursued further should Eindhoven be designated 2018 European Capital of Culture. Some examples illustrating our approach to participation:

Chapter 1,
question 15, p38

OUR APPROACH TO PARTICIPATION

CONNECTING AMATEUR ART AND ANCHOR PROJECTS

Extra attention will go into involving local people through amateur arts clubs in Eindhoven|Brabant. For example, Eindhoven Arts Centre (CKE) is developing projects for the Capital of Culture programme that connect directly with the Anchor projects. This matching of amateur and professional arts is a tried and trusted method for CKE. We will implement this approach to reach out to thousands of local residents who would otherwise rarely attend a professional cultural event. Including this kind of amateur arts project in many of our Anchor projects will bring added value for content, engagement and local participation. We are putting arts and culture where it should be: right at the heart of society. Two example projects:

URBAN CULTURE FESTIVAL: E-MOVES (ANCHOR PROJECT) AND POP-UP SCULPT-ART (AMATEUR PROJECT)

[Pop-up Sculpt-art](#) will be devoted to graffiti inspired by the three-dimensional work of Pablo Picasso, Frank Stella, Roy Lichtenstein, Alexander Calder, David Hockney and Keith Haring. These artists cut shapes from sheets of metal, wood or plastic, painted them and used them to construct sculptures. Pop-up Sculpt-art graffiti will follow their example. Amateur artists will be given a do-it-yourself construction kit containing a huge variety of brightly coloured plywood shapes. The artists will use them to create new compositions at various locations in the city. The artworks will be pre-prepared by community centres and amateur art clubs, where they will be painted by a wide range of people, young and old. This will be guerrilla graffiti at its best: it will appear unannounced at unusual locations, filling the emptiness, and the next day it will disappear without trace.

DIVINE INTERVENTIONS (ANCHOR PROJECT) AND FOREIGN EYES/FRESH EYES (AMATEUR PROJECT)

[Foreign Eyes/Fresh Eyes](#) will couple expats with people born and bred in the Netherlands. These pairs will go out into the city together, with the expat taking the role of guide. As they walk together, the expat will explain what surprises or excites him about the city. The amateur artist will take the role of 'home city tourist'. He or she will watch and listen, and then capture the expat's story and vision in a work of art. In this way, amateur writers, filmmakers and theatre makers, will help their audiences see everyday things through different eyes.

See Tasting Menu, p37

See Tasting Menu, p37

OUR APPROACH TO PARTICIPATION

PROEFTUIN PLATFORM

We will use the quarterly Proeftuin Platform to approach potential stakeholders to initiate projects that could ultimately become part of the 2018Eindhoven|Brabant programme. This platform started up in April 2013, when it immediately generated a high level of engagement, energy and creativity.

HOW OUR PROGRAMME IS SUSTAINABLE AND AN INTEGRAL PART OF THE LONG-TERM CULTURAL AND SOCIAL DEVELOPMENT OF THE CITY

The 2018Eindhoven|Brabant programme will actively contribute in the following ways to the [long-term cultural and social development of the city](#):

- A major event such as a European Capital of Culture requires preparation, a process that will accelerate physical change to important areas of urban development such as Strijp. By 2018 this area will have become an integral cultural heart of the city. These aims also parallel the [long-term aims](#) of the city and region.
- The programme will be rolled out in the period from 2014 to 2020, when the outcomes will be shared with Europe in a variety of ways. We will thus ensure that other cities are able to build on our experience and expertise.
- The stakeholders are all intensively engaged with every aspect of the programme, including the amateur projects and the Proeftuin projects. This will contribute to embedding lasting benefits of 2018Eindhoven|Brabant. Developing the projects with regional stakeholders from the ground up is the ideal way of developing broad support for the results, and increasing the likelihood of sustainable benefits. The fact that the participants will be exploring the future for themselves, making their own city, and connecting people will ensure the projects' continuing effect post-2018.

Chapter 1,
question 14, p35

Chapter 1,
question 6, p20

How does the city plan to get involved in or create synergies with the cultural activities supported by the European Institutions? (This question is now answered in greater detail.)

HOW CULTURE CONTRIBUTES

Culture contributes to innovative jobs, products, services and processes (smart growth). It acts as a source of creative ideas nurturing the new economy while having a low impact on the environment (sustainable growth). Art and culture creates the conditions for people to get together to share feelings and exchange ideas (inclusive growth). Source: *study on the contribution of culture to European cohesion policy, European Parliament, 2012.*

APPROACH IN LINE WITH EUROPEAN UNION POLICY

The European Commission has made clear that it sees culture not just as a sector but also as a resource, comparable with the environment. As such, it can contribute to achieving a variety of policy objectives, such as improving social cohesion, increasing knowledge and developing the local and regional economy. European Union policies have recently moved towards a comprehensive understanding of culture. The most recent European policies in the field of culture, innovation and cohesion acknowledge this contribution. A paradigm shift has taken place and there is increasing acknowledgement of the interlinkages between the many dimensions of culture and of their contribution to a wide range of aspects of economic and social life:

- Culture is considered as a tool to foster intercultural dialogue, creativity and international relations (Agenda for Culture 2007);
- A broader approach to innovation is proposed, including investment in design and the creative industries (Innovation Union 2010);
- Culture is identified as a factor of attraction in cities and regions, and creative industries are seen as best able to make the link between creativity and innovation (Regions contributing to Smart Growth 2010).
- The 2014-2020 Cohesion Policy proposals recognise the full potential of culture and its role in supporting economic development and social inclusion. It advances a broader approach to culture with the aim of improving links between cultural investment and economic, social and innovation goals.

We are highly inspired by the forward-looking European policy. The 2018Eindhoven|Brabant proposal is putting forward anticipates this mind-shift, given our focus on awareness-raising, a multidisciplinary approach, a process of innovation, an exchange of knowledge, and a synergy effect. Multidisciplinary consortiums consisting of a diverse range of private and public partners, and active in sectors such as culture, technology, and design, will experiment together in Proeftuin projects. This form of social innovation will contribute to the realisation of culture as a prerequisite for economic spin-off and impact.

Various projects presented as part of the 2018Eindhoven|Brabant programme underline the philosophy that views culture as a catalyst for innovation. They will contribute to the aim of reinforcing cross-sector fertilisation, emphasising international cooperation, exchanging good practices and peer-learning, through a multidisciplinary approach. As a consequence, these projects will optimise the European climate for innovation, leading to smart and sustainable growth and employment. This is in line with the goals of the programmes supported by the Directorate-General for Education and Culture detailed below.

EXPLORING OPPORTUNITIES FOR FUNDING FROM EUROPEAN UNION SOURCES

We have carried out an extensive scan to establish whether the main events in our programme might qualify for European funding and, if so, how and from which funding programme. Taking this as our basis, we have developed a well-grounded estimate of the potential for European funding in [our budget](#).

Examples of possibilities for obtaining European funding:

- Creative Europe (long-term collaboration and strengthening professionalism in the cultural sector) offers opportunities for projects such as [Best of the Fest: 100FEMMES](#), [Social Circus](#), [Fairfest](#) and [Urban Culture Festival: E-Moves](#).
- Erasmus for All (focus on the promotion of cooperation for innovation by supporting learning mobility and partnerships for innovation between education and businesses) offers opportunities for projects such as the [World Design Expo](#), [IMAGE NOW! Biennale of Visual Culture](#) and [Textile in Transition](#).
- Europe for Citizens (fostering European integration through strategies including the advancement of shared values, history and culture, and encouraging collaboration between social organisations at European level) offers opportunities for projects such as [We Are Citizens](#), [GLOW+ Green Light over Europe](#), [European Exchange Brigade](#), [The Art of Survival](#) and [World Cinema: \(Y\)Our Europe](#).
- EFRO and/or Interreg (advancement of economic development, innovation and technological development) offers opportunities for projects such as [Cultural Utopia](#), Piet Hein Eek's [Cultural Souk](#) (EFRO), and [Divine Interventions](#) (Interreg).
- Horizon2020 (knowledge generation and valorisation in the field of theoretical and applied research with the aim of bringing knowledge closer to the market) offers opportunities for projects such as [Humanoid Robot](#).

Because the funding landscape is currently in a process of development (in connection with the transition phase between the 2007-2013 and 2014-2020 funding programmes), it is not yet possible to consider application procedures in further detail.

Are some parts of the programme designed for particular target groups? Specify the relevant parts of the programme planned for the event. (This question is now answered in greater detail.)

A BROAD RANGE OF SPECIFIC TARGET GROUPS

Our cultural programme has been compiled through contributions from artists, citizens, scientists and professionals from other disciplines. They were all inspired by topical

Chapter 3,
question 2.2, p56 and
2.7, p60

See Tasting Menu for
more information about
the projects

social issues and drawn from everyday concerns. Our intention is that this will attract a broad range of specific target groups who will become involved and connected with our programme. We view our public not only as spectators, but also as co-creators and implementers of the programme.

Our communications model makes a distinction between regular visitors coming to sample culture, and active tourists who want to participate. Within these two main groups, we distinguish various subgroups, such as international culture lovers, knowledge workers, and people living in the region with a variety of cultural backgrounds. We will provide appealing events for the elderly, for children and young people, for lovers of experimental art, and for visitors with more traditional interests. Our programme will serve all these target groups well. For more information, please see our [communications strategy](#).

Furthermore, 2018Eindhoven|Brabant will reach out to a number of specific minority groups through projects specially developed for them. Most of these projects will fall under the theme We Connect People. One example is the [Hidden Pink](#) project, aimed at the Dutch gay and lesbian community, which has made a major contribution to the promotion of LGBT rights and the acceptance of gay and lesbian people throughout Europe. Another is [The Road of the Gypsies](#), telling the story of the Roma and Sinti people, who have maintained a rich culture in the face of discrimination and persecution through the ages. Eindhoven|Brabant has a considerable Roma and Sinti population.

We Explore the Future is a theme that connects strongly with the younger generation, and from the outset of our candidacy we have worked closely together with this target group. We started working together with higher and secondary education in the region as early as 2010 to involve and connect young talent with our candidacy. We are using the 2018 Talent Pool Student Labs to match students and fresh graduates with businesses through projects, internships or research assignments corresponding with the aims of 2018Eindhoven|Brabant.

Specifically for visiting families, we will organise children's programmes as side-events at the main events. This means for example that parents will be able to visit the large [Van Gogh Europe. Arts for Humanity](#) exhibition, while their children participate in a workshop in a safe and stimulating environment, meeting children from all over Europe.

Through special activities for school pupils we will be making major investments in young people, with a prominent role reserved for a number of Young M-Bassadors, who have been raising awareness of the 2018Eindhoven|Brabant candidacy among their peer group since early 2012. The Young M-Bassadors attend many cultural events and write reports in blogs and on social media, allowing them to reach out to large numbers in their age group. They will continue to be actively involved.



In the Tasting Menu this symbol indicates which main events are of interest to young people and/or have side-events for children of visiting families.

Chapter 5,
question 1, p66

See Tasting Menu, p20

See Tasting Menu, p18

See Tasting Menu, p16

CHAPTER 1 QUESTION 12

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

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

CULTURAL OPERATORS IN AND OUTSIDE THE CITY

The 2018Eindhoven|Brabant bid has been realised through strong commitment from the cultural field in Eindhoven and the region. We have worked together intensively with hundreds of organisations and individual artists in creating our programme. We have developed our artistic vision and our bid at meetings, dinners and brainstorming sessions attended by a broad representation of important cultural bodies and artists. We have also conducted a huge number of one-to-one conversations to fine-tune our plans. Because the region is quite compact, in this process we have no need to distinguish between cultural operators in and outside the city.

This level of shared commitment and cooperation will be maintained in the run-up to 2018. One component of these activities is collaboration with cultural partners in Eindhoven, who include the renowned Van Abbemuseum, Parktheater Eindhoven, Muziekgebouw Frits Philips, the Effenaar music venue, Festival STRP, MU, Capital D and Plaza Futura film theatre. They are important partners in the organisation of major festivals such as the [World Design Expo](#).

We hold quarterly meetings with representatives from the cultural field, we develop joint campaigns, and we organise Proeftuin Platforms in which concepts for Proeftuin projects are presented and shared. In addition, we will maintain contact with current and future participants and other stakeholders by means of a digital newsletter. The cultural field is therefore closely involved in the programme and participating on many fronts in its realisation.

CULTURAL OPERATORS OUTSIDE THE COUNTRY

We maintain relations with cultural actors in Europe in various ways: through the international networks of which 2018Eindhoven|Brabant through our Artistic Director's international network, and mainly through our cultural partners' networks. Contact has already been made with 21 member states. And also in 12 countries beyond Europe a number of potential partners have been approached.

