



Our Story



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Project:
Project Bandaloop

Photo:
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Project:
Mot Himlaite! Souda tour en l'air

Photo:
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Table of Contents

INTRODUCTION	5
STAVANGER AND ROGALAND	9
THE PROGRAMME	17
STAVANGER2008 : THE AIMS AND OBJECTIVES	17
THE APPLICATION PROCESS: FOUR INTENSE YEARS	17
THE BACKGROUND	20
HOW THE PROGRAMME PLANNING BEGAN	29
2006/2007 ::: BUILDING THE PLATFORM	41
THE HOT/COLD PROGRAMME	45
TOO MUCH, TOO SOON....	49
2007: THE YEAR OF THE VOICE	53
ONWARDS... AND UPWARDS.... AND SIDWAYS	57
THE OPENING CEREMONY	61
DELIVERING THE VISION: THE PROGRAMME OVERALL	69
OPEN PORT	69
COMPANIES IN RESIDENCE :: THE CONCEPT	72
THE IMPORTANCE OF THE REGION'S CULTURAL ORGANISATIONS AND FESTIVALS	73
COLLABORATIONS: INTERNATIONAL AND NATIONAL	76
COLLABORATION WITH INDIVIDUAL ARTISTS FROM STAVANGER REGION	80
CHILDREN, YOUTH AND COMMUNITY: PROJECTS AND NETWORKS	81
LANDSCAPE AND NATURE	88
THE CLOSING CEREMONY	93
STAVANGER2008 - COMPANIES IN RESIDENCE	100
COMPANY IN RESIDENCE 1 - MUZIEKTHEATER TRANSPARANT (BELGIUM)	101
COMPANY IN RESIDENCE 2 - INBAL PINTO DANCE COMPANY (ISRAEL)	117
COMPANY IN RESIDENCE 3 - OKT/VILNIUS CITY THEATRE (LITHUANIA)	125
COMPANY IN RESIDENCE 4 - HANDSPRING PUPPET COMPANY (SOUTH AFRICA)	133
CASE STUDIES	144
CASE STUDY 1 THE NORTH SEA PROJECT	145
CASE STUDY 2 MOT HIMLALEITE! SAUDA TOUR EN L'AIR	157
CASE STUDY 3 BARNAS BY: THE CHILDREN'S CITY	169
CASE STUDY 4 EVENTYR I LANDSKAP	181
HOW THE ORGANISATION WAS BUILT - AND HOW IT WORKED	192
ORGANISATION, MANAGEMENT, FINANCE AND SPONSORSHIP	193
SETTING UP	196
RECRUITMENT AND PERSONNEL	201
STRATEGIC PLANNING	209
SPONSORSHIP WORK AND COMMERCIAL INCOME	212
CULTURE COSTS MONEY	213
THE VOLUNTEERS	220
COMMUNICATION: TELLING THE WORLD AND NORWAY	224
GENERAL OVERVIEW OF THE PROCESS 2005-2007	225
COLLABORATION WITH LIVERPOOL'08	233
THE ECOC NETWORK: CO-OPERATION WITH OTHER CAPITALS OF CULTURE	237
THE TOURISM PROJECT	240
MEDIA COVERAGE	241
OUTCOME AND ACHIEVEMENTS	245
OUTCOMES TO DATE	249
EVALUATION	256
CONCLUSION	257
RECOMMENDATIONS : FOR FUTURE EUROPEAN CAPITALS OF CULTURE	264
FACTS AND FIGURES	276



Project:
On the edge

Photo:
Hanne K Sæter

INTRODUCTION

This book is the story of an adventure – not a fairy story, but the account of an intrepid journey into the future. In 2003 the Norwegian Government endorsed Stavanger Region’s grand dream of bidding to become European Capital of Culture. So, a stunningly beautiful oil-rich area with a small population, a magisterial coastline and a past of wildly swerving fortunes set out to win an unlikely award.

The prize was the opportunity to prove that culture could change lives, tilt at history and truly bring people together, while perhaps providing a ballast for years ahead - in the knowledge that the energy industry might not always bestow its blessings and allow Norwegian lives to be led in the serene comfort of past and plentiful decades.

The bid was a winner, the European Union awarded the honour and the adventure began. The Stavanger2008 journey was tough – through indifference, strong opinions, true passions, chill hostility, rumbling doubts and unflinching certainty. The mission was to create an Open Port – a state of mind where curiosity, openness, tolerance and the fearless sharing of ideas would flourish for the future, where Stavanger Region would take its place with confidence as a truly European Capital for artistic collaboration and as a laboratory for creativity between nations.

The long-term was critical – we wanted our Capital of Culture Year to build a powerful platform for posterity. The context, as this new century unfolds, was a wider world both faltering and surging forward. As the global economy shudders and slows, tiny countries and huge continents reel with conflict, and new leadership makes bold predictions. So, at its inception, Stavanger2008, European Capital of Culture, made promises and set out uncompromising plans: artists of all ages were charged with the challenge of collaboration, discussion, and mutual creativity which would explore far beyond the confines of a small country. In all, 59 nations would be represented. Unlikely groups would come together across international boundaries, new ideas and risks would unfold and abound, communities would bond and projects swirl forward across generations. Adults would find their inner child, and children grow strong in imagination.

This is the story of the journey: our story, and the story of those who joined the adventure. Not a fairy story... but one where some dreams really did come true.



Mary Miller
Director, Stavanger2008



Photo:
Sigbjørn Sigbjørnsen

**The sea
and the earth
– surely the
fundamentals
of life in
this Region**

STAVANGER AND ROGALAND

In June 2008, with Stavanger2008 surfing on a summer of success, we sat with a French journalist on the harbourside. Friends lolled on smart cruisers, wine in hand, a platter of shrimps piled high. Children squealed and dropped ice-cream, and vendors idled beside stalls of thick Norwegian jumpers, redundant in this, the loveliest of blue-gold summers. A small red boat putt-putted out to sea, leaving a trail like dripping milk. 'C'est un petit St. Tropez,' remarked the journalist.

Hard then, to recall the Stavanger Region's wheeling past fortunes – awesome poverty before herring fishing arrived in the early 1800s; desperate deprivation when the industry failed; then sardines and canning, and a whole sudden boom. Again collapse. The rest, one might say, is history: in the late 60s the oil industry arrived along with a rush of new prosperity - an international population, the promise of employment,

of house-building, car franchises, new schools, waterside apartment blocks, golf, leisure ... and culture. The sea and the earth – surely the fundamentals of life in this Region ever since the first migrants arrived in the early Stone Age, hunter-gatherers who fished from the fast-flowing rivers, foraged in the forests, scaling sheer and flinty cliffs to trap game. Fierce survivors, they broke and tilled the soil, battled the great crust of boulders which the ice-age had hurled towards the sea, and handed



Project:
The Opening Ceremony
Photo:
Leif M Svendsen

on the skills which would roll down through generations to create Rogaland, today the garden of Norway, a Region which feeds a nation, where green well-tended land meets white sand, rocks and water. By the Bronze Age, power had become the common currency - chieftains ruled a small empire of trade and shipping, strategic in their alliances and fearless of distances – the North Sea and the Mediterranean (including St Tropez?) began to move closer.

Survival before wealth The Rogaland Vikings set sail in their long-ships in the late 700s – one can imagine them at the prow, steely-eyed, scowling at the horizon. Clever, determined men, they built fast boats, forged iron, pursued relentlessly their purpose - and all with organisational skills which today serve us well. Certainly, they ravaged and plundered – but then, with some authority, established law and order. And pertinently – culture has passed on their stories, in songs like *London Bridge is Falling Down* – the story of an entrepreneurial Rogalending who built a roof above his crew, sailed up-river, tied ropes around the very same bridge’s supports, then hurtled down-river with the tide.

The Vikings’ power was at last to evaporate. Monks and priests arrived - and Bishop Reinald from Winchester, who oversaw the building of St Svithuns’s Cathedral in Stavanger, a great Anglo-Norman architectural triumph. Years, decades, centuries passed in struggle and survival before wealth and power ascended – timber became West Norway’s gold, great forests were felled in the 1500s and 1600s, and vast profits accrued in the Danish/Norwegian King’s Copenhagen coffers. Hundreds of vessels carved their way across the seas to fetch timber – some went to London, devastated after the Great Fire, where more was falling than the bridge.....

Driven by talents So – Stavanger – a story of swerving fortunes, resilience, entrepreneurship, deprivation and destitution, comfort and wealth; a story of a vast Region with feisty small cities and a landscape whose majesty enthralls. Here, in January 2008, began a new cycle – led by an Open Port for culture, and a determination that a new state of mind truly driven by talents, ideas and imagination might bring both change and stability. Stavanger2008: Open Port – open future, open opportunity.....