BUSINESSES AND KNOWLEDGE INSTITUTES

Our network of businesses and knowledge institutes is also proving to be of great value in the realisation of our programme. They are innovative organisations who are keen to share and exchange knowledge with cultural partners. In the [Brabant Imagination Manifesto 2018](#), businesses and knowledge institutes ally themselves explicitly with 2018Eindhoven|Brabant.

See Tasting Menu, p9

Chapter 3,
question 2.6, p60

The accompanying Tasting Menu gives a flavour of the various projects and details the existing and proposed Dutch and international partners. The substance of these partnerships will range from knowledge sharing and coproduction to the exchange of artists, art works or productions.

CHAPTER 1 QUESTION 13

In what way is the proposed project innovative?

Our bid is driven by the urge for innovation and renewal. 2018Eindhoven|Brabant is distinctive not only for its forward-looking artistic vision, but also for its approach to the development and execution of the programme, emphasising innovative cultural content and new forms of participation, communications, organisation and funding.

INNOVATIVE PROGRAMMING

The 2018Eindhoven|Brabant Proeftuin method is an innovative strategy for enhancing the Capital of Culture programme. It will ensure that a large proportion of the programme will be urgently topical and deeply rooted in society, and will yield new forms of crossover and cultural expression, or be novel in other ways. The programming will also be realised in close collaboration with parties in the region to ensure public support and sustainable outcomes.

INNOVATIVE PARTICIPATION

2018Eindhoven|Brabant will convince people of their capacity to help shape the future. Visitors and local residents will be able to co-create, participate, and follow cultural producers and artists in their work. Another key principle of the 2018Eindhoven|Brabant approach is the generation of unorthodox collaborations with the aim of gaining new and unconventional insights into societal problems. Businesses and social organisations will frequently play a major role in these activities.

INNOVATIVE COMMUNICATIONS

We are taking a transparent and collaborative approach to the development of communications. We are already experimenting with apps that visitors can use to act as public curators, with events co-produced by the audience, and with marketing that involves the visitor as a co-marketeer.

INNOVATIVE FUNDING

Our [sponsorship strategy](#) is founded on corporate contributions from partners who have an interest in the substance of our programmes and themes. We are seeking partners who want to work with us intensively and sustainably, so that both parties benefit.

INNOVATIVE SUSTAINABILITY

2018Eindhoven|Brabant aims to make its programme climate neutral. This means the event will use no more energy than it can generate sustainably from a mixture of alternative sources. Where this is not possible, we will develop a form of climate compensation. This may include investment in restoring biodiversity, or the development of alternative sources of energy. We will make use of the expertise of festivals in our region that have already embraced sustainability as an aim. And we will also work in Proeftuin projects with Philips Corporate Sustainability, based in Eindhoven and a world leader in the field of innovation in sustainability.

CHAPTER 1 QUESTION 14

If the city in question is awarded the title of European Capital of Culture, what would be the medium- and long-term effects of the event from a social, cultural and urban point of view? Do the municipal authorities intend to make a public declaration of intent concerning the period following the year of the event? (This question is now answered in greater detail.)

2018Eindhoven|Brabant is presenting a sustainable and forward-looking proposal in which art and culture drive innovation. We will use it to push cultural, economic and social development in Eindhoven and the partner cities. We have elected to use the system-wide cultural district model designed by Sacco & Blessi to classify the desired effects. This model will also form the basis for monitoring and evaluating our programme. The model defines five dimensions: quality, development, attraction, sociality and networking.

MEDIUM- AND LONG-TERM EFFECTS

2018Eindhoven|Brabant is more than a one-off, large-scale cultural programme; it will have the following far-reaching effects.

Quality

After 2018 the role of art and culture in society will have changed. New forms of culture will have been developed, and the sector will participate in new collaborative structures. Arts and culture will demonstrate their importance as sources of inspiration for developing sustainable solutions. We will see the emergence of new business and revenue models, and less dependence on public funding. New art and culture will attract new and different audiences.

With the title of European Capital of Culture, our region will attract internationally renowned artists, and arts projects of the highest calibre. Moreover, regional festivals and artists will be stimulated to produce their very strongest work in 2018, in order to achieve the quality an international audience demands. Both the Proeftuin projects and the co-creation in Anchor projects will lead to new and exciting projects, which will attract the attention of the international cultural community.

- **To achieve these aims** our programme proposal places a strong emphasis on co-creation to achieve high-quality projects; the drive behind our Proeftuin projects is not to generate just new ideas, but also better ideas. Several leading contemporary artists have already committed to our programme for 2018, and we will go on adding to their number by scouting new talents. Our biennales in 2014 and 2016 are a strategy to build the quality and capacity of our artistic production systematically in the run-up to 2018. They will provide a target and stimulus for our cultural programming to strive for the highest levels, and an opportunity to fine-tune our innovative approach to cultural production and marketing. Beyond 2018 we will keep on stimulating quality, with the Proeftuin Fund and the continuation of the biennales.

Development

In the run-up to 2018 the most important development areas and heritage complexes in Eindhoven and the region will rapidly blossom. By this time Strijp will have undergone a transformation and become the cultural heart of the city, with at least two new cultural centres: NatLab (performing arts and crossovers) and VOLT (multimedia presentations). There will also be more culture visibly present in Eindhoven's public space, expressing the identity of the city. And by 2020 new models will be in place for the preservation and re-use of cultural heritage.

- **To achieve these aims** we will focus the Eindhoven section of the programme on Strijp, the main site for the festival. Strijp will attract millions of visitors, and local residents and international visitors alike will come to associate it with dynamism and culture. A large proportion of events in the partner cities in the region will also take place in the outskirts of urban areas: in railside zones and heritage buildings. Furthermore, 2018 Eindhoven|Brabant will contribute to the development of new forms of activity in the city centre.

Attraction

After 2018, Eindhoven|Brabant will be more widely known as a site for innovative enterprise and experimentation, a place where important and sustainable innovations are born. The wide range of vibrant and distinctive art and culture will also make Eindhoven a more attractive prospect as a base for talented people. Students and international knowledge workers will be drawn to the region to learn, work, live and spend their leisure time. In 2018 around three million extra visitors will come to the region. We aim to achieve a lasting five percent increase in visitor numbers in the years after 2018 compared to the figures for 2017.

During and after 2018 people living in Eindhoven and the partner cities will more frequently participate in cultural activities, including those outside their own city.

- **To achieve these aims** we are committing to a cultural programme with European appeal that will attract a broad and mixed European audience, including everyone from 'geeks' to cultural tourists and active visitors, and from amateur artists to students. In order to best facilitate all our visitors, we are working together with the Eindhoven Hospitality Innovation Platform, whose aim it is to challenge, stimulate and inspire the hospitality industry in areas such as service, innovation, design, sustainability and communications. One trump card when it comes to attracting talent is the dynamism and innovation feeding into our Proeftuin projects.

Sociality

By 2018, active engagement by citizens – including those in local neighbourhoods – will have increasingly become the norm in Eindhoven|Brabant. After 2018, local people will have a new sense of shared responsibility, a greater sense of pride, and greater confidence. More and more people will see culture as a natural and essential part of their daily lives, because the boundaries between disciplines will have blurred and culture will have become embedded in society.

The rate of participation in the cultural sector in the Eindhoven|Brabant region is already exceptionally high, at 94 percent. This is partly due to the region's vibrant amateur arts world. In 2018 however, 30 percent of the population will attend more and different forms of culture compared to 2017. After 2018 this intensification and diversification of cultural participation will remain at a higher level. In 2020, the most successful elements of our programme will be adopted by social organisations and the cultural sector, and a cultural biennale will be held every two years from then onwards. We also aim to ensure that by 2018, art and culture will have become firmly woven into the fabric of the educational curriculum at 80 percent of primary and secondary schools.

- **To achieve these aims** we have put together a programme that combines professional and amateur – 'high' and 'low' – art. People living in Eindhoven, partner cities and the region will be invited to initiate and procreate Proeftuin projects. We are not under the illusion that arts and culture can cure all social ills in underprivileged neighbourhoods, but we will endeavour to get residents actively involved in their neighbourhood, their districts and their city, as well as in Europe. Furthermore, Eindhoven|Brabant focuses explicitly on cultural education. In May 2013, Eindhoven and the partner cities were the first in the Netherlands to launch the implementation of the 'culture cabinet', through which cultural education will be offered as a continuous syllabus. We will continue building on this concept with educational institutions, with the aim of developing creative forms of education and new forms of arts education.

Networking

After 2018, cities will increasingly be operating through networks. Eindhoven|Brabant will have grown to become a European network city of the future. By 2020, Eindhoven will be an important node in the network of creative innovation regions, and national and international collaboration will have received a substantial impulse.

- **To achieve these aims** we are committing to collaboration with national and international partners – from both inside and outside the arts and culture sector – in Anchor projects and Proeftuin projects. This will lead to the strengthening of existing relationships and the creation of many new ones.

PUBLIC DECLARATION OF INTENT CONCERNING THE PERIOD FOLLOWING THE YEAR OF THE EVENT

The proposed 2018Eindhoven|Brabant programme runs until 2020. The public authorities in Eindhoven, the partner cities and the province have passed all [necessary ordinances](#) for the realisation of the programme. The public authorities have definitively allocated the funding for the 2012-2020 period in the long-term budget.

Subsequent to this financial commitment and the substantive collaboration, the public authorities concerned declared their intention to enter into a new collaboration agreement in 2019 for the period commencing in 2020. The experience gained in the 2012-2018 period will be integrated into this new approach. 2020 was already set to be devoted to charting the benefits of the programme, and the follow-up agreements between the various public authority bodies are a crucial aspect of this process. It is possible that this will lead to the public authorities making an even greater commitment to the Proeftuin Fund.

CHAPTER 1 QUESTION 15

How was this application designed and prepared?

(This question is now answered in greater detail.)

Our bid has come about through the combined energies of local people, cultural organisations, educational institutions, the private sector and government. Right from the start, the public and local organisations have been actively involved in the preparations through projects, meetings and creative sessions, so our ambitions have penetrated to the finest roots of society. They have contributed in thought and deed to the plans for the 2018Eindhoven|Brabant bid through meetings, creative sessions and projects. The October 2012 bid book describes in detail all activities that have taken place since 2009. In the following, we have limited ourselves to describing only current developments. Immediately following the announcement of our selection by the jury, the development of the bid was pursued further through the following initiatives.

START-UP OF PROEFTUIN PLATFORM

In 2013, 2018Eindhoven|Brabant launched the [Proeftuin Platform](#), whereby existing and potential participants in Proeftuin projects are able to communicate in person or digitally, exchange ideas and start collaborations.

RESEARCH ON BEST PRACTICES

To develop the Proeftuin concept, we are conducting research on best practices in comparable European experiments where multidisciplinary artistic teams have provided an impulse for innovation. Further study will be carried out on six projects. The contacts made during the research will also be valuable for exchanging experiences in the coming years.

DEVELOPING NEW ANCHOR PROJECTS

Working in consultation with cultural organisations and artists, the Artistic Director has developed new projects, including the [Wunderkammern](#) project. Projects described in the first bid book have also been further developed, with an explicit emphasis on a stronger European dimension. Furthermore, the projects have been worked out in greater detail to provide clear insight into their feasibility.

ARTISTIC DIRECTION

If Eindhoven is awarded the title of European Capital of Culture, a team comprising an Artistic Director and three Programme Managers will take charge of artistic direction. The current Artistic Director will remain involved to guarantee continuity, but in an advisory capacity. The vacancies for the artistic team have been advertised in the Dutch and Flemish media from 2013, so the team will be able to start work on rolling out the Capital of Culture programme from the end of 2013.

SCAN OF OPPORTUNITIES FOR EUROPEAN FUNDING

In order to further underpin the budget and reinforce the relationship with European policy, we have conducted a scan of all relevant [European funds](#). The scan revealed that we can submit applications for European co-financing for many of our Capital of Culture projects. It also afforded an insight into the European policy agenda, and we have further developed our vision and projects to contribute to that agenda.

2018 BRABANT IMAGINATION MANIFESTO

A large number of businesses and knowledge institutes in Eindhoven|Brabant have united under the [2018 Brabant Imagination Manifesto](#), which expresses their intention to actively contribute to 2018Eindhoven|Brabant.

INTENSIFICATION OF INTERNATIONAL COLLABORATION

In recent months we have embarked on a joint project with Košice, 2013 European Capital of Culture. We have also exchanged experiences with Capitals of Culture Marseille and Mons on the approach to programming. We have held an expert meeting on festivals with innovative culture in collaboration with the Capital of Culture Wrocław, as well as a workshop on co-creation with Siena, Wrocław, Umeå and Guimarães. We received Valletta's most recent bid book after having submitted our first bid book for 2018Eindhoven|Brabant, and we have confirmed in a meeting and in writing our mutual eagerness to cooperate on a large number of projects.