**Open Port-open
future, open
opportunity...**



Project:
The Opening Ceremony

Photo:
Kjetil Alsvik

The Application Process: four intense years

THE PROGRAMME

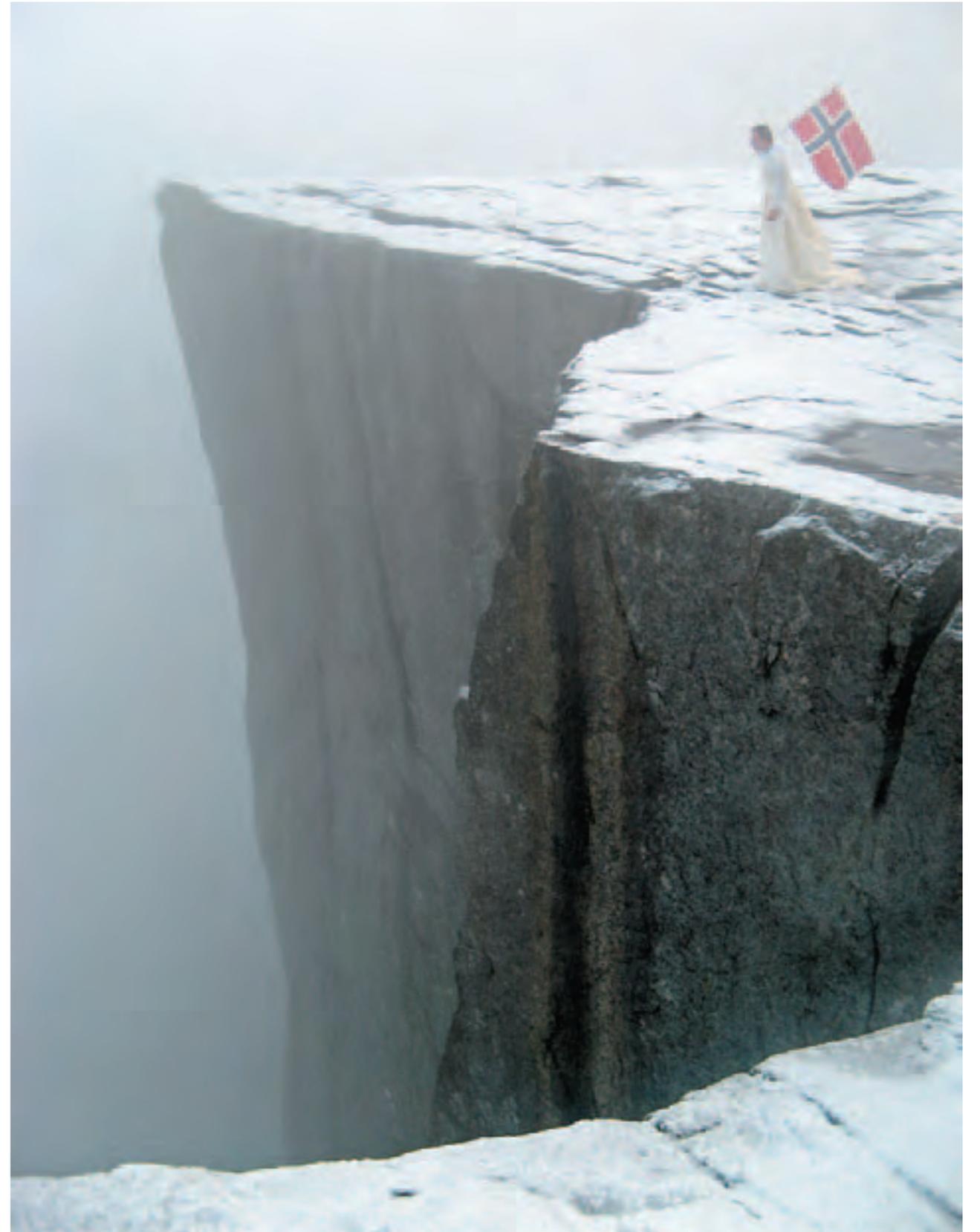
Stavanger2008 : The Aims and Objectives.

In 1999, the majority of Stavanger's political parties proposed that Stavanger Region should seek and achieve status as European Capital of Culture. Detailed reports were commissioned: what might the status of Capital of Culture imply? In October 2001, Stavanger City Council decided that the city should proceed, then, expanding the plan, invited the neighbouring Municipality of Sandnes and Rogaland County to collaborate. Almost a year later, a partnership agreement secured the City of Stavanger, Sandnes and Rogaland County joint ownership of the project, to be called **Stavanger2008**. Stavanger's financial contribution would be NOK 50 million; Sandnes and Rogaland would each add NOK 25 million. With the bid from Stavanger2008 then supported by all the larger cities

of Norway, the Norwegian Parliament endorsed the Stavanger2008 bid to become European Capital of Culture as a national project. On June 16th 2003, Parliament guaranteed a contribution to the project of up to NOK 100 million.

The decision was made The Stavanger2008 application was first presented to the European Union Capitals of Culture advisory council in Brussels in early 2004. In March, the ECoC advisory council delivered a positive nomination, then, on May 27th 2004 the European Commission approved the recommendation from the advisory council and the decision was made: Stavanger and Liverpool would be the European Capitals of Culture for 2008.

Project:
"Close to the edge"
Photo:
Duncan Robertson



THE BACKGROUND

Stavanger Region's initial application to the European Capital of Culture cited the wish to 'revitalise the Region culturally and artistically'. It also laid out Stavanger2008's most highly held values, then stated as: freedom, cultural diversity and 'cultural cohesion' – explained as culture being a force which binds together individuals, groups and nations. Under the heading *Visions and Values* the document laid out a number of headings, beginning with the motto adopted at this stage – *Explore: Horizons and Dialogues*. The text also made a commitment to *Openness, Tolerance and Free Artistic Development; Promotion of Cultural Diversity; Sustainable Culture; Broad Popular Participation*. Children and young people were identified as a highly significant target group. By the time of the final application in 2004, ideas had coalesced, and the overall vision of OPEN PORT had been adopted as the application's vision and banner-heading – this in many senses comprised and synthesized all the

previous thinking. Stavanger Region's The Application: Part 2, a comprehensive document of 110 pages, opened with the following text:

'The vision OPEN PORT defines the Stavanger Region as an open and transparent cultural arena. We want to stress the virtues of good relations and mutual respect. The Stavanger Region has a rich history linked closely to its maritime heritage and its religious and cultural traditions. Curiosity, and the will to seek out what is hidden beyond the horizon, was the major driving force that motivated our ancestors. As Capital of Culture 2008, the Stavanger Region will reinforce this tradition of openness and truly become an Open Port for the whole of Europe.'

This will reflect our reality

View the world through a new perspective An accompanying DVD, beautifully produced, saw Stavanger's Mayor Leif Johan Sevland, chairman of the Stavanger-2008 Board of Directors, make a powerful statement about the significance of the bid in terms of national importance. The DVD also presented the multi-cultural voices of Stavanger's children making their own polemic statements: the Region would come to 'view the world through a new perspective' stated a young Spanish pupil, leaning earnestly into the camera; Stavanger2008 would 'create a free and Open Port for culture and debate' said a sombre young Brit; 'This will reflect our reality' announced one small French girl, wriggling happily in her seat.

In this context, then, Stavanger Region's application showed remarkable and unflinching self-awareness: it was time to open up and face forward, to embrace with fearlessness our preconceptions and to challenge many of

the fundamental notions on which our present serenity was founded. Culture, in our Open Port, would ask hard questions, force open minds and ears, and move us to a new and truly innovative place beyond boundaries or limits. Children and young people would be comprehensively included, and would be set new standards.

Tough love, perhaps, for a once poor, once religion-steeped Region currently comfortable in its ways and embracing a new century cushioned by secure wealth, thriving industry, negligible unemployment; boasting a genially successful and reasonably funded cultural life with good performance and provision in music, theatre, film and dance, thriving festivals celebrating everything from prawns to stand-up comedy, and a formidable collection of small museums and galleries. In summer 2005, with a newly redrawn Stavanger2008 organisation in place and a director chosen from outside Norway whose background was international



Project
Childrens capital of culture

Photo:
Sigbjørn Sigbjørnsen

and primarily artistic, with a leaning towards new work, the definitive programme content began to grow in support of clear principles. With Open Port firmly adopted as the overall vision, the aims and objectives fell into place behind, and were stated thus:

“Working with the vision Open Port, the Stavanger2008 programme aims to build a lasting legacy. The programme is designed to bring together local, Regional and national artists with the most potent creative forces from elsewhere in the world to challenge and explore each other’s ideas, to build new competences, to create excellence and to encourage openness, curiosity and adventure. Starting with our Opening Ceremony including three especially commissioned world premières, and an event in which all 26 of Rogaland’s communes will take part - we are placing a strong emphasis on participation: on bringing people of all kinds together to share new experiences and to build collaborations for the future. The Open Port vision for the programme offers everyone the opportunity to join in – from those who have never thought of themselves as ‘creative’ right through to those for whom the highest forms of art are daily bread. Landscape will

be critical to our planning – we will create and collaborate on projects which combine the international with the local, and will celebrate our extraordinary environment in unprecedented ways.”

We were also determined that in delivering our Open Port vision for our Capital of Culture Year we would make creativity and culture our primary objective – this may seem an obvious priority, but we were aware that many previous Capital of Culture cities have been pulled in different directions, driven by conflicting pressures. Post-industrial cities – ie: Glasgow, Lille, Liverpool – all of which had strongly EU funded capital infrastructure projects focused on city renewal in the years preceding their ECoC bid – have consequently chosen to centre on encouraging a re-discovery of their cities, through tourism (visitor/hotel nights, culture-and entertainment-based) and through the wish to re-engage their citizens in the opportunities offered by their newly-invigorated environs.

Our mission was to focus firmly on culture Capitals of culture in more established tourist centres – Bruges for instance – also focused strongly on increased overnight tourism, in Bruges’ case directed at three major exhibitions examining the city’s past and present. But Stavanger, a much-visited summer city and Region, over-run by heavy cruise traffic – which did nevertheless double in 2008 – has the rare luxury of a scarcity, rather than a surfeit, of hotel

beds. And while major infrastructural plans were already in process prior to the ECoC campaign – a significant new concert complex was on the drawing board, to open in 2012; ambitious plans also were under discussion for Tou Scene, Stavanger’s contemporary art centre; and for new cultural buildings in Sandnes – it was agreed that these should be funded independently of the Stavanger2008 budget. While Stavanger2008 engaged in a major complementary project in collaboration with Region Stavanger and Stavanger Næringsforening, (Chamber of Commerce) our mission was to focus firmly on *culture*, which would, we were to prove, also set in process inspiration and excellent content for such enterprises for the future.