At Milan's Salone del Mobile Internazionale (9 to 14 April 2013), one of the biggest design exhibitions in the world, we enthusiastically drew attention to Eindhoven|Brabant's candidacy among the visitors and participants. It was an opportunity both for us and for the Dutch designers to work further on an international network for 2018.

STRUCTURE OF THE PROGRAMME FOR THE EVENT

CHAPTER 2 QUESTION 1

What structure does the city intend to give to the year's programme if it is designated "European Capital of Culture"? How long does the programme last?

(This question is now answered in greater detail.)

Our programme consists of a wide range of projects that all fall under at least one of our three central themes: [We Explore the Future](#), [We Connect People](#) and [We Make the City](#).

Our programme lasts the entire year, from January through to December. The events are divided evenly among all the quarters, with each quarter opening with one of the seasonal hubs [STRP LIVE X LIVE](#). For an overview see the [timeline in the accompanying Tasting Menu](#).

2014-2020: A LONG-TERM PROGRAMME

It is important to us that 2018Eindhoven|Brabant genuinely brings about change. In our society, in our mentality, in our cultural sector. We want to build on a firm foundation, and this is why we have chosen to place the 2018 programme in a long-term context. We want to make an in-depth investment so we are mounting a programme that runs from 2014 to 2020, with effects that will be felt far into the future – for example in 2020 in the scientific and cultural project on memory, Remembering the Future.

The Proeftuin method also demands a long-term approach. Proeftuin projects are long-running processes with many and diverse partners. We want to start the programme immediately by continuing a number of Proeftuin projects so step by step we can grow towards the climax in 2018. They will include a whole series of community arts projects in other European Capitals of Culture and a [Fairfest](#) project on social innovation in Tilburg.

Finally, many Anchor projects require a lengthy preparation phase. The [World Design Expo](#) is a worldwide event and can only peak in 2018 through careful investment and training in advance. Festivals such as [Best of the Fest: 100FEMMES](#), [Urban Culture Festival: E-Moves](#), [Social Circus](#) and [The Road of the Gypsies](#) need pilot editions from 2014 so they are up to speed four years later.

INTERIM PRESENTATIONS IN THE FORM OF BIENNALES

To attract the public to the biggest events planned for 2018, we will be giving the 'even' years 2014 and 2016 the character of a biennale. With pilot editions and a number of sneak previews of 2018, we will show the first Proeftuin results and experiment with new communication media.

In 2014 we will launch a long-term programme [NatLab: The Age of Wonder](#) with the celebration of the 100th anniversary of the opening of NatLab, Philips' legendary research centre at Strijp, where many inventions first saw the light of day. The renovated NatLab will be reborn as a lively 'innovation hub' for multimedia, engineering and design.

2014 will also see the pilot edition of [IMAGE NOW! Biennale of Visual Culture](#) in Breda. The city of 's-Hertogenbosch will commemorate Dutch master Hieronymus Bosch with an extensive and ground breaking programme that started in 2010 and will continue until 2020, in collaboration with other cities in the Netherlands and beyond. The climax of the programme is in 2016, the 500th anniversary of Bosch's death. 2016 will see the launch of [Cultural Utopia](#), a special Proeftuin close to the centre of 's-Hertogenbosch, in which we will bring together city and countryside in a search for the urban neighbourhood of the future.

A further highpoint in 2016 will be the Bosch Visions exhibition, a major international retrospective of works by Hieronymus Bosch – an event that will give the region an opportunity to practice receiving large numbers of visitors at European level. Parallel to the exhibition, in the Bosch Research and Conservation Project scientists and art organisations at international level will collaborate in innovative ways to increase specialist knowledge on heritage conservation.

2018 is not a final destination; many Proeftuin projects will continue to develop beyond the Capital of Culture year. In a large-scale event in 2020 we will evaluate the progress we have made. And with the cultural and scientific research programme 2020: [Remembering the Future](#) we will seek new ways of remembering. For the sake of our identity, for Europe and to firmly anchor the achievements of 2018Eindhoven|Brabant in our memories.

The aim is as far as possible to preserve the dynamics, ideas and partnerships generated during 2018Eindhoven|Brabant. We aim for the most successful elements of 2018Eindhoven|Brabant to be taken over by civil organisations and the cultural sector. Many of these organisations will already have participated in Proeftuin projects, and will therefore be able to adopt the most important achievements with relative ease.

See Tasting Menu for more information about these projects

See Tasting Menu, p13

See Tasting Menu, p11

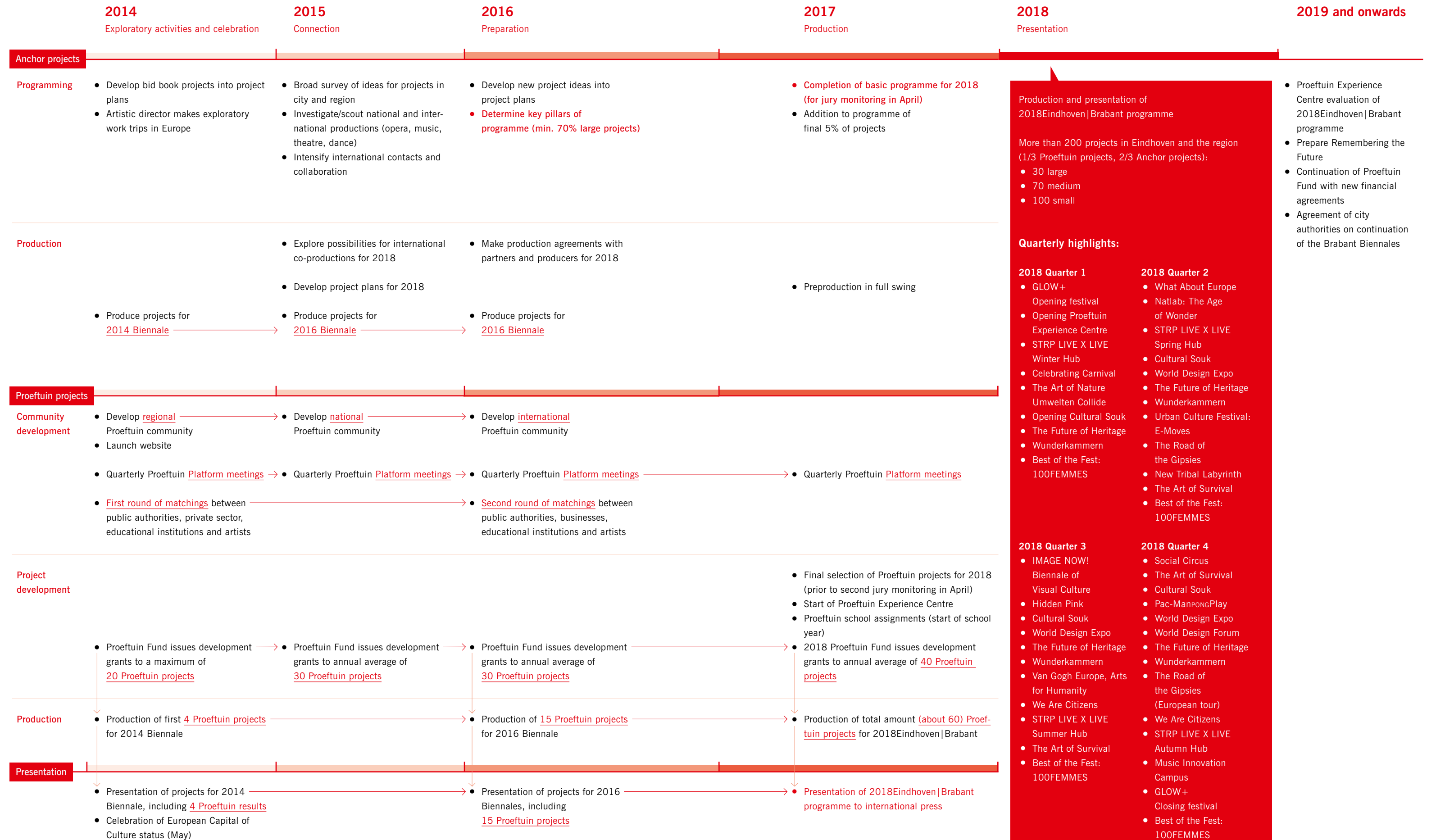
See Tasting Menu, p37

Chapter 1, question 2, p9

See Tasting Menu, p6, p30

See Tasting Menu, p37

ARTISTIC PROGRAMME MILESTONES



Quarterly highlights:

2018 Quarter 1

- GLOW+ Opening festival
- Opening Proeftuin Experience Centre
- STRP LIVE X LIVE Winter Hub
- Celebrating Carnival
- The Art of Nature Umwelten Collide
- Opening Cultural Souk
- The Future of Heritage
- Wunderkammern
- Best of the Fest: 100FEMMES

2018 Quarter 2

- What About Europe
- Natlab: The Age of Wonder
- STRP LIVE X LIVE Spring Hub
- Cultural Souk
- World Design Expo
- The Future of Heritage
- Wunderkammern
- Urban Culture Festival: E-Moves
- The Road of the Gipsies
- New Tribal Labyrinth
- The Art of Survival
- Best of the Fest: 100FEMMES

2018 Quarter 3

- IMAGE NOW! Biennale of Visual Culture
- Hidden Pink
- Cultural Souk
- World Design Expo
- The Future of Heritage
- Wunderkammern
- Van Gogh Europe, Arts for Humanity
- We Are Citizens
- STRP LIVE X LIVE Summer Hub
- The Art of Survival
- Best of the Fest: 100FEMMES

2018 Quarter 4

- Social Circus
- The Art of Survival
- Cultural Souk
- Pac-ManPongPlay
- World Design Expo
- World Design Forum
- The Future of Heritage
- Wunderkammern
- The Road of the Gipsies (European tour)
- We Are Citizens
- STRP LIVE X LIVE Autumn Hub
- Music Innovation Campus
- GLOW+ Closing festival
- Best of the Fest: 100FEMMES

CHAPTER 2 QUESTION 2

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

(This question is now answered in greater detail in the accompanying Tasting Menu.)

The accompanying Tasting Menu provides a clear overview of 2018Eindhoven|Brabant's main events, including a description, the date and location, plus project partners and funding details.



CHAPTER 2 QUESTION 3

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

(This question is now answered in greater detail.)

The artistic management team will comprise one Artistic Director and three Programme Managers. This team will be responsible for the content and quality of the Capital of Culture programme. Each Programme Manager will be individually responsible for one of the three themes making up the programme: We Explore the Future, We Connect People and We Make the City. Should Eindhoven|Brabant be awarded the title of your 2018, these three strands of programming will be developed further.

ARTISTIC POLICY

The artistic team will be charged with the task of translating the three themes into a programme. The 2018Eindhoven|Brabant programme so far has grown out of a broad and inclusive engagement with the various communities that make up Eindhoven|Brabant.

We embarked on this collaborative process two years ago, and it will be continued as an effective way of balancing the control of the artistic team with the 2018Eindhoven|Brabant philosophy of inclusion and involvement. Anchor projects and Proeftuin projects will be selected on the basis of their contributions to the vision, mission and themes, and all of the projects will be critically assessed according to the following criteria: artistic quality, co-creation, innovation, lasting effect on the three themes, and the European dimension.

We are committed to ensuring that the entire programme is wide-ranging with respect to genres, art forms and target groups, multidisciplinary crossover art forms, professional and amateur arts, and 'high' and 'low' culture. Other factors affecting selection include the degree to which the totality of projects contributes to boosting quality, innovation and networks in the cultural sector.

EXTENT OF THE PROGRAMME

In 2018 our programme will comprise around 200 projects. For reasons of financial planning and management, we subdivide these projects into three categories: large, medium and small. This categorisation is based not only on the extent of the projects but also on the level of funding they receive from the 2018Eindhoven|Brabant Foundation. It is not therefore intended for communication to visitors or participants.

2018Eindhoven Brabant projects	Estimated number of projects	Budget (in euros)*
Large	30	27.00
Medium	70	22.75
Small	100	6.50
Total	200	56.25

*Figures in millions of euros

Notes: **Large** projects receive a contribution of 900,000 euros on average (always more than 500,000 euros), **medium-sized** projects receive a contribution of 325,000 euros on average (always between 150,000-500,000 euros), **small** projects receive a contribution of 65,000 euros on average (always less than 150,000 euros).