Stavanger2008, citing the original EU application also stated the following objectives, to:

- Ensure a broad and enduring cultural lift, especially for children and the young
- Promote quality, innovation and diversity in the arts
- Contribute to the establishment of enduring networks in the fields of arts and culture
- Contribute to cultural curiosity and tolerance
- Enhance Regional identity and pride
- Contribute to further development of industry and commerce
- Contribute to the construction of cultural and physical infrastructure

So, Stavanger2008 was able to invest primarily in people – in participation, partnerships, collaborations – all in pursuit of the Open Port.

... and values:

- Tolerance and freedom of speech
- Hospitality and accessibility
- Cultural heritage and development
- Innovation and quality
- Environment and aesthetics



Project:
Caravan Women
Photo:
Kjetil Alsvik



Project:
Caravan Women
Photo:
Niels Fabæk

HOW THE PROGRAMME PLANNING BEGAN

2005 2006

In early 2005, as the organisation was in the process of establishing itself, but before the Stavanger2008 director was in post, the programme rested on a number of projects laid out in the original bid to the European Union. These included significant proposals led by Regional and national artists and entrepreneurs, and proposals with international collaborators, primarily premised on strong Norwegian characteristics: heritage, humanitarian issues, art/design, music and innovative technology.

A number of 'black holes' appeared However, there were some challenges in developing one or two of the projects, which were either ill-thought through, financially unviable, or simply inappropriate in their

specified form. This meant some uneasy dealings with curators – and it emerged that during the months before the bid's success, there had been some less than satisfactory arrangements set in place: inconclusive contracts, a simple lack of professional manners, and advice sought from inexperienced sources. So, a number of 'black holes' appeared out of which the new organisation had to climb at speed while behaving with grace. In spring 2005 a decision had been made to instigate an 'open call' for projects – a process much discussed in the context of previous Capitals of Culture, and in general viewed as a mixed blessing. However, with the overall vision Open Port, it would perhaps have been questionable not to embark on this route, whatever the vociferous warnings from elsewhere in Europe.



Project:
On the edge

Photo:
On the edge

“The idea of the new wooden houses to be built [by the project Norwegian Wood] at Siriskjær warms my soul. Their architects have seen how we live, what kind of tradition we have, and who we are - that we enjoy both sea and sky, and build our houses out of timber. They have understood us. First. So now they can give us something new. Afterwards.

One could wish that this was what all Stavanger 2008 was all about, instead of all their hard work striving to make us better humans - trying to raise us like Margrethe Munthe once would do, with just the best of intentions, with great care, but with a penetrating moral finger, clothed in clever merry melodies and rhyming text.“

Solveig Grødem Sandelson, journalist, Stavanger Aftenblad, 11 Desember 2006

Without doubt, the open call prized apart a can of worms in many quarters, and raised expectations to levels far beyond reason. The call rested on certain clearly articulated criteria – projects submitted had to stand up to the Stavanger2008 vision, and thus had to embrace new ideas, be challenging, have a plan for sustainability, involve new collaboration and, where possible, have a strong relevance to children and young people. It was made clear that Stavanger2008 would not necessarily supply 100% of the finance, and even clearer that tough choices would have to be made. However, by the time that the deadline for applications arrived, it was evident that trouble loomed – Stavanger2008 appeared to be perceived as a funding organisation rather than one which would broker partnerships. Many Regional artists and organisations regarded themselves as entitled to funds purely on the basis that they had a certain status, or that they had established themselves, over a long period, in the area. Overall, communication had not been wide enough, or sufficiently open. Applications poured in – over 700 were received – and tension mounted.

Many had simply not met the set criteria The warnings issued by previous Capitals of Culture who had weathered the same process began to resonate. And like most of its European predecessors, Stavanger2008 did not manage the open call particularly well. The programme department at the time lacked structure and leadership, and the fundamental processing of the paperwork and rationalising of all the associated ideas

and suggestions became sluggish. Decision-making dragged on, and it was only after some changes in staff roles that clear deadlines were set and the open call began to take shape. There was public probing about the experience and specialist knowledge of those making the choices, and a great deal of confusion and bad feeling about Stavanger2008’s established exclusive sponsorship deals, which in principle denied projects the possibility of approaching such companies on their own behalf. And inevitably, there was less than muted fury amongst those whose applications were turned down. In truth, many had simply not met the set criteria. Many were unrealistic and many, clearly, would neither qualify for additional funding nor could demonstrate adequate management. Many of those accepted, though, were truly excellent – exciting in their vision, strongly defined and robust in their embracing of challenge. The overall strength was that Stavanger2008 – through the open call – not only found some valuable projects, but was also able to identify both individuals and organisations with whom to build collaborations – with other international and national partners. And from this, in time, a number of significant programme pillars emerged.

International long-term relationships Stavanger2008 also announced its plans for major extended residencies by outstandingly innovative international companies, comprising productions, commissioned world premières which would be created with Regional and Norwegian collaborators, and integral ‘laboratories’ – workshops,

“Now it will all be up to us. For finally Stavanger2008 has presented their full programme - after years of great visions and words, Mary Miller showed at the launch yesterday that all the airy stuff has in fact truly created an extensive, overwhelming and impressive artistic programme.

Solveig Grødem Sandelson, journalist, Stavanger Aftenblad 18 Oktober 2007

seminars, master-classes – with the intention of creating all kinds of associated collaborations with national and Regional artists, other international artists and organisations, and children and community members of all ages and skills. The residency concept was to build sustainable impact through truly international long-term relationships where ideas, skills and thinking could be shared and developed – all four companies would make multiple visits in 2006 and 2007, before spending up to a month at Stavanger2008 during the ECoC year. While the idea of a company-in-residence was not necessarily new to the EU’s Capital of Culture programme, this kind of comprehensive building of cross-border collaborations – in every sense: between nations, between professionals and community participants, across art forms and across age and skill ranges – was a first.

Work with the landscape Stavanger2008 also created and developed a whole range of other innovative projects bringing together international and local artists. Some of these were designed to celebrate the remarkable Rogaland land and seascape. The Open Port vision was key to this planning – we would not merely create spectacles, but would work with the landscape and with those who live in its midst in a way that really built new collaboration, and opened eyes and ears. Amongst such projects, we began to work with Sauda Municipality, a small town in the north of the Region at the end of the beautiful Sauda fjord, on an ambitious and somewhat unlikely project bringing together contemporary dance, contemporary music,

commissioned film, extreme skiers and snowboarders. Then, with the San Francisco-based aerial dance company Project Bandaloop, we started to explore the possibility of bringing together Norwegian and American musicians, young professional and amateur dancers and the Gjesdal community along with Bandaloop in Gløppedalen, a remote but spectacular mountain pass with sheer cliffs dropping into water, and its own particularly poignant history dating back to the second world war.

We commissioned *Caravan Women*, a unique sculpture project from the Denmark-based Norwegian artist Marit Benthe Norheim – five enormous iconic women whose sculpted skirts each encompassed a small rolling caravan. Each ‘skirt’ contained its own visual art installation, and specially commissioned music; overall, the project would create a range of collaborations, with the refugee community, with schools and other participants, and the whole five creations could tour extensively in the Region and beyond. The open call had also brought us a number of superb landscape projects, including *On the Edge*, a multi-dimensional eight-month project creating international art projects in lighthouses along the coast, and *Horizons and Fragments*, where a whole island would develop a permanent land art and sculpture trail.

Identifying through making and creating Meanwhile, several of the projects from the original bid had to be redefined and more clearly focused. A project based around maritime and social history and migration

good art is always
political,  political
art is always bad

You have to die a little bit to make art talk

What is art?

public art ought to
make happy people sad
and sad people happy
by reminding them they
are in the same family

w w w . n a b o l a g s h e m m e l i g h e t e r . n o

Prostitution.

it is difficult to get the news
from poems yet men die
miserably every day for lack
of what is found there

expanded into a major series of collaborations across the North Sea, these embracing all kinds of UK/Norwegian artist residencies, new theatre and music, literature, film and storytelling, children's projects and a site-specific theatre and music project involving a major Edinburgh-based company and Stavanger collaborators. Another, loosely based on craft and installation, became an exploration of identity – how, in 2008, did Norwegians identify themselves through what they make and create? Curated by Dutch trend analyst Li Edelkoort, *A World of Folk: New & Norwegian* emerged as a massive design and craft exhibition and installation placed in especially designed and themed wooden pavilions in a Sandnes waterside warehouse.

Developed steadily The Stavanger Symphony Orchestra re-drew its early plans for a church music ensemble, and developed an exciting project bringing together musicians from its own midst with diverse players from all over Europe to create a flexible ensemble which would explore all dimensions of sacred music, under the direction of Finnish violinist Sirkka-Liisa Kaakinen-Pilch. After much wrestling with logistics, an opera project exploring the life of Norway's great expressionist painter Lars Hertevig turned into a major new co-production with Opéra de Paris, Norwegian National Opera, and Ny Opera in Bergen. *Point of Peace*, an important conference and community project around conflict resolution (ironically, this project was to cause more argument than any other over the course of the

**Over 160
projects
comprising
1100+
events
– began to
take shape**

ensuing three years) swerved in and out of its declared mission, and an interesting and part-politically oriented visual arts series *Neighbourhood Secrets* struggled with its relationship with Stavanger2008, but developed steadily.

So by mid-2006, the bones of the programme – over 160 projects comprising 1100+ events – began to take shape. Many projects were announced and publicised in the media, and Stavanger2008 moved forward, began to progress from planning and curation towards production, and began the formidable task of putting in place and delivering its communication strategy.