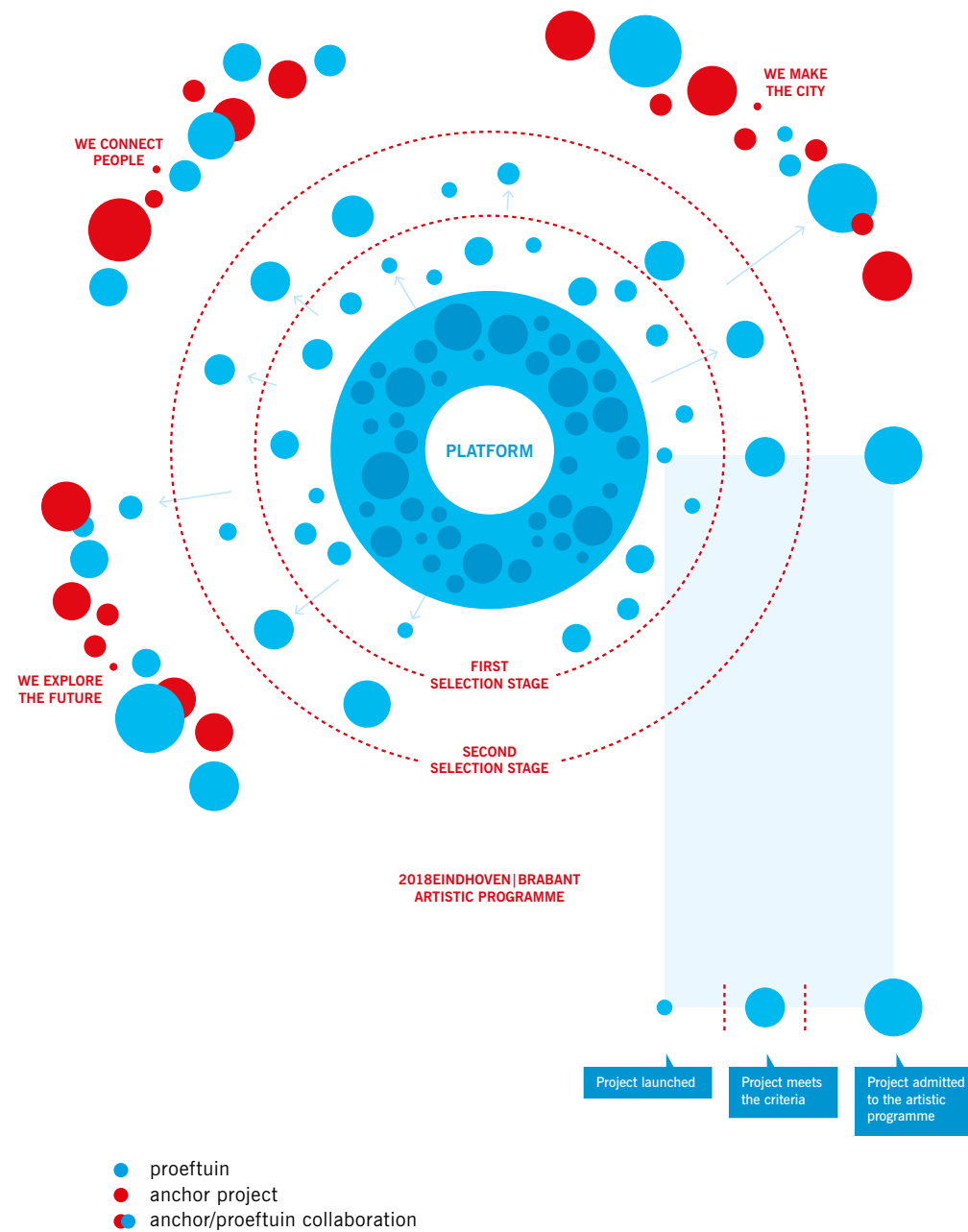
ANCHOR PROJECTS AND PROEFTUIN PROJECTS

Anchor projects will make up two thirds of the programme. They will come about through a process similar to that used in the preparatory phase over the last few years. Some will be initiated by the artistic team, frequently in collaboration with international and regional cultural partners. Additionally, cultural producers and venues both in the Netherlands and elsewhere in Europe will be able to make proposals, and the amateur sector will also be invited to make proposals. The remaining portion of the programme will come out of the **Proeftuin projects**, which will involve multidisciplinary 'exploratory design' devoted to cultural and social innovation. The value of these Proeftuin projects lies both in the process itself – during which various disciplines collaborate experimentally on a single clear aim – and in the final outcome. Although the public will have access to the ongoing process and most valuable output of each Proeftuin, not all of them will culminate in a result that can be presented in an artistic or cultural form. The artistic team will determine whether a given project can be integrated into the Capital of Culture programme.

PROEFTUIN PROJECTS: THEIR CONTRIBUTION TO THE ARTISTIC PROGRAMME

The Artistic Director is responsible for the programme and will monitor the various Proeftuin projects' quality and progress. In the first phase (s)he will do this by stimulating and selecting the participating Proeftuin projects for development. In the second phase (s)he will actively monitor the process through interim presentations (some of them for public audiences). In the third phase (s)he will select the results that will be incorporated in the artistic programme as a Proeftuin project.

Chapter 1, question 2, p11



Proeftuin selection for the 2018 Eindhoven|Brabant programme

Proeftuin projects will typically develop through a bottom-up process. 2018 Eindhoven|Brabant has already started facilitating the creation of a community called the **Proeftuin Platform** to attract the attention of participants and inspire them to make proposals and find the right partners. The artistic team will propose ideas for several Proeftuin projects to partners, for example ones that complement Anchor projects and – on request – put them in contact with suitable European partners.

In order to maximise potential for significant innovation through the Proeftuin projects, the artistic team will monitor the process to ensure everything possible is done to facilitate it, in accordance with the prescribed framework.

In principle and as far as possible, the partners concerned will bear responsibility, including financial responsibility. Under certain conditions, financial support for the development of a Proeftuin may be made available through the Proeftuin Fund.

PROEFTUIN FUND

The Proeftuin Fund stimulates collaboration between artists and those sectors that work in accordance with the **Proeftuin concept** and focus on cultural and social innovation. The insights gained will be presented to the public through new forms of art and culture.

Proeftuin projects must satisfy the following criteria to qualify for funding:

- original concept
- strong mix of participants
- sound organisation
- clear connection with at least one of the three overarching themes
- innovative, co-creative, European dimension, and sustainable
- cultural expression as an end-product
- potential for inclusion in Capital of Culture programme

2018 Eindhoven|Brabant may contribute additional funding for the production of Proeftuin projects that are incorporated in the Capital of Culture programme.

The table below shows the expected financial contributions to the production of Anchor and Proeftuin projects and the contribution to the Proeftuin Fund.

	2012-2014*	2015-2016*	2017-2018*	2019-2020*	Total*
Large	6.00	7.00	27.00	6.00	46.00
Medium	3.00	5.00	22.75	4.00	34.75
Small	1.50	2.25	6.50	2.55	12.80
2018 contribution to Proeftuin Fund	1.00	2.00	3.00	2.00	8.00
Total	11.50	16.25	59.25	14.55	101.55

*Figures in millions of euros

Proeftuin projects receiving investment from the Proeftuin Fund will be required to record the process through photos, blogs, animations or film, and to set up a satellite location in the Proeftuin Experience Centre, featuring experiments, demonstrations and workshops for active visitors.

If the Proeftuin Fund identifies any gaps in content on a particular theme, it may choose to develop its own initiatives or allocate resources. The Fund will also make biannual awards (at the biennales) to European cultural innovators in the Netherlands. It will also support initiatives from other European member states, providing a Dutch partner is involved.

In the 2014-2018 period the Proeftuin Fund will have at its disposal a sum of between one and two million euros on an annual basis from the Foundation. In the first years, the Fund will be primarily dependent on contributions from the 2018 Eindhoven|Brabant budget. Later the Fund will actively seek new sources of income, such as private donors and small- and medium-sized enterprise, and through crowd funding, innovation funds (province of Brabant), social partners, European Union funds and venture capital.

ORGANISATION AND FINANCING OF THE EVENT

CHAPTER 3 TOPIC 1

Organisational structure

CHAPTER 3 QUESTION 1.1

What kind of structure is envisaged for the organisation responsible for implementing the project? What type of relationship will it have with the city authorities?

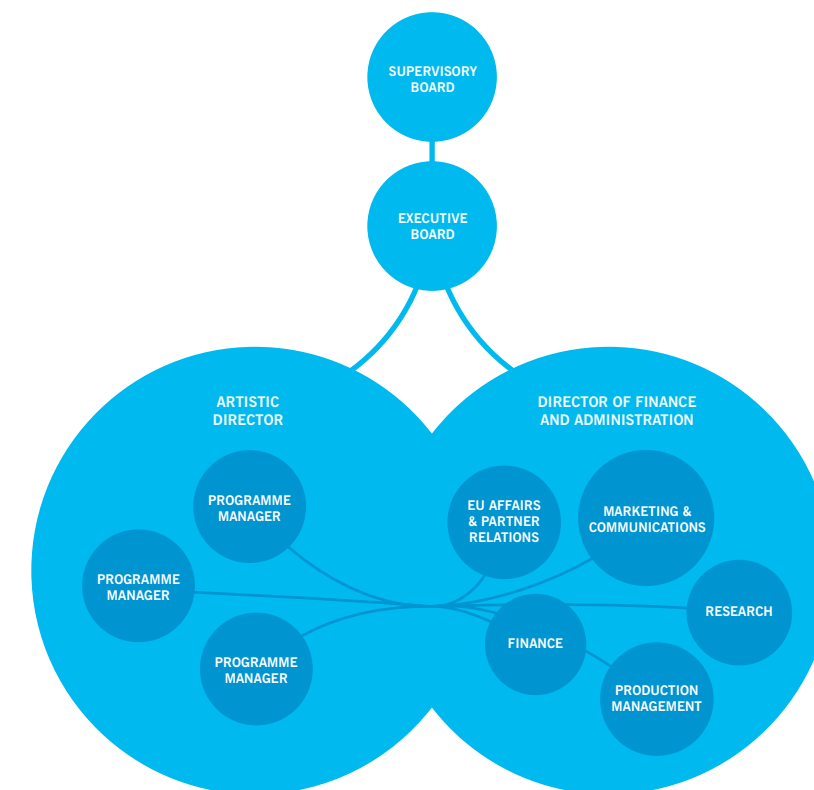
(This question is now answered in greater detail. We have enclosed the statutes of the organisation and the curricula vitae of those primarily responsible. Below you will find information concerning staff numbers, financial and management capacity, and a graph of the structure with comments on the respective responsibilities of the different levels.)

ORGANISATIONAL STRUCTURE

The 2018Eindhoven|Brabant Foundation management structure comprises vertical and horizontal lines. The vertical line has a hierarchical structure with decision-making powers, and within it assignment frameworks, outcomes, criteria, and controls are monitored and managed. The horizontal line is devoted to leading and facilitating innovative and creative collaboration between various disciplines, with an emphasis on positional equality between all participants. This organisational structure arose from the central vision that underlies all decisions concerning our bid, namely the balance between assuring quality and allowing space for ideas from partners and participants. It is a first attempt to contribute to the development of new and useful management models.

2018EINDHOVEN|BRABANT IMPLEMENTING ORGANISATION

Within the organisational structure, the artistic team and the finance, administration and communications team will operate in parallel. The artistic team will be made up of an Artistic Director and three Programme Managers. The Finance and Administration department will consist of support teams for European Affairs and Partner Relations, Marketing and Communications, Research, Production Management, and Finance, and will be headed by the Director of Finance and Administration. The support teams will back up the artistic team in a matrix structure; they will cooperate according to the organisational structure described above, with horizontal and vertical management lines reinforcing and supplementing one another. For example, the members of a production team may be the Programme Manager, a researcher, a marketing specialist and a financial administrator, each being able to draw on the expertise of the others.



Organisational structure

SUPERVISORY BOARD

The Supervisory Board oversees the financial management of the Foundation and ensures that the content of Capital of Culture programme's fits within the context of the long-term strategic policy plans of the public authorities concerned. This guarantees the programme's sustainability beyond 2018. The Alderman for Culture for Eindhoven and the partner cities and the Brabant provincial authority's representative for culture have seats on the Supervisory Board. The chairman is the Mayor of Eindhoven. The King's Commissioner fulfils the role of vice chair.

THE FOUNDATION: EXECUTIVE BOARD

The Executive Board is responsible for all the Foundation's activities, including the progress of the programme, financial management, and the appointment of the Artistic Director and the Director of Finance and Administration. The board ensures that the programming is realised in accordance with European Commission rules and in line with the framework laid down by the participating public authorities. This framework pertains exclusively to policy aims, and not to projects, disciplines or participating organisations. The Artistic Director has full and exclusive responsibility for the artistic programme. These powers and responsibilities have been laid down by statute.

Members of the Executive Board are selected on the basis of their management experience. Each member of the Executive Board has a large national and international network and expertise in relevant areas.

ARTISTIC DIRECTOR

The Artistic Director will be supported by three Programme Managers. The Artistic Director will be responsible for the selection of projects and will establish a **timetable of specific and measurable targets** so progress can be monitored. In the event of disagreement between the Artistic Director and the Director of Finance and Administration, the Executive Board will make a majority decision.

DIRECTOR OF FINANCE AND ADMINISTRATION

The Director of Finance and Administration is responsible for staffing the support teams, and for planning, financial management, and the general progress of operations. The Director of Finance and Administration will initially be supported by a secretary and later by a deputy/assistant. The Director of Finance and Administration will maintain contact with the European Commission, central government and the commissioning public authorities. The current Director of Finance and Administration is Heleen Huisjes (see enclosed CV).

SUPPORT TEAMS

The European Affairs and Partner Relations support team will maintain contact with international and regional partners from the cultural sector, education, the private sector and knowledge institutes, and also participate in European networks. It will also be responsible for receiving foreign professionals and VIPs. This team will support the artistic staff and the development of European projects with cultural organisations and partners in other countries. The team will apply its specialist knowledge of European Union funds in securing project funding.

The Marketing and Communications support team will comprise online and offline communications specialists, press and marketing personnel, and a public relations desk.

The Research support team will be responsible for the long-term research conducted by Tilburg University, and will also work on specific research issues as requested by the artistic team.

The Production Management support team will be responsible for realising the various elements of the programme. This will include logistical support for external productions and production management for projects initiated by the Foundation.

The Finance support team will be responsible for processing all financial transactions, accountability reports and funding decisions of the commissioning public authorities and

the national and European funds. Furthermore, one staff member will be responsible for monitoring contributions from the private sector and knowledge institutes.

The table below shows the support teams: total number of full-time employees.

	2014	2015	2016	2017	2018	2019	2020	2021
Artistic Director and Programme Managers	2	3	4	4	4	2	2	1
Production Management	2	3	4	10	15	4	4	1
Director of Finance and Administration and team	2	3	3	4	6	2	2	1
European Affairs	1	1	2	4	6	4	3	1
Marketing and communications	2	2	3	5	10	3	2	1
Research	1	2	2	3	4	3	1	0
Financial affairs and funding	2	2	2	6	7	4	2	1
Total	12	16	20	36	52	22	16	6

LOCAL AUTHORITIES: COMMISSIONING BODIES, FUNDING BODIES AND REGULATORS

The 2018Eindhoven|Brabant Foundation was founded by the municipal authorities of Eindhoven, Breda, Helmond, 's-Hertogenbosch and Tilburg, and the Brabant provincial authority. These public authorities are thus jointly the Foundation's founders and its commissioning and funding bodies. They have a supervisory role and are represented on the Supervisory Board.

2018Eindhoven|Brabant Foundation operates under the leadership of its own directors and management and is charged with preparing the candidacy and – once the title has been awarded – taking responsibility for organisation, programming, communications, public relations, monitoring, and evaluation of 2018Eindhoven|Brabant. The Foundation's statutes comply with the Cultural Governance Code recognised by the Netherlands' central government. This code sets out the criteria for the professional, transparent and responsible management of cultural bodies.

2018EINDHOVEN|BRABANT FOUNDATION HAS ARTISTIC AND ORGANISATIONAL RESPONSIBILITY

The 2018Eindhoven|Brabant Foundation's Artistic Director has full responsibility and decision-making powers regarding artistic policy. This artistic independence is guaranteed explicitly in the statutes.

The financial framework within which the Foundation operates is defined in a management agreement. The Foundation will annually present to the Supervisory Board a more detailed budget based on the developing state of the programme and organisation.

COORDINATION BETWEEN THE FOUNDATION AND LOCAL AUTHORITIES

In addition to the vertical decision line running through management and the supervisory board, consultations will take place at various levels with local authority civil service representatives. A directors' meeting ensures that adjacent areas of responsibility

are properly connected. Thus the Capital of Culture programme and the marketing and infrastructural policy of all participating local authorities are carefully aligned. The directors' meeting has been operational since 2012.

CHAPTER 3 QUESTION 1.2

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

The coordination between the public authority partners of the region is established in the statutes of the Foundation and is effected via the Supervisory Board, in which all partners are represented by their aldermen or portfolio holders for culture. The Supervisory Board takes decisions on a majority basis.

The [financial frameworks](#) and associated agreements – allocation, rhythm and phasing – have already been unanimously agreed. For example, it has been established that at least 76 percent of the total budget should benefit projects and activities.

COORDINATION OF SUPPORTING POLICY

Within the BrabantStad collaborative network and headed by the Eindhoven Alderman for Economy, a steering committee is responsible for formulating supporting policy. Agreements have thus been made on providing the best possible support for marketing and the coordination of the flow of visitors during 2018. The aim is to optimise the visitors' experience by providing a warm welcome, sufficient and varied accommodation, good access to event venues, opportunities for active participation in the various activities and guaranteed safety.

CHAPTER 3 QUESTION 1.3

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

(This question is now answered in greater detail.)

CRITERIA AND ARRANGEMENTS FOR CHOOSING OUR ARTISTIC DIRECTOR

The vacancies for the Artistic Director and Programme Managers have been openly advertised in the print media nationally and regionally (also in Flanders) and internationally via digital media. Recruitment began in spring 2013 so the candidates can be presented to the jury during the final presentation. The appointment will only be announced publicly if and when Eindhoven is awarded the title of European Capital of Culture.

To ensure a smooth transition of leadership, there will be a handover period between the end of 2013 and mid-2014, during which the current Artistic Director will pass on his expertise and contacts to his successor.

The current Artistic Director, Martijn Sanders, who has been responsible for preparing the candidacy, is Chairman of the Holland Festival Board, former General Director of the Concertgebouw in Amsterdam, and expert and adviser in the field of modern art and arts policy (see enclosed CV). He was invited to take this position due to his extensive expertise and experience in the cultural sector, his unifying qualities, his well-developed managerial sensitivity and his large international network in the art world and the private sector. His successor will be of a comparable calibre, with a stronger focus on experience with the operational production of a large-scale cultural event.

During the candidacy period, the Artistic Director's primary focus was on developing a vision and strategy, principles, and programme concepts, as well as generating the necessary support for them. This focus will change after the title has been awarded. At that point the focus will shift to the operational production of the cultural programme that will be presented to the public in 2018. For this reason, after the title is awarded Martijn Sanders will be succeeded by a new Artistic Director, who equally will be fully committed to the bid and the underlying vision. This will be ensured by the Executive Board, which is responsible for selecting the Artistic Director and whose membership remains unchanged.

ARTISTIC DIRECTOR: PROFILE

He/She:

- is an expert in art and culture with extensive national and international experience;
- has a clear vision on and eye for artistic quality;
- is able to translate the bid's artistic vision into an artistic programme of excellent quality;
- is a true European at heart, and is able to activate European networks and bring the European approach to culture to the fore;
- is an experienced director and able to bring organisations and individuals together, as well as inspire and drive creativity and quality;
- is a highly motivated innovator who can find new cultural content and set in motion a process of renewal;
- is a strong communicator with extensive experience of operating in complex arenas;
- is highly empathetic and a good listener, and is able to lay the groundwork for creative freedom (Proeftuin projects!) while at the same time ensuring the artistic quality of the Eindhoven|Brabant2018 programme;
- is courageous, decisive, independent-minded and has a mentality that complements our bid's innovative vision;
- has a knowledge of Eindhoven|Brabant, embraces the bid's vision, themes and projects, and is totally committed to their realisation.

RESPONSIBILITIES OF THE ARTISTIC DIRECTOR

He/She:

- will define the artistic course with respect to content within the framework of the vision, themes and projects described in the bid;
- will maintain continual contact with the Programme Managers to inform his/her decisions in plotting the artistic course, and maintain contact with stakeholders where this task is not delegated to the Programme Managers;

- will make the connection between art and culture and social, economic, and spatial developments and vice versa;
- will ensure that the content of the projects connect and contribute to the themes; will be responsible for selecting the Proeftuin projects to participate in the Capital of Culture programme;
- will be responsible for programming the Anchor projects;
- will be responsible for producing a coherent programme of the required artistic quality and diversity in terms of themes, disciplines, geographical distribution, target groups and the amateur/professional participation.

ARTISTIC TEAM

The three Programme Managers will be selected on the basis of their knowledge and experience relating to one of the three themes. They will be accountable to the Artistic Director. The three themes will require extensive specialist knowledge: for We Explore the Future, knowledge of new technologies in relation to the cultural domain; for We Connect People, knowledge of topical issues affecting society; and for We Make the City, knowledge of spatial planning and public space.

At the same time, each Programme Manager will have his or her own area of artistic expertise to ensure that the artistic team as a whole represents a complete mix of cultural disciplines.

The Programme Managers will be the standard bearers for the three strands of the programme, and like the Artistic Director, they must be able both to create space and when necessary take decisions to steer firmly towards objectives and quality. This is particularly true for the Proeftuin projects, which will benefit throughout the various phases of development from an environment that prioritises creativity, ownership, participation and responsibility.

PROGRAMME MANAGERS: PROFILE

He/She:

- has knowledge and experience and a relevant network that closely relates to the theme for which he/she is responsible;
- has a specialism or combination of specialisms in the areas of design, performing arts, visual arts or multimedia;
- is able to make connections to other sectors such as the private sector, knowledge institutes and government;
- is able both to create space and to give direction;
- is able to focus on his/her own theme while also working cooperatively with the other Programme Managers to create a coherent programme;
- has proven skills in innovation processes and project development;
- feels a connection with the Eindhoven|Brabant region.

The artistic team will be supported by [the support teams](#) headed by the Director of Finance and Administration.

CHAPTER 3 TOPIC 2

Financing of the event

2018Eindhoven|Brabant will be investing in culture for a period of more than ten years. For the period 2012-2020, from the bid onwards and throughout the duration of our long-term programme, the public authorities are providing a structural budget for 2018Eindhoven|Brabant. It is a working budget allocated for the realisation of the Capital of Culture programme, thus for the activities specifically developed for the long-term programme. Eindhoven and its network partners are jointly investing 100 million euros in the cultural programme: Eindhoven and the partner cities are each contributing 10 million euros, while the province of Brabant is contributing the remaining 50 million euros. This budget has been definitively allocated.

The prognosis for expenditure has been calculated in outline. The programme will be worked out in greater detail only when it becomes clear whether we have been awarded the title. However, we have already formulated a number of principles on which the financing of the 2018Eindhoven|Brabant programme will be based. The 2018Eindhoven|Brabant Foundation will only sporadically act as the sole funder of a project. As a rule the Foundation will employ a variety of forms of co-funding or even solely co-branding. The Foundation has established the percentage of the budget to be spent on average over the years on programme content (a minimum of 75 percent, of which three million euros is earmarked for collaboration with Valletta), marketing and communication, including the visibility of the European Union (13 percent) and personnel costs, overheads and research (a maximum of 11 percent).

CHAPTER 3 QUESTION 2.1

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

Year	Usual annual budget for culture in the city (in euros)*	Usual annual budget for culture in the city (in % of the total annual budget for the city)
2008	39.00	4.9%
2009	41.00	4.8%
2010	38.90	4.9%
2011	36.70	4.7%
2012	35.10	4.6%
current	35.50	4.7%

*Figures in millions of euros

NB: The reduction in the total annual budget is the result of local and central government cutbacks in response to the financial crisis.

CHAPTER 3 QUESTION 2.2

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

Total Expenditure (in euros)* in the budget	Operating expenditure (in euros)*	Operating expenditure (in%)	Capital expenditure (in euros)*	Capital expenditure (in %)
1,187.00	134.00	11%	1,053.00	89%

*Figures in millions of euros

The operating budget made available by the City of Eindhoven and its partners for the 2018Eindhoven|Brabant programme does not come at the expense of the existing budgets for culture, but represents new funding specifically allocated for this project.

Total income in the budget (in euros)*	From the public sector (in euros)*	From the public sector (in %)	From the private sector (in euros)*	From the private sector (in %)
134.00	114.00	85%	20.00	15%

*Figures in millions of euros

The private sector will particularly contribute in kind, for example by providing personnel, production capacity and materials. We also expect financial corporate contributions. The amount of 20 million euros is the sum of contributions in kind plus financial corporate contributions.

Income from the public sector	In euros*	In %	Please specify amount planned/secured
National government	7.50	6.5%	planned
City (and partner cities)	50.00	43.9%	secured
Region	50.00	43.9%	secured
European Union	1.50	1.3%	planned
European Union funds	5.00	4.4%	planned

*Figures in millions of euros

CHAPTER 3 QUESTION 2.3

Please explain the operating budget for the ECoC project.

The table below shows the overall operating expenditure.