Project:
Det stig av hav

Photo:
Fredrik Refvem

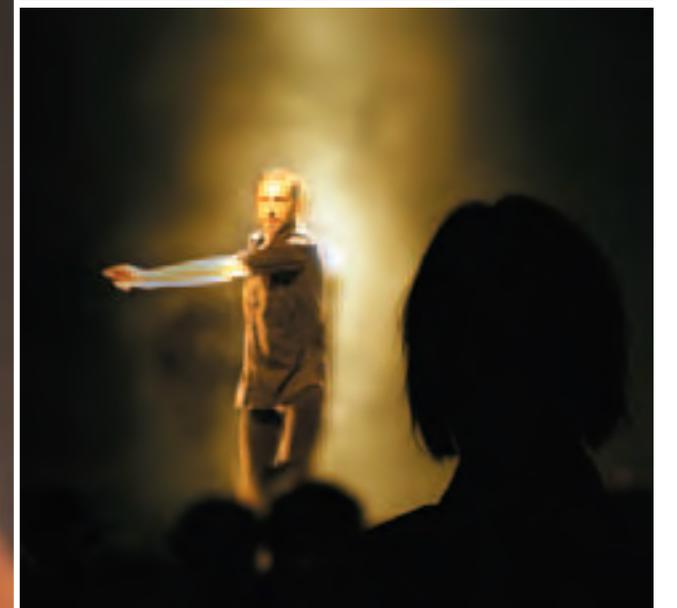
2000
2007

BUILDING THE PLATFORM

Back in the autumn of 2005, as the organisation laid its plans for the future, while wrestling with the complications surrounding the open call for projects, it had become clear that the Region and wider Norway expected to experience concrete evidence of how the Capital of Culture year planned its programme content. With only peripheral memories of Bergen's European City of Culture year in 2000, when that city was one of nine given the designation for the millennium, there was – quite reasonably – little overall understanding of how or what 2008 might turn out to be, what its content could deliver and how it might impact the population.

We were also curiously disadvantaged by the process by which we had become Capital of Culture. Cities and Regions from countries outside the EU submit a bid for the title to Brussels on behalf of their country. Thus, Stavanger Region bid with the support of Norway's other main cities. Countries within the EU are awarded

the title after a long and fierce period of national competition between the cities which choose to present a bid – Liverpool, for instance, won the bid after a 5-year process of elimination involving UK cities and regions from the North of Scotland to the South of Wales. Consequently, national awareness and media interest in the Capital of Culture title was enormous. Few living in the UK were not well aware of the competition, and of Liverpool's consequent triumph. And, of course, the UK has had a full-blown, much-publicised Capital of Culture before: Glasgow 1990. So Stavanger, bidding on behalf of Norway, but without the backdrop of a long and intense national competition and all the associated debate, had to start from scratch to build national and even local interest and enthusiasm. There was no 'we did it!' sense of victory; no overwhelming eruption of pride in the Region, that Stavanger, out of all Norway, had grabbed the prize. The consequences, in terms of communication, were to be momentous.



Project:
HOT/cold
Photo:
Ivar Lein Mathisen

We also wanted to make it clear that our concept for 2008 was to build collaborations between international and local artists, and that including everyone – from children to the elderly or socially vulnerable – was critical to our planning.

Folk-fest – or a posh party So, despite the flow of information about proposed projects in the media, local expectations were largely undefined. Was it an extended festival? Where were the ‘big names’ - the rock stars, television celebrities? Was it a folk-fest – or a posh party for arts elitists? Would we have the Tall Ships Race again? And while the bid and its surrounding publicity had stated clearly the Open Port vision and its aspirations, the notion that the Capital of Culture Year was to be about long-term sustainability, expanded boundaries and new perspectives had clearly had little impact.

Stavanger2008 planned a series of ‘taster’ events for Autumn 2006, wanting to put down a definite marker to underline its mission – to present a Capital of Culture year which would develop sustainable challenges, be truly international, bring people together in new ways and embrace a far wider and more open outlook on culture overall. We planned the series **HOT/cold**, which would contrast the creativity of the Mediterranean and ‘hot’ countries with that of the Nordic lands. We also wanted to make it clear that our concept for 2008 was to build collaborations between international and local artists, and that including everyone – from children to the elderly or socially vulnerable – was critical to our planning.

Working with landscape It was also an opportunity for Stavanger2008 to begin to build strong long-term

collaborations with local, Regional, national and international organisations and artists, to ‘bed in’ our Open Port vision and to give wide and innovative opportunities which would live on long beyond the Capital of Culture years. We were also keen to begin working with landscape – something fundamental to our vision for the uniqueness of the Stavanger2008 programme overall – and also to explore unconventional venues which would help to break down the pre-conceived and sometimes intimidating notions of etiquette imposed by the conventional concert hall or theatre.

The Year of the Voice HOT/cold, with a budget of 5.1m NOK, was conceived as a five-month series, beginning in August 2006 with a popular collaboration with Stavanger’s International Chamber Music Festival and pianist Leif Ove Andsnes, and ending in early January 2007. In December it would culminate in a ‘human’ advent calendar – 24 small site-specific performances (solo artists to entire ensembles), one for each early evening of Advent, taking place in venues throughout Stavanger and Sandnes. We also announced that 2007 would be designated *The Year of the Voice* – continuing our build-up, and creating a platform which encouraged diverse voices to be heard: singing, speaking, debating, questioning and engaging in all kinds of activities around the mission to build an Open Port.

THE HOT/cold PROGRAMME

In support of our core values of curiosity and openness, along with the wish to begin to build partnerships, collaborations and a genuine will to bring people together in new ways, HOT/cold showed that Stavanger2008 would risk presenting a number of artists entirely unknown to Stavanger Region, and indeed to Norway. The standard of performers was stellar, and would have enhanced any international festival worldwide: Andrés Marin Flamenco Company from Seville performed in the mountain cave venue at Gloppendalsura; the great Latino collective, the Spanish Harlem Orchestra played at Stavanger harbour; Palestine’s Al-Kasaba Youth Theatre collaborated with both Rogaland and Haugesund’s youth theatres; Stavanger Symphony Orchestra presented Ravel opera in concert for the first time, and also collaborated with the Finnish fiddle virtuosos JPP for tango both Argentinian and Nordic.

Numusic presented a pivotal series with the elderly French *music concrete* virtuoso Pierre Henry, and HOT/cold also co-commissioned *Odysseus Unwound*

from the ground-breaking young UK music theatre company Tete a Tete – written by Julian Grant, the opera brought together singers, musicians and knitters from the Shetland and Faroe Islands in a re-telling of the Odysseus myth. All the above gave comprehensive workshops in a range of communities, including various Regional schools. Andrés Marin, without a word in common with his young pupils – who had never even heard of flamenco – gave a memorable day’s tuition in a tiny rural Gjesdal school; the Spanish Harlem Orchestra jammed with teenagers from Stavanger’s Culture School and brought them on-stage to collaborate in performance in front of thousands at the main Off-Shore Northern Seas (ONS) festival concert.

Building partnerships In keeping with our vision, the HOT/cold programme was premised on building partnerships. Top Norwegian writer Per Petterson launched what was to become a Stavanger2008 long-term relationship with Edinburgh International Book Festival; one of our key 2008 projects-in-the-making



Project:
Gjestfrihetens kunstner
Freedom of speech and the voices
of ICORN exiled authors
Carlos Aguilera

Photo:
Jørgen Furuholt

As if in a 'wunderkammer' or a cabinet of curiosity, this performance creates a scene where all senses are engaged – a stage full of play and imagination, humour and darkness. Life and death are dressed in 16 kilos of flour which whirls through action, creating at once both intimacy and distance...

Siri Aavitsland, (Head of department of cultural affairs, Stavanger Kommune) on William Shakespeare's Romeo and Juliet with the Lithuanian director Oskaras Korsunovas' theatre company

The Arts of Hospitality presented an excellent series of diverse thinkers, writers and poets from Africa, Mediterranean Europe and the USA. Concurrent with the Stavanger Archeological Museum's important Azerbaijani Exhibition, Stavanger2008 and Tou Scene collaborated on two stellar events with artists from the Silk Road.

From jugglers to hip-hoppers We supported top young Cuban visual artists exhibiting at Rogaland Art Museum, and presented Iceland's prestigious young theatre company Vesterport's 'hot' circus version of *Romeo and Juliet*. Young dancers, musicians and skateboarders from Norway and beyond partnered with a wide range of institutions and organisations for workshops and performance. The Advent Calendar took tiny performances into the heart of the community – the Nordic Soloists Choir performed in IKEA and on the Sølvsberget Cultural Centre staircase. Icelandic puppeteer Bernhard Ogrodnik, using only his agile fingers, told fairy-stories in shopping centres. Contemporary accordion music rang through downtown cafés and Turkish instruments played in the street. Lighting projects, local artists of all kinds – from jugglers to baroque cellists – Romanian Child Brass players, installation artists, hip-hoppers and rappers: all took part.

In keeping with our vision, the HOT/cold programme was premised on building partnerships

TOO MUCH,
TOO SOON...

While much was enjoyed, in particular the Advent Calendar, which was perceived as being genuinely inclusive, HOT/cold's programme was perhaps too soon and too radical to be truly successful. Our programme 'taster' presented a menu too exotic for a Region whose conventional diet was long established and widely indifferent to new flavours. The excellent quality of the presentations was acknowledged, but audiences were limited. While the series generated enthusiasm from those who had already 'got it' in terms of the Stavanger2008 vision – *'I can't believe that this is really happening in Norway!'* said one excited audience member after Andrés Marin at Gloppehallen – the perception that we would break through to a new audience was not entirely fulfilled. In retrospect, it seems that we had allowed ourselves to be pressured by public opinion – to come out into the open too early. It might have been better to plan one highly visible major event, and resolutely to establish and deliver deadlines for information giving. Also, attempting to establish a new branding – 'HOT/cold' took the overall Stavanger2008 graphics but reinterpreted them in new colours – came inappropriately early. The OPEN PORT vision and all its associated 'open door' graphic material

and imagery had not taken hold amongst the wider public, and the series did not truly establish its role as an integral part of the overall plan. Communicating the series and its aims was hard work, and efforts seemed to fall on stony ground. Despite the repeated calls from the public to 'show us what it's about!' the same public appeared to be lethargic about opening its eyes and ears.