Operating expenditure (in euros)*	Programme expenditure (in euros)*	Programme expenditure (in %)	Promotion and marketing (in euros)*	Promotion and marketing (in %)	Wages, overheads, administration (in euros)*	Wages, overheads, administration (in %)	Other (research) (in euros)*	Other (research) (in %)
134.00	101.55	76%	16.80	13%	13.65	10%	2.00	1%

*Figures in millions of euros

The table below shows the planned timetable for spending operating expenditure.

Timetable for spending	Programme expenditure (in euros)*	Programme expenditure (in %)	Marketing and promotion expenditure (in euros)*	Marketing and promotion expenditure (in %)	Wages, overheads, administration (in euros)*	Wages, overheads, administration (in %)	Other (research) (in euros)*	Other (research) (in%)
2012	3.80	3.7%	0.50	3.0%	0.60	4.4%	0.10	5.0%
2013	3.60	3.5%	0.50	3.0%	0.80	5.9%	0.10	5.0%
2014	4.10	4.0%	0.80	4.8%	0.90	6.6%	0.20	10.0%
2015	4.75	4.7%	0.90	5.4%	1.25	9.1%	0.10	5.0%
2016	11.50	11.3%	2.40	14.3%	1.40	10.2%	0.20	10.0%
2017	11.25	11.1%	2.20	13.1%	2.25	16.5%	0.30	15.0%
2018	48.00	47.3%	6.50	38.6%	3.30	24.2%	0.50	25.0%
2019	4.25	4.2%	1.00	5.9%	1.55	11.4%	0.20	10.0%
Later	10.30	10.2%	2.00	11.9%	1.60	11.7%	0.30	15.0%

*Figures in millions of euros

Overall capital expenditure

The table below gives various examples on the basis of the best possible estimate of financial investment.

Capital expenditures (in euros)*	Funding of new cultural infrastructure or upgrading existing facilities (including museums, galleries, theatres, concert halls, arts centres etc.) (in euros)*	Urban revitalisation (renovation of squares, gardens, streets, public space development etc.) (in euros)*	Infrastructures (investment in the underground, rail stations, dockyards, roads etc.) (in euros)*
Examples	<ul style="list-style-type: none"> NatLab 2.0 Poème Electronique VOLT 	<ul style="list-style-type: none"> Development of Strijp including surrounding infrastructure and transport access 	<ul style="list-style-type: none"> Structural alterations to Eindhoven central railway station Extension of Eindhoven Airport Rapid transit services
Planned investment	50.00	843.00	160.00

*Figures in millions of euros

FUNDING OF CULTURAL INFRASTRUCTURE

- NatLab 2.0: renovation of the famous Philips NatLab research laboratory. Completion: 2013. Grand opening in 2014 under the title 100 Years Beyond.
- Poème Electronique: reconstruction of the pavilion designed by Le Corbusier for the 1958 Brussels World's Fair. Completion: 2014-2015.
- VOLT: development by the Netherlands Institute for Sound and Vision, Trudo housing corporation and the City of Eindhoven. Completion: end of 2017.

URBAN REVITALISATION

Redevelopment of Strijp: investment will be financed by a variety of individuals, organisations and corporations.

INVESTMENT IN INFRASTRUCTURE

To accommodate the flow of passengers, a second tunnel will be constructed in the central railway station, and at Eindhoven Airport the departure hall will be extended, the terminal renovated and a new hotel built. By 2017 rapid high quality buses will carry a large volume of passengers via separate bus lanes from the airport to Strijp and the central railway station, and improvements will be made to Beukenlaan Railway Station, which serves Strijp. Completion: 2017.

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

The budget of 100 million euros for the period 2012-2020 has been definitively allocated by the public authorities in long-term budgets. In 2012 **financial commitments** were made by the City of Eindhoven, the partner cities, and the province of Brabant. All necessary ordinances were passed to this effect:

Eindhoven:	Ordinance 12.22.402 (26 June 2012)
Breda:	Ordinance 39953 (30 August 2012)
Helmond:	Ordinance 75 (26 June 2012)
's-Hertogenbosch:	Ordinance 12.0562 (26 June 2012)
Tilburg:	Ordinance 10092012 (10 September 2012)
Province of Brabant:	Ordinance 76/10 B (17 December 2010)

Chapter 1,
question 5, p19

What is the plan for involving sponsors in the event?

(This question is now answered in greater detail.)

PARTNERSHIPS

2018Eindhoven|Brabant is developing a new model for the involvement of sponsors. We prefer to use the term partners rather than sponsors because for us the collaboration begins with the content and is focused on co-creation and co-production. As soon as the jury has decided to award Eindhoven the title of European Capital of Culture, we will immediately begin linking partners to concrete projects. We will be able to draw on a long list of partners who have already signed up to the Brabant Imagination Manifesto 2018: parties from different sectors who are willing to work with us intensively and on a long-term basis, and whose activities closely relate to the content of the cultural projects being developed. Our basic principle is that if collaboration is sufficiently in the partners' interest, they will also be prepared to contribute in the form of personnel, knowledge, networks, funding and contributions in kind. We are not therefore seeking a single corporate sponsor. We prefer to link our name to many partners both large and small who feel committed to specific elements of the programme, and who are intrinsically motivated to help make the programme possible.

These companies will not only contribute money, but also add value. This will sometimes be hard to quantify in financial terms. The sum mentioned in the tables is a cautious estimate and may in practice be considerably higher.

BRABANT IMAGINATION MANIFESTO 2018

Leading companies and institutions in Eindhoven and region united themselves in the Brabant Imagination Manifesto 2018. This manifesto expresses their intention to:

- work together with 2018Eindhoven|Brabant for a strong region by connecting art and culture with social issues, economic tasks and knowledge development;
- be a partner in the Eindhoven|Brabant European Capital of Culture in 2018 by contributing to the programme with knowledge, creativity, manpower and resources, and by sharing in the benefits;
- co-develop and participate in the 2018Eindhoven|Brabant Proeftuin projects from 2014 onwards.

This manifesto has been signed by leading companies and institutions such as Philips, VDL, Bavaria and Vlisco. More than 30 companies had signed the manifesto by June 2013, and the list keeps growing.

CHAPTER 3 QUESTION 2.7

According to what timetable should the income be received by the city and/or the body responsible for preparing and implementing the ECoC project if the city receives the title of European Capital of Culture?

(This question is now answered in greater detail.)

The table below shows the income to be used to cover operating expenses.

Source of income	2012-2013	2014	2015	2016	2017	2018	2019	2020
European Union						1.50		
National government						7.50		
City (and partner cities)	5.20	2.80	3.50	6.25	6.00	18.15	2.50	5.60
Region	4.80	3.20	3.50	6.25	6.00	18.15	2.50	5.60
Corporate contributions				3.00	2.00	10.00	2.00	3.00
EU funds					2.00	3.00		

*Figures in millions of euros

The table below shows the income to be used to cover capital expenses.

	Cultural infrastructure*	Urban revitalisation*	Infrastructure*
Secured (the funding is guaranteed and the work has begun)	14.00	67.50	67.00
Planned (funding is partially guaranteed, intentions have been expressed or a covenant established, but negotiations are still underway with parties on definitive contributions)	25.00	285.50	71.50
Intention (insufficient certainty or guarantees to make a definite statement)	11.00	490.00	21.50
Total	50.00	843.00	160.00

*Figures in millions of euros

The table below shows the details for cultural infrastructure.

Source of contribution	Secured*	Planned*	Intention*	Total*
European Union		0.50	pm	0.50 + pm
National government	0.50		pm	0.50 + pm
City	11.00	3.50	pm	14.50 + pm
Region	2.00	0.50	pm	2.50 + pm
Province	0.50	5.00	pm	5.50 + pm
Partners		2.50	pm	2.50 + pm
Corporate contributions		13.00	pm	13.00 + pm
Total	14.00	25.00	11.00	50.00

*Figures in millions of euros

The table below shows the details for urban revitalisation.

Urban revitalisation	< 2014 Secured*	2014-2018 Planned*	>2018 Intention*	Total*
Local authority	4.00	6.50		10.50
Private investment	8.50	4.00		12.50
Property development	55.00	275.00	490.00	820.00
Total	67.50	285.50	490.00	843.00

*Figures in millions of euros

The table below shows the details for infrastructure.

Source of contribution	Secured*	Planned*	Intention*	Total*
National government	12.00	26.00	pm	38.00 + pm
City	6.00	16.50	pm	22.50 + pm
Region		7.00	pm	7.00 + pm
Province	12.00	11.00	pm	23.00 + pm
Partners	37.00	11.00	pm	48.00 + pm
Total	67.00	71.50	21.50	160.00

*Figures in millions of euros

CHAPTER 3 QUESTION 2.8

Which amount of the usual overall annual budget does the city intend to spend for culture after the ECoC year (in euros and in % of the overall annual budget)?

Eindhoven currently spends 4.7 percent of its annual budget on culture. There is no reason to assume that this will change. Moreover, our budget is guaranteed up to and including 2020.

To guarantee the continuity of the projects and programmes ensuing from the European Capital of Culture year as effectively as possible, the cities and the province are operating a long-term budget. The financial resources are definitively allocated up to and including 2020. The annual budget for culture for the period after 2020 is not yet known. Equally unknown are the economic and financial circumstances in the years subsequent to 2018, which may have an effect on government finances. In 2019 the cities involved will sign a new cooperation agreement with an accompanying long-term budget.

In addition there will be the Proeftuin Fund, which after 2018 will occupy a permanent position in the cultural field. As well as receiving a fixed contribution from BrabantStad, the Fund will also generate income from social partners, industry and private individuals, because by then the Proeftuin model will have proved its social and cultural value.

CHAPTER 4

CITY INFRASTRUCTURE

CHAPTER 4 QUESTION 1

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

Eindhoven is situated in the south of the Netherlands, surrounded by three densely populated regions: the Dutch Randstad (Amsterdam, The Hague, Rotterdam, Utrecht), the Flemish Diamond (Brussels, Ghent, Antwerp, Leuven), and the German Ruhr area (Duisburg, Essen, Bochum, Dortmund). Around 20 million people live within a 100-kilometre radius of Eindhoven. Transport connections to the city are therefore excellent and the facilities are constantly being improved.

Eindhoven Airport: An international airport with 50 European destinations, daily flights to virtually every country in Europe, and almost three million passengers in 2012, an increase of 13 percent in relation to the 2011 figure. This already makes Eindhoven Airport the Netherlands' largest regional airport in terms of passenger numbers. The trend is likely to continue. Eindhoven Airport has permission from central government to grow from the current 19,000 flights to 43,000 flights by 2020. Significantly there are direct flights to Valletta, which offers all sorts of opportunities for joint programmes.

Rail connections: Eindhoven has direct rail connections with the major Dutch cities (Amsterdam, The Hague, Rotterdam, Utrecht) and is on the national night train network. Internationally Eindhoven is also easy to reach by train – from Brussels in two-and-a-half hours, for example, or from Dusseldorf in two hours.

Motorways: The ring road around Eindhoven is an important junction of motorways, from east to west (Antwerp-Dusseldorf) and from north to south (Amsterdam-Maastricht-Liège-Luxembourg).

In addition, local and international accessibility and the transport between the cities in Brabant will be improved over the coming years. This will include improved air, rail and road access, plus more effective use of the existing provincial road network, public transport (connections, frequency, night network, park and ride), cycle routes and parking facilities.

What is the city's absorption capacity in terms of tourist accommodation?

TOURIST CAPACITY OF EINDHOVEN

- Eindhoven has a choice of 22 hotels and 3,450 beds; the majority of hotels have either three or four stars.
- In the surrounding area and the partner cities (within a maximum travel time of 45 minutes) there are a further 42 hotels with more than 3,500 beds.
- The region also has many other accommodation alternatives of good quality, such as B&Bs, guesthouses, youth hostels, group accommodation and campsites. In total they offer 140,000 beds within a maximum of one hour's journey to Eindhoven.

INNOVATIVE SOLUTIONS

Realising sufficient accommodation for large-scale events is a challenge for medium-sized cities like Eindhoven. We will be applying innovative solutions, such as pop-up hotels and 'Flashvilles', accommodation in attractively designed portable units. In addition, international visitors will be offered accommodation in the homes of local people, and there will be opportunities to stay in one of Brabant's many monasteries or other heritage buildings, in association with the visual art projects taking place at these locations. The Hotel and Restaurant Innovation Platform is investigating possibilities for meals and accommodation concepts in which local people, visitors and service providers are actively involved in the hospitality of the city.

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

EXTENSION OF EINDHOVEN AIRPORT PLUS NEW HOTEL

In the coming years the airport is investing more than 26 million euros in infrastructural alterations including an extension to the departure hall, the refurbishment of the terminal and the construction of a new three-star hotel, which will open in 2013. With five floors and 120 rooms the hotel will add almost 300 beds to Eindhoven's present capacity.

IMPROVED ACCESS TO EINDHOVEN

The motorway system has recently been improved through alterations to the ring road around Eindhoven. Work is currently taking place to widen the A2 motorway in the direction of 's-Hertogenbosch and Amsterdam from two to three lanes.

In 2013 work will begin on the renovation of Eindhoven's central railway station. To improve passenger flow, a second tunnel underneath the platforms will be constructed and the entrances will be altered. Access to the platforms will also be improved. The project will be completed in the summer of 2016.

COMMUNICATION STRATEGY

CHAPTER 5 QUESTION 1

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

(This question is now answered in greater detail, in particular with regard to the media strategy and the mobilisation of the public and the inhabitants, and to partnerships with the written press and the audio-visual sector with a view to ensuring media coverage of the event and of the plans relating to the communication strategy.)

Because of the vast extent of 2018Eindhoven|Brabant as an event, and the time that will be needed to create awareness among a wide international public, an effective marketing and communications strategy is vital. Once we are awarded the title, the strategy will be developed into a long-term plan for 2014-2020 comprising both online and offline campaigns. In preparing this plan we will work closely with the City Marketeers of Eindhoven and the partner cities, and we will make use of all the information we have gleaned from evaluations and consultation with other European Capitals of Culture.

If Eindhoven is awarded the European Capital of Culture title, the city will bear an exceptional responsibility towards Europe, and will also function as a cultural representative of the Netherlands. The Foundation will therefore draw on top-level expertise from all over the country in publicising 2018Eindhoven|Brabant. The relevant contacts have already been made. We will also ask these contacts and all our cultural partners in Brabant to share their experience and networks with us and introduce us to their national and international partners and ambassadors. In turn we will be pleased to share our international network and all the knowledge we acquire before, during and after 2018 with all our partners.

CONTOURS OF THE MARKETING AND COMMUNICATIONS STRATEGY

Our communications strategy is based on a mutually reinforcing mixture of central organisation and decentralised distribution. The 2018Eindhoven|Brabant marketing and communications team will enter into its own media partnerships and function as a media club acting as initiator and facilitator. It will also be responsible for building and protecting the 2018Eindhoven|Brabant brand and for all corporate communications via its own channels. This framework will leave plenty of room for initiative and responsibility on the part of volunteers and participating organisations. Like our candidacy as a whole, our communications strategy is based on a network model. All partners and participants

in 2018Eindhoven|Brabant will share information on the programme via their own communication channels and media partnerships. The reach will thus be as wide, diverse and effective as possible. By encouraging participants to communicate in their own way with their own contacts and friends, the message will belong to all of us. An important strategic effect will be that the public will receive information from people and organisations they trust and feel a connection with.

The Foundation will provide a user-friendly website where the public can find information and make reservations. We will also produce apps with which visitors can find their way, and teaching material for schools and partners. Communications about the programme will be in at least five European languages (English, German, French, Dutch and Spanish), and we will also provide the public with tools to translate the information into other languages. By organising the basis of communications centrally but partly 'letting go' of distribution we will not only reach more people but also reach them in a way that is tailored to the target group.

For each separate project in the European Capital of Culture programme, a specific communications plan will be developed and implemented by the partners involved, making use of the central resources and framework. In this way we will use all possible platforms, media and networks of the partners involved, and of their partners, online and offline. Where possible we will encourage participants in different projects to share their networks.

From 2014 we will start to work with our partners on the creation of an international network of ambassadors for 2018Eindhoven|Brabant, people from different European countries who are prepared to communicate about the European Capital of Culture programme within their network, both online and offline. At the same time, our fans in the Netherlands and other European countries will be invited to carry out their own campaigns as guerrilla marketers, using do-it-yourself kits if they choose. Inspiring video material will be available on YouTube. In 2014 we will launch the project Europe Goes Viral, inviting artists and media experts to make videos that will spread virally on YouTube and Facebook, attracting worldwide attention.

WE'VE ALREADY STARTED

COOPERATION WITH CULTURAL PARTNERS

In 2013 we have intensified cooperation with our cultural partners. We communicate regularly both online and offline about the cultural events in Eindhoven|Brabant, laying a firm basis for communications after we have gained the title.

WE'VE ALREADY STARTED

MEET 2018

In 2013 we launched Meet 2018, a co-creation art project at cultural events, such as festivals, in the participating cities. Artists from Eindhoven designed pop-up meeting places for visitors to the cultural events and created them together with local residents. These meeting places were constructed of simple materials such as wood, nails and fabric. Each meeting place that came about in this way is a unique structure resulting from its particular co-creative process and the specific function it had at the cultural events. The structures will be exhibited in Eindhoven in September 2013.

CONSUMERS AND PARTICIPANTS

The entire 2018Eindhoven|Brabant programme is aimed at actively involving as many visitors and local people as possible. Participation and co-creation are part of our programme strategy. However, there will also be plenty on offer for visitors who are not interested in participating actively. In our communications plans we will therefore make a distinction between visitors who are coming to consume culture and those who want to take an active role, and approach the two target groups with specific campaigns, media and resources, at regional, national and international level.

New internet technologies will enable us to reach visitors who want to be actively involved. They can co-curate a project, for example, or guide other visitors by reviewing elements of the programme via special apps for mobile devices. Festival Incubate, one of 2018Eindhoven|Brabant's partners, will be taking the lead in this development over the coming years, working together with festivals throughout Brabant. The eSphere application already enables visitors to participate actively in festivals. This technology will be developed further in the run-up to 2018.

MEDIA PARTNERS

International reach

To reach all potential international visitors with publicity and practical information on the European Capital of Culture programme, we will establish a long-term partnership with NBTC Holland Marketing, the organisation responsible for promoting the Netherlands nationally and internationally. NBTC has the necessary expertise and international network to create awareness of 2018Eindhoven|Brabant throughout Europe, drawing on all potential visitors either for business or leisure. NBTC can also play a role in cooperation with the travel sector to provide visitors with attractive travel and accommodation options in the run-up to 2018 and during the year itself. These services will not only target visitors to 2018Eindhoven|Brabant, but also participants and business travellers to events taking place during and prior to 2018.

National reach

Once we have been awarded the title we will actively seek strategic partnerships with the national media.

WE'VE ALREADY STARTED

COOPERATION WITH DUTCH PUBLIC SERVICE BROADCASTING

At the beginning of 2013, Dutch public service broadcaster VPRO took the initiative for a festival it dubbed The Miracle of Eindhoven. In collaboration with pop venue Paradiso in Amsterdam and publishers Uitgeverij Podium, for a full week VPRO put Eindhoven on the national agenda. The festival weekend in Amsterdam featured performances, lectures, exhibitions and presentations, showcasing pop music, design, visual art, documentaries, the automotive industry and science from Eindhoven. This was followed by a week of documentaries on national television about Eindhoven's 'creative biotope'.

VPRO continues to follow developments in Eindhoven, with a journalist specifically dedicated to culture in Eindhoven throughout 2013.

Regional reach

The regional media are highly involved in 2018Eindhoven|Brabant's candidacy. We have a partnership both with print media and with regional broadcasters. In 2013 the regional newspapers started a Proeftuin project on the future of the media in a changing information culture.

IMPACTS OF THE CANDIDACY ALREADY EVIDENT

The preparations for the candidacy have already set powerful dynamics in motion in Eindhoven|Brabant. Some examples of key results:

- a recent poll by two regional newspapers found that 74 percent of readers thought Eindhoven deserved the title of European Capital of Culture 2018.
- in 2011, 60 percent of the population was aware of the candidacy, and almost half thought it was a good idea (a very positive result compared to other European Capitals of Culture, seven years ahead of the year itself);
- the development of cross-sector networks and cooperation has been stimulated;
- many new cultural projects have been developed;
- Neighbourhood Culture Funds 2018 have been established by numerous local authorities in the province.

WE'VE ALREADY STARTED

SPREADING THE WORD

In July 2013, public information on the 2018Eindhoven|Brabant candidacy and the bid was distributed in an edition of more than 300,000 copies throughout Brabant, in collaboration with regional newspapers.

CHAPTER 5 QUESTION 2

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

EUROPEAN UNION CORPORATE BRANDING

- European Union logo in 2018Eindhoven|Brabant corporate communications: from the moment the title is awarded to 2018Eindhoven|Brabant, in all our corporate communications we will include the European Union logo alongside our own. We will also ask participants to design their own European Union logo. The results will be prominently displayed.
- European Union logo in partners' programme information: the use of the official European Union logo will be obligatory in all communications by projects and events that fall within the scope of 2018Eindhoven|Brabant.
- European Union logo in public space: every visitor to 2018Eindhoven|Brabant will receive a visible welcome, for example by flags bearing the logos of the EU and 2018Eindhoven|Brabant at the main points of entrance to the city, such as the arrivals hall at Eindhoven Airport, railway stations and major access roads.
- Friend of 2018Eindhoven|Brabant logo: around 120 companies and organisations are already using the 'Friend of 2018Eindhoven|Brabant' logo in their communications.

SPECIAL PROGRAMMES

We have developed concepts for at least four special programmes in which Europe will take centre stage:

- [European Star Programme for children](#)[■]: to stimulate young people to take part in 2018Eindhoven|Brabant projects and to raise awareness of the European Union, in 2018, children will collect stars when they participate in events. Those who collect

See Tasting Menu, p37

See Tasting Menu, p37

28 stars (one for each EU member state) will receive Capital of Culture related prizes such as a visit to one of the 2019 European Capitals of Culture. The project will reach more than 200,000 young people in the region.

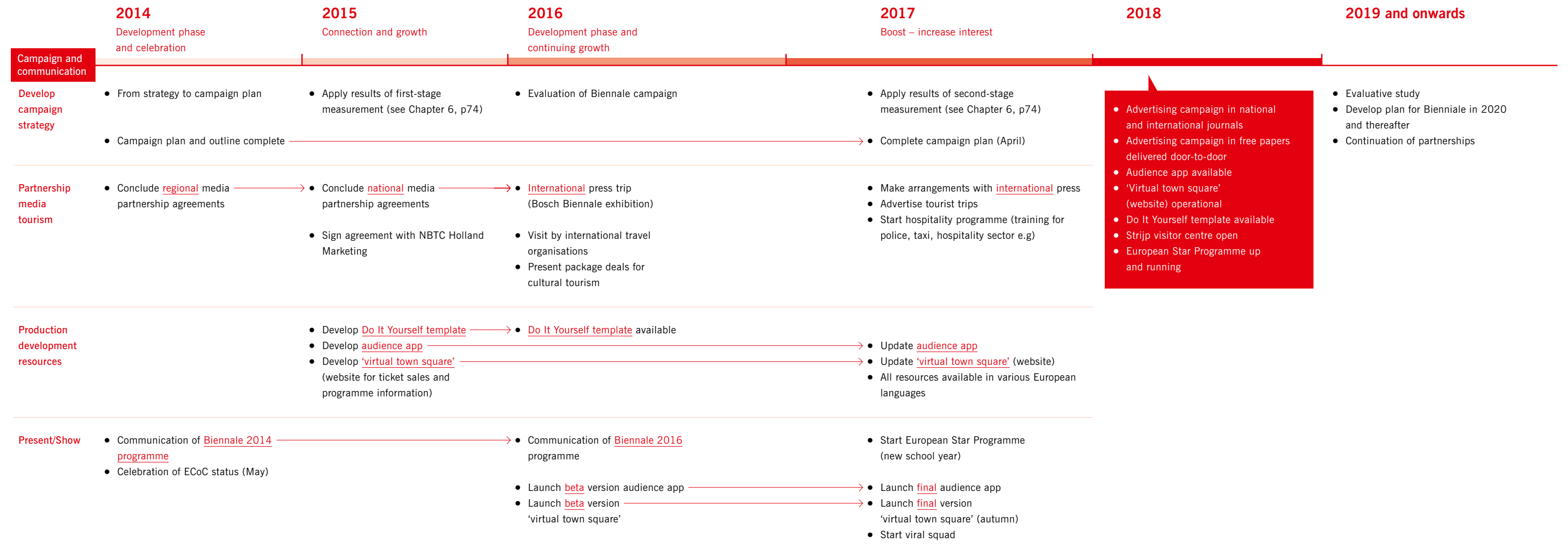
- [Celebrating 60 years of the European Union](#): in 2018 we will celebrate 60 years of European cooperation with a 60-day series of educational and cultural projects involving 60 schools from Eindhoven|Brabant. Each school will 'adopt' a year from the 60-year history and will organise a one-day programme on history and cooperation in Europe.

- [What About Europe](#): annually from 2014 onwards great European thinkers will give two lectures on Europe Day, 9 May, in the Netherlands and Belgium. In 2018 Eindhoven will host the annual Europe Day celebration. The programme will include a lecture by a prominent European opinion leader broadcast worldwide via a live stream, a roundtable discussion and a showcase for European innovation.
- [Get to know another European – Signateurope](#): in 2012 we launched Signateurope, a project that brings artists from all over Europe in contact with art lovers in the Netherlands. The art lover signs his/her name and the artist turns the signature into a work of art. An exhibition will tour Eindhoven and the region.