We learned a lot The wide range of events was also a significant learning curve for the Stavanger2008 organisation, which in reality was not staffed to deliver such a diverse project, or indeed, in 2006, any comprehensive project of sophisticated dimensions. While the staff comprised many with extensive specialist experience, it had not yet synthesised its knowledge or abilities, and did not function as a cohesive unit. Perhaps heeding the warnings given at the time of their employment that Stavanger2008 would require flexibility in its staff's outlook, bemused employees found themselves hands-on in every sense – from leafleting to sponsor-minding to floor washing.

We learned a lot – valuable lessons which were to serve us well as we grew into the polished and determined team which would deliver the Capital of Culture Year.



Project:
Stavanger2008 Introduction
Artist Bernhard Østebø improvise
with charcoal of Mari Boine's music
Brussels 6.7.2007

Photo
Olaug Østebø

I can't
believe
that this
is really
happening
in Norway

2007 - THE YEAR OF THE VOICE

We had been alerted, by previous Capitals of Culture, that one year out would be our most challenging time. And indeed, by early 2007, the clamour for 'a full programme' was enormous.

The organisation was accused of nursing secrets, of withholding information – this despite the weekly announcing of projects widely publicised in the media, and a commitment to transparency from within the organisation which was unquestionable. 2007 had already been announced in the summer of 2006 as *The Year of the Voice* and the first of two magazines setting out the programme, along with addition material about key 2008 activities and projects had been broadly launched.

The Year of the Voice, with a budget of 5.7m NOK, set out to explore the voice in all its manifestations, to build a platform for voices to be heard, to continue to build participation and collaboration across the widest community. It aimed to develop a wide spectrum of

singing, speaking, debate, dialogue and performance projects both emanating from the Stavanger2008 organisation itself, and in collaboration with the Region's festivals and culture organisations. The emphasis remained on developing our vision and on building towards our OPEN PORT for the long term.

Innovative event Plans for 2007 included collaborations with the Stavanger Symphony Orchestra, MaiJazz, Numusic, the international Chamber Music Festival, Café Sting – an established venue for writers, poets and debate – a short residency featuring both workshops and performances by the brilliant young American hip-hop, film and theatre artist Danny Hoch, and a wonderfully innovative event *Dial-a-Diva* devised by the award-winning Scot Zoe Irvine. She had created a 24-hour project building an international call centre which crossed all timelines, giving access to live performance via a freephone number accessed by mobile telephone to singers all over the world. Also set up as an 'actual' call centre in a local café with live web-streaming, it attracted over 2000 participants,



Project:
International Chamber Music Festival

Photo
Nikolaj Lund

‘Out of this one can only make one conclusion; the 2008 management shows sufficient incompetence and ignorance to fill an entire universe. This is Miller’s millstone, and with this around her neck she sinks straight to the bottom.’

Art critic Trond Borgen about the fine art part of the programme for Stavanger2008 in an article in Stavanger Aftenblad 1 September 2006

and singers took part from everywhere from Darwin, Australia (‘this boomerang’s the only friend ah got,’ sang one lonely Oz), to a children’s rap choir in Ghana.

We also – as a warm-up to the Muziektheater Transparant residency in 2008 – co-presented *The Institute for the Living Voice*, a global gathering of rock, jazz, improvisational, classical, opera, baroque and traditional singers for masterclasses, workshops and performances led by some of the world’s greatest artists, among them Norwegian specialists.

New opportunities Hugely successful, and devised overall by the American Berlin-based extreme vocal techniques guru David Moss along with ‘names’ including soprano Barbara Bonney, opera star Gidon Saks and jazz artists Meredith Monk and Sissel Endresen, the project brought together student and professional singers from all over the Region and several from overseas. Outcomes have been impressive – new opportunities, new study plans, new initiatives for many of the singers involved.

Celebrations for the centenary Stavanger’s *Year of the Voice* also contributed to Grieg ’07 – the celebrations for the centenary of Edvard Grieg’s death – publishing the first Grieg song book for children, which reflected on the composer’s international and humanitarian concerns, and contained a number of songs from around the world. The book was distributed to every 10 year-old child in Rogaland. We also worked with the Region’s storytellers to establish an international storytelling centre for the future in Sandnes, and commissioned a new repertoire for voices, and new technology/electronics for the Norwegian Band Federation.

this boomerang’s the only friend ah got

ONWARDS... AND UPWARDS AND SIDEWAYS

2007 was a tough year. The Year of the Voice apart, as an organisation we were developing the overall programme for the Capital of Culture year to come. Our four international residencies required enormous input in terms of logistics and production, and we had set ourselves a gruelling schedule in terms of external and internal programme management. Our marketing and communications department, already under considerable pressure, suffered personnel changes, and staff were demoralised by sporadic bursts of negativity in the media which seemed bewildering to a small team passionate about delivering its mission. As staff tired, some internal conflicts were inevitable – but overall, morale and mutual support remained remarkably buoyant, and motivation rarely flagged, if at times it seemed tinged with desperation. In a comprehensive event with both international and Regional performances and collaborations, we announced

the programme – over 160 projects comprising 1100+ events – at two special events on October 17th, 2007. Despite all the brouhaha, the announcement was early in terms of such Capital of Culture launches overall (in general, they fall in late November/early December). Media attention was enormous – and waking to the reporting on October 18th a joy. The coverage, comprehensive and vast in scale, displayed a previously undisclosed understanding of what Stavanger2008 aimed to achieve, lauded the lack of compromise in truthfully delivering the OPEN PORT vision, and in many cases openly acknowledged a U-turn in terms of past scepticism. In our Year of the Voice, more voices than perhaps we had realised had been heard. The programme launch had heralded a sea-change in opinion.

Nervous and growing enthusiasm We moved towards the New Year with confidence, clear eyes, and not a little apprehension, for the Opening Ceremony – planned for 12th January 2008 – was also a formidable prospect. We were determined to include all 26



Photo:
Emile Ashley



Project:
The Opening Ceremony

Photo:
Leif M Svendsen

THE OPENING CEREMONY

of Rogaland's municipalities, along with magnificent international and Norwegian collaborators. The French company CPM, after much negotiation over budgets and scale, were announced as producers, and local critics whined 'Wasn't there anyone good enough for us in Norway?'

With Royal presence promised both for January 12th and for the previous night's celebrations in Sandnes, pressure grew. The Year of the Voice programme delivered steadily, the organisation continued to grow and to develop a greater functionality as a team; public involvement and interest grew apace, but undoubtedly, as the year moved forward, the organisation's energy was in principle concentrated on the future. Stavanger city remained nervous, although there was strong evidence of growing enthusiasm in Sandnes and in the wider Region. Support, also, was increasingly offered by our main projects and our collaborators, who were beginning to see the fruits of their own efforts and were becoming excited by the prospect of their projects' delivery.

The organisation's energy was in principle concentrated on the future

We were determined that the Stavanger2008 Opening Ceremony would make a clear statement about how our Capital of Culture would be – so an event was planned which was spectacularly international, which presented important new work, but also included the 26 municipalities. Three new works were commissioned from significant Norwegian composers for the formal ceremony in Stavanger Concert Hall and speeches were requested from leading Norwegian voices. The French company CPM, based in Paris, were tasked with creating a major event for Stavanger city centre which would somehow bring together all Rogaland in a grand celebration, along with artists and companies from various parts of the world. An invitation to the King and Queen of Norway was issued and accepted – King Harald being Stavanger2008's patron. Lists were drawn up for invitees from a wide range of countries, including European dignitaries, principal Norwegian politicians, ambassadors and cultural leaders.

In February 2007, CPM delivered an initial plan – superb, spectacular, comprehensive, inclusive – but almost three times over budget. They returned to France, sobered but undaunted, and would return within six weeks with an excellent revision which was not only roughly within budget, but presented excellent solutions. A detailed development plan was agreed, and by June, CPM's artistic director Roland Breand had begun to build strong creative relationships throughout Rogaland. The response was exciting and the county began to forge its own collaborations; small municipalities joined with their colleagues, larger areas agreed to work together, and by late summer, the 26 municipalities had formed themselves into 8 groups, each working with a defined theme chosen from: words, light, rhythm and sound, and nature. Work continued apace, Breand continued to lead rehearsals throughout the county, and the CPM team, together with Stavanger2008's production operation, set about solving the formidable problems of presenting an event on an unprecedented scale in Norway.... and in January.



Project:
The Opening Ceremony

Photo:
Leif M Svendsen

What would have happened had it rained?

The Opening Ceremony plans were then launched in full at a press conference on September 6th, 2007. Expectations were huge and debate was vociferous:-

Q: Why a French company?

A: After much research, CPM met our requirements, with vast experience of grand-scale outdoor events.

Q: Who were they, and why didn't they have a comprehensive website?

A: They were famous for their work in various parts of the world, in particular, with Jean Michel Jarre; yes, they did have a website, but being freelance French artists, it was no more than matter-of-fact.

Q: Would the Region's best known rock stars be included?

A: Yes, probably.

Q: Was it possible to pull it all together in four months?

A: Yes, without a doubt.

Complex discussions began with NRK, Norwegian National Broadcasting, with sponsors, with all the Stavanger Municipality departments – police, fire, traffic, roads, building control, as half the harbour-side was still chaotic with renovations – and with cultural leaders all over the county. Sandnes decided that while it would play a major role in the overall Opening Ceremony, it would also present a celebration on an unprecedented scale for that city on the previous evening, which the Royal couple would also attend.

To create a wide menu of events The composers set to work: Nils Henrik Asheim with a large-scale choral piece for children; Gisle Kverndock with a work for two of Norway's top young sopranos, both from the Region, and the Bjerstedt1 chamber ensemble;

and Kyrre Sassebo Håland on a fanfare for lyrs – Norwegian wooden trumpets and brass, – this a short music theatre performance. After the formal ceremony, elegant lunches would be presented for all guests, and a special covered platform area would be unveiled for the Royal visitors and dignitaries to watch the great parade. The route for this – with more than 2000 performers – would start at the train and bus station, before weaving through the city and around the lake and harbour. At its culmination, the international performers would invade the streets with fresh astonishments.

Meanwhile, Stavanger2008 worked with 11 of Stavanger's festivals and venues to create a wide menu of events for the late evening – everything from rock concerts to baroque chamber music. We would also, in collaboration with NRK and one of Norway's leading event/management companies, erect a huge tent on the site for the new concert complex – opening in 2012 – where we could entertain sponsors, foreign guests, dignitaries, politicians and invitees to a spectacular dinner and entertainment event where Norway's top artists would entertain, along with some of Stavanger2008's performers. The show would then be broadcast on National television, and would emerge as highly successful; just as well, as the logistics of establishing this section of the opening day alone were awesome. The Opening Ceremony days – January 11th in Sandnes and 12th in Stavanger – dawned, cold but bright. Sandnes began with a Royal reception, moving on to a spectacular and comprehensive series of performances in the town centre – music of all kinds, mixed media and dance. 10,000 attended, all ages and all enthusiastic, and the evening ended with splendid fireworks

before a small dinner for dignitaries, attended by HRH King Harald and Queen Sonja. In Stavanger, the atmosphere on the morning of January 12th was one of suspense – as though the whole city held its breath.

The sights were astounding Huge metal structures heavy with lights and technical fixtures towered in Domkirkeplassen – great sculptures in their own right. Blue light suffused the medieval cathedral and sounds boomed suddenly from walls of speakers. Central Stavanger appeared to have become a small French-speaking nation-state; cars hurtled in and out of the airport fetching guests from far-flung European cities. Performers poured in from the far reaches of Rogaland – by car, bus, boat, train. The main covered car park above the bus and train stations had been commandeered as the assembly point, and costumed choirs, excited children, musicians, mossy trolls, great decorated vehicles, giant sardines and orchestras of tubas jostled for space and hot soup.

At noon we assembled at a crowded Stavanger Concert Hall, and the familiar hush fell that heralds the Royal arrival. We sat, the curtain rustled, and the long nose of a lyr slid past the scarlet cloth. Then, powerful sounds: trombones, lyrs, celebration. So, with new music and old instruments, the ceremony began: with strong speeches from fine minds, with sombre words from King Harald, with thrilling dance, uncompromising sounds from Norway's top composers, and a singing invasion from 200 children, we welcomed the start of our Capital of Culture Year.

Then, down to the streets, where 60,000 people cheered a parade of unimaginable spectacle, creativity and proportion. The sights were astounding – and became overwhelming. 26 municipalities swirled, sang, danced, performed with all their hearts. A 10 metre-high opera singer careened across the lake, accompanied by watery cyclists. Strange scarlet jumping figures shot skywards around a vast insect hung with whirling trapeze-artists. A white-clad figure clutching a dancer crept slowly across a tightrope high, high between buildings, and a phantomship, all stars and moonlight and ghostly figures, slipped down the harbour-side. Night fell, great white and gold fireworks filled the sky, and music, theatre, comedy, jazz, parties and champagne engulfed the city.

At dawn, with streets washed clean and only the strange metal skeletons of scaffolding left as reminders of an unforgettable day and a night which laid a milestone, a journalist asked, 'What would have happened had it rained?'

'...a year of European culture in a globalized world must not and cannot only be for the enjoyment of the privileged, it must seek to improve the Europe and the world that we live in. I am glad to see that the impressive program of Stavanger2008 actively and fearlessly plans to do exactly that.'

From Jan Egeland's speech at the Opening Ceremony:



Project:
Horizons and Fragments

Photo:
Mari Anne E Gryte

**Our port
began to
open**

DELIVERING THE VISION: THE PROGRAMME OVERALL

Open Port Having made fierce promises to the European Union to deliver a programme with the overall vision Open Port, Stavanger2008's programme was not intended as a compromise. It would present the new, and challenging, be diverse – in the widest sense – and it would, above all bring people together through new experiences to create inspiring collaborations, where possible for the long term. Our year would be about making participation in culture the right of everyone – and in as outward-looking a sense as possible. We had one precious year, never to be repeated – it had to be significant, and it had to alter our cosy state of mind. But choosing to open the port to the world rather than to celebrate the status quo was not easy, nor was it, by any means, instantly popular.

Few of us would not claim to be open-minded – but human nature, in truth, prefers its familiar well-worn armchair to the chilly embrace of the unfamiliar. The reaction of many to the suggestion of foreign artists from surprising countries arriving full of zeal and curiosity, bringing unheard of productions and bent on encouraging Stavanger Region's artists – and worse, its children – into new and 'exciting' adventures was at best one of suspicion, at worst, one of pink-faced indignation. We planned projects in landscape, and talked about international artists working with whole hundreds-strong communities; fearful chief executives saw their year's budget vanish into jars of make-up and unruly music. We talked to farmer politicians in rural places, to teachers in cities, to bureaucrats in Brussels and broadcasters in



Bryne; to cheerful divas and doubtful heritage historians. While many, especially amongst Stavanger Region's professional cultural organisations, were enthusiastic, full of ideas and raring to race forward, the dawning of the notion that this was not to be a festival of football, ageing rockers and stars from Big Brother – nor a showcase for those whose personal ambitions sought a golden platform – not unreasonably took time. As an enthusiastic, ambitious organisation, Stavanger2008 aimed to be serious, European, global, far-reaching – but also fun. It aimed, passionately, to include everyone who wanted to participate – but it would ask them to be fearless, imaginative and sociable. In the programme department particularly, perhaps we were impatient and unrealistic in terms of timescale for the delivery of our plans. Our owners – Stavanger, Sandnes and Rogaland – and our sponsors stood by, anxious at times, fierce in their questions, but firm in their loyalty. In the cities and municipalities all over the Region, superb cultural and civic leaders supported us. We would not let them down. For in due time, 2008 took hold and collaborations grew. Again and again, remarkable projects unfolded, and our pride in, and respect for the Region, its people, its artists, its leadership, its teachers and schools – the sheer guts and enthusiasm of so many – became enormous. Our port began to open.

Companies in Residence: The Concept

Given Stavanger2008's determination that the Capital of Culture Year would be sustainable, and would make a real impact on the lives and operations of the Region's existing organisations and individual artists, we wanted to build a unique structure for the year which offered the richest opportunities for the long-term while maximising the use of budget. We were also determined that in inviting a formidable range of artists from Europe and other countries, we would not merely invite them to show work in Norway and perhaps to create 'golden moments' but would offer real opportunities for lasting dialogue, collaboration and learning for all ages.

We also were keen to choose artists and companies whose own vision reflected our Open Port ambitions – who would be as enthusiastic about immersing themselves in Norwegian culture as we were to explore their worlds, and who would also happily embrace a wide community including amateurs and children. The idea that Stavanger2008 could become a 'laboratory' for thriving, innovative culture became a passionate wish – while we envisaged artists sharing experiences and new creativity, we also saw the long-term possibilities for the wider culture industry. Producers, designers, technicians, lighting designers, sound engineers – all could benefit from the creation of an international melting-pot of ideas and abilities.

So, as pillars around which to build our programme overall, we planned four major month-long residencies by innovative international companies, none of which had had any significant previous contact with the Nordic Countries. Each would present a number of productions, including, we hoped, especially-commissioned world premières and new productions involving Norwegian artists. Around each company we would build our laboratories – workshops, seminars, masterclasses, performances – with the intention of creating collaborations of all kinds with Norwegian and Regional artists, children and all ages and skills. The intention was to build long-term sustainable impact through the transfer of competence, shared ideas and the possibility of long-lasting creative relationships.

The companies were chosen with great care – of course, the choice was enormous. It was, though, also important to be pragmatic. The artistic world abounds with wonderful, innovative work – but we wanted to identify companies with whom we knew the mutual communication would be open and honest, where we truly felt that there would be the possibility of shared creativity, where there was humour and flexibility, and above all where there was an unflinching pursuit of originality and excellence. Artists with a real interest in developing work with children and youth were important to us, as was a sense of genuine excitement about developing opportunities with our local professional artists.

So companies, however distinguished, whose view was 'this is what we do, take it or leave it', were of no relevance. We wanted to get together to explore, to adventure and to create. We made our selection, choosing four who were well known to Stavanger2008's director and her advisors, all of whom had a profound connection with our vision.

The importance of the Region's cultural organisations and festivals

Among our stated aims was to strengthen further the Region's excellent organisations and its many festivals, to provide opportunities for new thinking and its development, and to create partnerships between both national and international players. Co-operation here was tremendous – with few exceptions, exciting projects were suggested, international links were built – many now proven to be sustainable – new ideas abounded, and projects already laid out in the original Stavanger2008 EU bid were redrawn, focused or expanded.