See Tasting Menu, p7

See Tasting Menu, p37

CAMPAIGN AND COMMUNICATION MILESTONES



EVALUATION AND MONITORING OF THE EVENT

CHAPTER 6 QUESTION 1

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

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

(This question is now answered in greater detail.)

Our administrative organisation and financial management meet the requirements of current regulations and legislation. We use an effective project management system focused on managing risk and assuring proper use of financial resources.

The 2018Eindhoven|Brabant Foundation has sound knowledge and expertise concerning regulations and legislation in the field of financial project management. We know how public bodies and other relevant funding organisations operate and we are constantly alert to possibilities for improvement regarding project management and execution. This enables us to act decisively and achieve optimal results within the framework of the established budget.

We use a structured project management method, integrating directors, management and organisation. We work according to the principle that meetings at management level should take place only if set limits on time or expenditure are at risk of being exceeded. This creates a good balance between flexibility and control.

MONITORING AND EVALUATION SYSTEM FOR FINANCIAL MANAGEMENT

Financial management was firmly secured during the foundation of 2018Eindhoven|Brabant in 2012 with an administrative organisation established by the Executive Board, setting out where competencies lie; with the Executive Board that governs the financial management; and with the Supervisory Board, which monitors operations. Financial management will be monitored by means of written reports at the following intervals: quarterly between the Board of Management and the Executive Board, biannually between the Executive Board and the Supervisory Board, and annually in an accountant's audit required to receive payment of approved funding. Financial monitoring will devote specific attention to the following:

- the achievement of 2018Eindhoven|Brabant's objectives, in relation both to thematic content and to budget and planning;
- the legitimacy of expenditure according to Dutch and European regulations;
- the degree to which private funding is acquired and partnerships established.

MONITORING AND EVALUATION SYSTEM FOR THE IMPACT OF THE PROGRAMME AND ITS KNOCK-ON EFFECTS

In 2012 we signed a long-term agreement with Tilburg University to assess the economic, social and cultural effects of the 2018Eindhoven|Brabant candidacy and the European Capital of Culture programme, both during and after the process. In 2011 a team from Tilburg University and the regional knowledge institute PON, headed by Professor Greg Richards, carried out a baseline measurement assessing aspects including public awareness and support for the candidacy. We shared the results with the University Network of European Capitals of Culture. No other candidate city has ever made this kind of baseline measurement at such an early stage.

The research will continue until 2020, provided we are awarded the European Capital of Culture title. It will be carried out by the Centre for Leisure and Tourism Research (CeLToR), a collaboration between Tilburg University, NHTV Breda University of Applied Sciences and Wageningen University. CeLToR will also cooperate with regional and international knowledge institutes such as Brabant Centre for Sustainable Development, PON, the University of Malta and the ATLAS Network. The research will thus be embedded in the region's strategic research agenda and its continuity will be assured.

In November 2013, in collaboration with Valletta and the ATLAS Network, 2018Eindhoven|Brabant will hold a workshop on the theme of Monitoring and Evaluating Cultural Events. The results of the workshop will be used to inform the evaluation exercises in both cities as well as feeding into an international publication on this subject.

The context in which 2018Eindhoven|Brabant is being developed – the contemporary network society – is reflected in the design of the research. The research programme is based on existing models such as that of the ECoC Policy Group, with the addition of the System-Wide Cultural District model devised by Sacco & Blessi (2009), which focuses on economic, social and cultural output, processes and networks. This was the first scientifically based model applied by European Capitals of Culture (Lille and Genoa), which makes it possible to compare results.

The research programme centres on acquiring concrete results in the field of knowledge infrastructure and development, new networks, and relations and cooperation established as a result of 2018Eindhoven|Brabant.

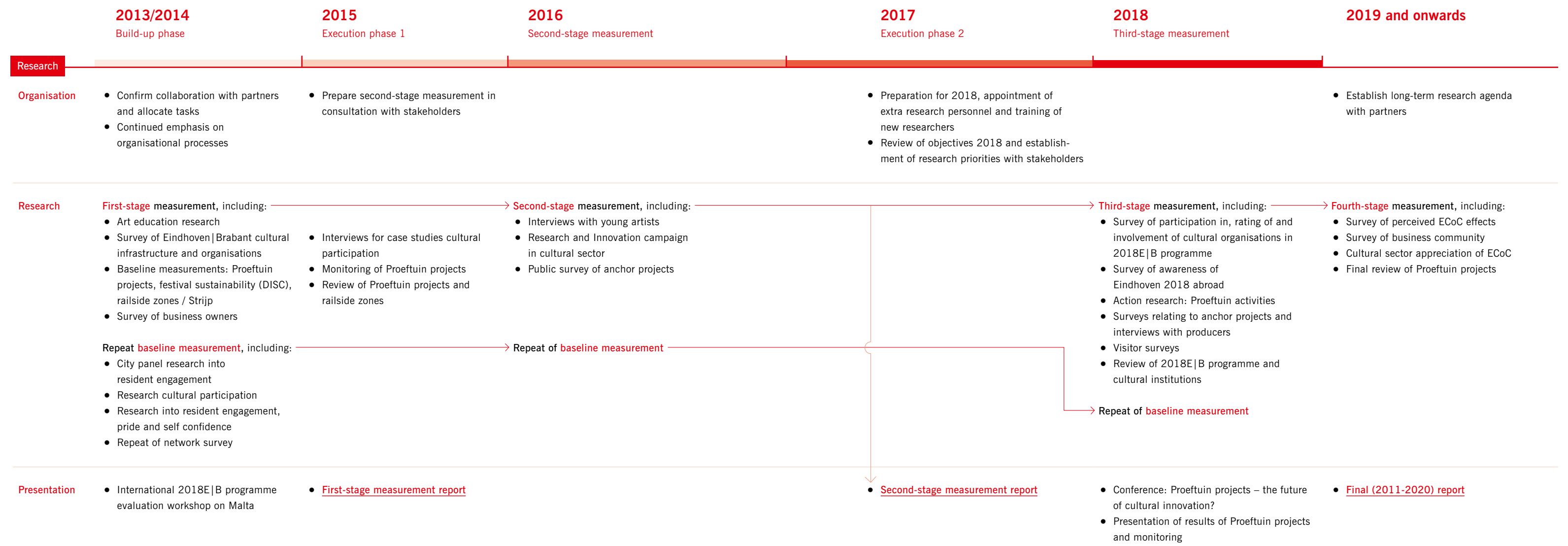
The monitoring and evaluation of a complex programme such as 2018Eindhoven|Brabant demands a multifaceted approach to research. Because the results can be influenced by many external factors, we consider it important to monitor them over an extended period. The research must also comprise many different disciplines and themes. The methods will therefore be both qualitative and quantitative, covering both primary and secondary data, and designed to produce comparable measurements over time. All with the aim of bringing to light the true effects of the European Capital of Culture.

ACTION RESEARCH

2018Eindhoven|Brabant will also aim to develop action research: studies focusing on active participation by stakeholders and the public. We are working on a research design with an active feedback process, whereby participants are actively involved in the creation of the programme. We want to apply this for example to the field of innovation in the cultural sector, a visitor survey for Bosch 500 and an analysis of 2018Eindhoven|Brabant's international cooperation.

There will be special attention for the Proeftuin projects, and here too we will make use of action research. The results of Proeftuin projects are not known in advance; it will therefore be vital to monitor the process intensively with a view to sharing the knowledge and experience with other cities, regions and European Capitals of Culture.

RESEARCH MILESTONES



ADDITIONAL INFORMATION

CHAPTER 7 QUESTION 1

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

STRONG POINTS**(+) Mental space**

Eindhoven and the region have ample experience with new, multidisciplinary forms of collaboration aimed at generating innovation and renewal. The Triple Helix model which has grown out of this experience is now being adopted in various other countries and regions. Eindhoven and the region have always been open to new impulses from the outside, and are not afraid to make mistakes and adjust their thinking in response.

(+) Physical space

Strijp, the former Philips site right next to the centre of Eindhoven, is developing as a district brimming with energy and talent, with a focus on new media, design and cross-pollination between art and technology. It will be the new creative heart of the city. The partner cities also have similar areas of unused land along railway lines where cultural development is possible.

(+) The city of Dutch design

Eindhoven is an international showcase for Dutch design, most significantly with the Design Academy and Dutch Design Week. Our design expertise also enables us to create unexpected connections between art, nature, people and technology.

(+) City of technological innovation

Eindhoven is known throughout the world as a city of innovation pioneers. In 2011 the city was declared Intelligent Community of the Year, winning the title Smartest Region in the World. The Evoluon conference centre is the striking flying-saucer-shaped landmark that has been an expression of Eindhoven's character as a city of technology since 1966.

(+) Strong ties with industry

Industry in Eindhoven and the region recognises the urgency of our plans and is keen to take part. More than 30 companies – such as Philips, Bavaria, Eindhoven Airport and VDL – have agreed to participate in the innovative collaboration model described in our bid book and recognise that the event is crucially necessary for the city and region.

(+) Local people eager to participate

The public in Eindhoven and the region are enthusiastic participants in culture – the province has the most active amateur arts sector in the Netherlands. Our research shows there is already a wide interest in the idea of the European Capital of Culture among local people.

(+) Greenest city

Eindhoven has the most green space of the five largest cities in the Netherlands. Around a third of all public space in Eindhoven is green. Urban and rural areas merge seamlessly and have been closely linked for centuries.

(+) Political commitment to planning and financing

There is already solid political commitment to our ambitions and 100 million euros of public funding has been secured.

WEAK POINTS**(-) Ugly duckling**

Eindhoven does not have a very apparent cultural profile. In fact, the city is sometimes described as ugly. A cultural weekend break in Eindhoven? It isn't exactly something that would immediately spring to mind at present. But the title of European Capital of Culture will change Eindhoven's image and identity for good. There is a lot more to Eindhoven than Philips and PSV football club. The European Capital of Culture year will power the changes needed to realise the city's vast potential.

(-) Not large

Eindhoven is the fifth largest city in the Netherlands, but in European terms it is only a medium-sized city. A year as European Capital of Culture is a major event that presents a challenge in terms of accommodation. But we are used to and capable of finding creative solutions to our limitations. Furthermore, together with the partner cities we have the capacity to handle large numbers of visitors.

(-) Never waste a good crisis

Economically, times are hard, government finances are under pressure, and cutbacks are unavoidable. These are hardly ideal circumstances to roll out an ambitious long-term programme, are they? Well, maybe they are. Being a European Capital of Culture is an opportunity and an impulse for us to put the crisis behind us and develop new, sustainable financial models.

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

Our long-term programme is set to start in 2014, as soon as we know whether we have been awarded the title. Naturally, if we are not awarded the title of European Capital of Culture it will not be possible for us to realise our far-reaching social and cultural ambitions as we have described them in our bid. In essence our plans will be discontinued.

However, we are investing six million euros from 2012 in the launch and development of a limited number of projects because some elements of the programme need a prelude so they can be presented in fully-developed form in 2018. And we also need to prepare the future Capital of Culture venues and locations for 2018.

At Strijp, projects and activities are already being developed. Under the title Eindhoven 100 Years of Innovation... and Beyond we concentrate on new media and urban culture. In 2013 we will be opening NatLab 2.0, a new cultural hotspot focusing on film, new media, theatre and crossover events. Plaza Futura will be presenting a selection of progressive art-house films and experimental performances at NatLab. Broet will be producing independent films there and Baltan Laboratories will initiate, mediate and share innovative research and development at the intersection of art, design and technological culture. The third pillar in the media cluster will be Poème Electronique. We will of course be developing new content for the pavilion, related to the original artwork. We expect Poème Electronique to be realised in 2014 or 2015. In 2017 [VOLT](#) will open at Strijp. VOLT will be a guide in the fascinating yet complex world of media, art, design and technology – a beacon, an open platform and a concentration of knowledge.

Our partner cities are also developing plans and launching projects for 2018Eindhoven|Brabant. The [IMAGE NOW! Biennale of Visual Culture](#) in Breda will hold its first edition in 2014 and is set to grow into an innovative and internationally respected festival of visual culture. 's-Hertogenbosch is developing its Hieronymus Bosch programme for 2016, the 500th anniversary of the painter's death, with a major exhibition of Bosch's work as its central event. In Helmond under the title Channelling Culture a variety of projects are beginning, to develop the area around the Helmond Canal into an important cultural venue for 2018. And Tilburg is working with The Performing Society on new, innovative models to embed culture in society.

See Tasting Menu, p35

See Tasting Menu, p11

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