Project:
Horizons and Fragments
Photo:
Mari Anne E Gryte

In Bryne, with the five Camping Women ‘parked’ in the Market Square, the music installed in the Mary the Protector ‘caravan’ drifted in the air - Trio Medieval singing Cor mundum crea - Create in me a pure heart. I wanted to listen alone to the music I had written, just once. But two little boys sat inside, eating ice cream. Scorching sun outside; inside, sculptured concrete and vocal music with electronics... I peeked inside, and one boy asked “Did you make this music? How did you do it, then?”

How often is one asked that kind of direct question? Taken aback. I asked him how old he was: just ten. I asked if he had ever heard about Mozart. He hadn’t. OK, I said, Mozart was a very famous composer. When he was ten, his father brought him to the Vatican in Rome. I explained about the Vatican and how Mozart heard music by Gregorio Allegri in the Sistine Chapel - and how he went home and wrote it

down from memory. The pope heard about this, and called Mozart in for a talk - it was forbidden to perform Allegri’s music outside the chapel. But the pope was so impressed by Mozart’s feat that he let the boy keep the score.

“When I was ten” I told the boys “I was allowed to sing the piece that Mozart heard. Now I have written a piece that is my memory of Allegri’s music, the way I remember it, but in a new way for today.”

We listened to my piece together; they said they liked it. I left them in the ‘Protector’ caravan: two ten-year olds, eating their ice cream in the little rolling chapel with music sung by Trio Medieval, before they opened the door into the spring sunshine, picked up their bikes and disappeared.

Geir Johnson, Composer

Among hundreds of events and projects: the Stavanger Symphony Orchestra created a superb series combining its musicians with world music colleagues from Europe and beyond; MaiJazz launched a year-long initiative with wide opportunities for participation; Rogaland Theatre seized the chance to produce on an unprecedented scale in landscape, and collaborated closely with both Muziektheater Transparant and Oskaras Korsunovas Theatre.

Numusic soared off in multiple directions – including to the tiny island of Utsira (where a quarter of the population was to take part in the Stavanger2008 Opening Ceremony); Rogaland Art Museum brought together some of the world’s most significant 20/21st century artists around Norway’s great Jan Groth; the Art School’s students transformed their building in collaboration with acclaimed Taiwanese artist Michael Lin; the Labour Union launched a new musical with the Stavanger Symphony Orchestra, the theatre and Lundehaugen School; food festivals flourished; Tou Scene, Stavanger’s stellar contemporary art centre, its role at the centre of Stavanger2008’s residency ‘laboratories’ apart, led a number of splendidly provocative projects, including an ‘art’ sex clinic. Rock rolled allover the county, including ground-breaking international singer/songwriter workshops led by the pioneering organisation STAR. Sandnes Culture House played a significant role both as a venue for the Inbal Pinto Dance and Handspring Puppets residencies, but for numerous seminars and workshops,

and for the revelatory RAS dance series. More Regional organisations: Sand and Karmøy culture houses hosted two of the North Sea Project’s international visual artists, working with Rogaland Art Centre; Egersund’s Okka Festival – where teenagers create the whole programme – doubled its size; Dalane Festival mounted a month-long series of events encompassing everything from international installation art to American rock in a giant quarry. The Norwegian International Film Festival and the Fartein Valen Festival in Haugesund both collaborated with the North Sea Project on music commissions; Hå Gamle Prestegård curated the brilliant 7-month international visual art, music, literature and installation project *On the Edge*, reinventing Jæren’s magisterial coastal lighthouses.

Collaborations: international and national

As stated, building collaboration was the key to our plan to create a capital of culture year which would indelibly influence the Region and nation for the long term. International collaboration was woven inexorably into our planning – this was, after all European Capital of Culture – a fact which had to be reinforced on many occasions in Stavanger2008’s early days. In all, artists and companies from a staggering 59 countries took part in Stavanger2008. Overall, it was perhaps the vast and unique mix of international

artists and local collaborators which defined our programme in a multitude of projects too numerous to mention. We formally co-produced with major international organisations, like Opéra National de Paris and several other former and future ECoCs, but it was the special partnerships and collaborations built exclusively for Stavanger Region – in landscape, in schools, theatres, workshops, between individuals – which had so radical an impact on our immediate present, and which truly created a platform for the future.

Stavanger2008 was intended to be a national project – and so projects which brought Stavanger2008 together with Norway’s national companies were important. There was much discussion, through late 2005 and 2006 about the national issue. Some suggested that each city in Norway should host Stavanger2008 events; others suggested special events at long-established Norwegian festivals – Festspillene in Bergen, Festspillene i Nord-Norge, Molde Jazz. But like any great national event, a sense of place was critical. Anyone talking about the 1993 Winter Olympic Games simply says ‘Lillehammer’; when we talked about the 2008 European Capital of Culture, it had in essence, to belong to Stavanger Region. There was a strong sense that single events placed outside the Region and under the umbrella of a different brand would have little impact on Stavanger2008 overall. We embarked on a number of important partnerships and co-productions with major Norwegian cultural organisations, often in collaboration with others. 2008 was also

Norway’s Year of Diversity, and our collaboration with its activities was significant, beginning with the Diversity Year being part of the Stavanger2008 opening celebrations on January 12th. Meetings were held regularly with Riksteatret and Rikskonsertene; Norwegian National Opera and National Ballet were both involved in major collaborations; Dans Design (Oslo) created the extraordinary *Mot Himlaleite* in Sauda; Risør Design Festival collaborated; Ny Opera in Bergen and Ultima Festival in Oslo were part of the multi-national partnership which enabled *Melancholia* to be performed in France, Norway and Austria; the Oslo-based Nordic Soloists Choir was involved in several projects; HOT/cold and the major Jan Groth exhibition both required collaboration with the Henie Onstad Museum in Oslo; Høstutstillingen brought its exhibition to Stavanger for the first time; the Oslo Girls Choir formed part of the Muziektheater Transparant residency; choirs from Tromsø, Trondheim, Bergen, Oslo and Kristiansand took part in the Closing Ceremony.

And of course, many major Norwegian artists from all over the country were involved individually in the programme – these are too numerous to mention, but performers came from Bodø, Porsgrunn, Harstad, Finnmark ... and far beyond.



Project:
On the edge
Photo:
On the edge

Collaboration with Individual Artists from Stavanger Region

Collaboration with individual local artists – those who live and work in Stavanger Region – was obviously fundamental to the Capital of Culture year. We were fortunate that many gifted, intelligent, ambitious and imaginative artists populate the area, and were to contribute such richness to Stavanger2008's programme. Overall, with a total of 160+ projects encompassing over a thousand events, very, very few of these did not embrace our local creators, often as significant players in international collaborations. Bringing people together across boundaries was, as stated, a primary Stavanger2008 objective.

Many artists, through the open call for projects or other approaches, presented exciting ideas which absolutely supported our criteria. Others collaborated with Regional organisations in building excellent projects. Many, through participation in the resident companies' programmes, created tremendous opportunities for idea and skill-sharing, future partnerships including international touring, personal development, and for the expansion of their own projects for the future. Projects overall were comprehensive in their inclusion of local creativity.

To name a few: the *World of Folk* craft and design project alone gave countless individual artists from Rogaland the opportunity to exhibit in an international context (50 top world designers were also part of the exhibition, with 100 overall from Norway), and to have their work exposed to media from as far afield as Japan and The Netherlands; the *North Sea Project* involved countless artists – writers, composers, musicians, visual artists, actors – in cross-border collaboration; *On the Edge* – a seven-month series of light-house based visual art, music, installation, dance and community projects – again presented innumerable local artists in the context of an international and national collaboration.

The list overall is undeniably impressive and comprehensive. Also, individuals from all the creative genres played a critical role in working with the Stavanger2008 organisation in terms of developing ideas for programme strands, establishing networks, developing communications and advising on a wide range of issues. And, artists apart, Stavanger2008 offered challenging and new experiences to countless non-performing Regional cultural operators: producers, designers, technicians, costume makers, lighting designers, sound engineers.

We had clearly recognized that building the programme for 2008 would entail tough choices across the Board – international, national, local. The world of the artist is not democratic, and art depends on opinions and taste – on excellence, style, importance and imagination. We had

'we are two women artists who have dedicated ourselves to doing art projects that explore, generate and celebrate love as a response to the violence and cynicism in the world today. This is our love art laboratory.'

'Pedersgata is a place for lovers, at least it was for us and we hope it will be for lovers in the future.'

Annie Sprinkle and Elizabeth Stephens, performance artists

made firm promises to the EU – promises on which our successful bid had been premised – that we would deliver our Open Port vision through a programme of excellence, challenge, innovation, collaboration and sustainability.

And in upholding this vision, we did come up against some negative issues within the local creative community which above all necessitated a regular reaffirming that this was European – not just Norwegian – Capital of Culture. There were misunderstandings about Stavanger2008's criteria, misplaced expectations and a sense of entitlement: 'I've lived and worked here for years – I'm owed some of your huge pot of money'. Many such artists did submit projects through the open call, and had their projects turned down because they did not meet our Open Port criteria in terms of new ideas and new collaboration. This of course caused resentment.

One or two, who had perhaps represented the Region at past official functions led by the municipalities, assumed that they would automatically be assigned ambassadorial roles by the Capital of Culture and used their status (and their disgruntlement) to engage media exposure. Again, our Open Port criteria had to be upheld. Others took Stavanger2008's choices very personally, were angry that they were not given a significant platform, and consequently did little to avail themselves of the many, many other opportunities offered by Stavanger2008 for participation, collaboration and personal exposure. The Stavanger2008 team spent hours in meetings

with certain determined artists – they were, without exception, asked to submit proposals and ideas, which they then signally failed to deliver.

But in all, those who stepped through the Open Port found both joy and opportunity, and hundreds of artists from the Stavanger Region – as is evidenced by the Stavanger2008 programme – seized the offer given by the Capital of Culture award to immerse themselves in new ideas and thinking, and to make their own unique and invaluable contribution. Actors, dancers, singers, ceramic instrument makers, puppeteers, film producers, boat-builders, hip-hop artists, stand-up comics, storytellers, sheep-shearers, chefs, goldsmiths ... the list goes on. Of their talent, imagination, courage and generosity, we remain in awe.

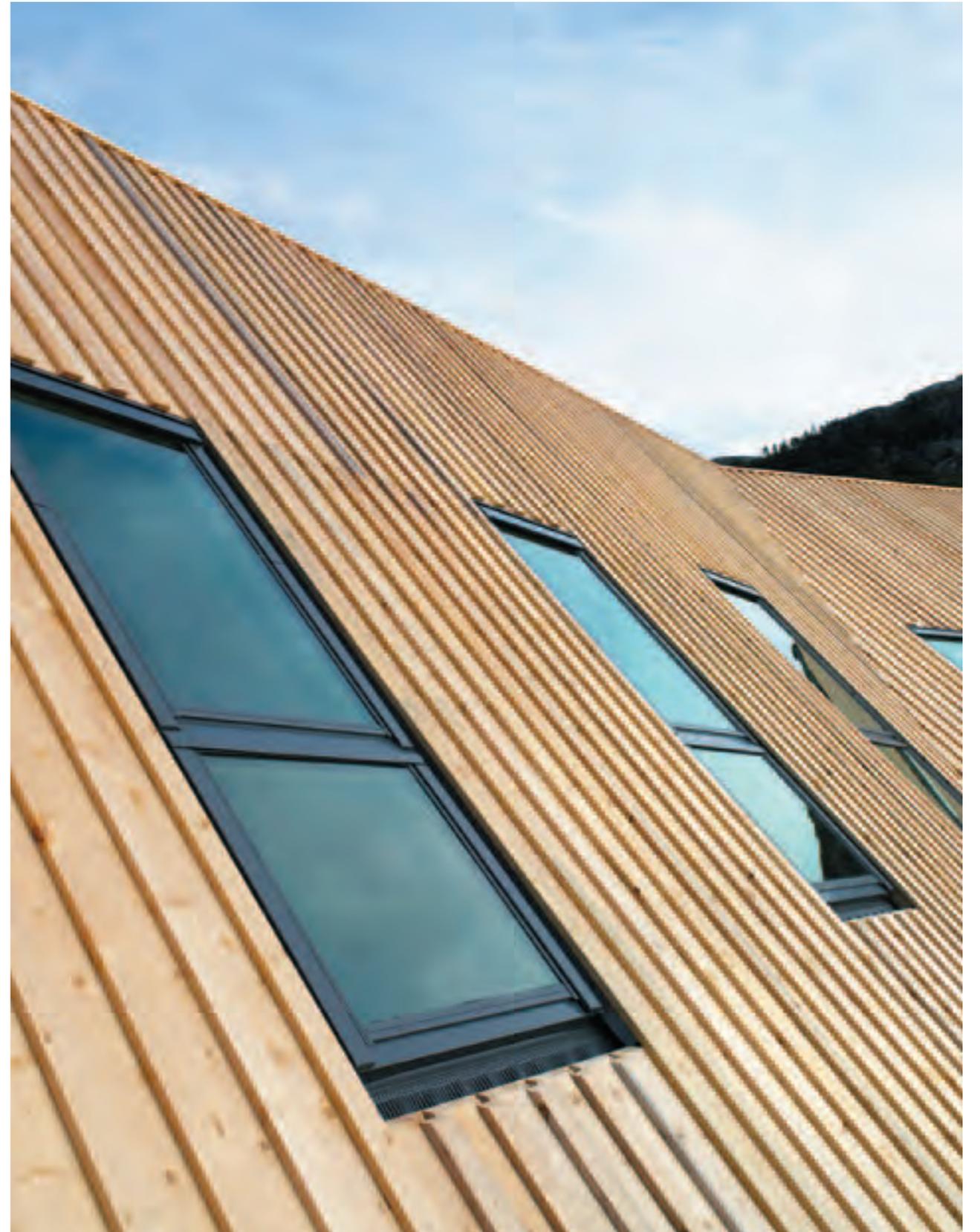
Children, Youth and Community: projects and networks

To sum up Stavanger2008's activity amongst youth and the community in a single chapter is absurd – children swarmed through our projects in a tangle of ideas, activity, song, dance, paint and paste, ardent opinion and quiet pride. The wider community – and how can one define such an all-embracing population of all ages, skills, interests and



Project:
Norwegian Wood
Prekestolen fjellstue

Photo:
Emile Ashley



talents? – were fundamental to almost all our projects, be they international collaborations, or modest interactions around a single theme. And as such, children, youth and community stampede through these pages, bursting from the text and beaming from pictures. When Stavanger2008 decided on Open Port as its vision, then for sure a commitment had been made.

Young people had been defined as a priority group in our original Brussels bid – and we were determined that our work, in this area, would not be about creating things *for* children, but creating *with* children for the future. In August 2005, Siri Malmstrøm – ex-teacher, headmistress, dancer and youth worker – began work as co-ordinator for a vast range of projects and events which would firmly place youth, kindergartens, schools, the elderly, vulnerable groups and all kinds of community organisations at the centre of our activities. Her background had gifted her a formidable catalogue of contacts, all of which would benefit the Capital of Culture Year. Almost at once, Malmstrøm and Stavanger2008 director Mary Miller set off on a trip throughout Rogaland (referred to, by Stavanger2008 staff, as ‘the Thelma and Louise trip’) visiting schools, teachers, culture chiefs and other leaders to discuss ideas and solicit opinions. Out of this came a plan for Christmas 2005, for festivals in various parts of the Region, both in rural communities and in Stavanger and Sandnes – it was, interestingly, the Region who truly delivered magic, and set the stage for their future ambitions.

What does art and culture mean for us? From this beginning, networks began to be established – vocal, imaginative, opinionated and experienced groups around kindergartens, schools, the elderly, vulnerable groups and pensioners. Their aims became clear – that participation from those whom they represented should in no way be imposed as a recipe or prescription, but should be developed from within, as a programme which would be completely integrated into Stavanger2008’s vision and programme overall. Searching questions were asked. What does art and culture mean for us? How do we make it part of our daily lives – and our lives in the future? What would make for the best experiences? How can we make sure that children participate – and also receive? The emphasis was on certainly on the here and now – but even more potently focused on the far future.

The kindergartens had already taken stock of the coming Culture Year, and had begun to lay plans. Their small charges, they discovered, wanted to collaborate with ‘the grown-ups’ – MaiJazz, the Humour Festival and Gladmat, Stavanger’s major food festival – and from 2006 to 2008, remarkable partnerships grew.

More projects began to develop across boundaries – and across generations, as the elderly started to communicate with the very young – wonderful projects where the colour and energy of extreme youth fused with memory and reflection, to produce, among many accomplishments for 2008 – a book *Livet, Kunsten og Kulturen* of sheer joy:

turn to page five, to a collage of brilliant blues – created by Stian (age 83), Maja (3 ½), Tina (87) and Thorvald (4).

2006 saw a swirl of activity as the networks drove forward their plans, meshing in particular with Stavanger2008’s three month series *HOT/cold* – teenagers discovered flamenco and salsa with top professionals from Seville and the Latin countries; Sandnes schools composed new opera with young UK musicians; storytelling erupted at Tou Scene; small – but noisy – brass band players from Romania joined their Nordic colleagues, the advent calendar spread into schools, the enchanting Ajax stories spawned the start of a three year series, Metropolis’s hip-hopping teenagers introduced rap to their seniors – and the Queen spent her 70th birthday amongst a welter of singing, dancing kids. Meanwhile, Gosen School set out for Liverpool, our partner ECoC: gentler, more modern Vikings, but still keen to raid another culture.

By 2007, 14 networks were up and – quite literally – running, the most active perhaps those around the young. The High Schools, by now, were involved in Stavanger’s status as a city of refuge for persecuted writers, and were at work exploring Sølvsberger’s capital city lecture series. Street theatre spread through Stavanger and Sandnes, with a new festival led by youth. Rogaland Battle of the Bands – run entirely by fifteen-year-olds – saw a rash of heavy metal (their age in no way made it lightweight), and freedom of speech invaded schools for all ages in a series of ‘speakers corners’.

The elderly, meanwhile, were in the thick of collaborations around storytelling, singing and debate with all ages of collaborators, while a dance and music project for those with dementia moved through its planning stages. The Grieg song-book for children, created by Stavanger2008, edited by Eli Aga and intended to focus in principle on Grieg the humanitarian, was distributed to every ten-year-old in Rogaland – a small masterpiece of manuscript and illustration. And schools’ exchanges to Liverpool gathered fresh momentum.

Moving on So to 2008, the Capital of Culture year itself – when 17 networks were working busily, and where almost every project tells its own story of children and community engaged in more activities than these texts can describe. Take January: even before the Opening Ceremony, Egersund involved all ages in the revival of its medieval procession for Epiphany. The Stavanger2008 Opening Ceremony, of course, involved all 26 of Rogaland’s municipalities in an unprecedented parade for 2000 people, developed through workshops over a four month period; 200 more children sang Nils Henrik Asheim’s world première at the Concert Hall – and had worked with him for months developing its text. Sandnes’s children joined dozens of local performers for their own opening spectacular. Schools collaborated with the European Handball Championships, selecting four participating countries and developing costumes, songs, exhibitions – this in fact had begun the previous September.



Project:
Eventyr i landskap
Foto:
Johannes W B

Children swarmed over *The Arts of Hospitality's* street library, and 100 more began work on digital stories documenting exchanges between different cultures. Meanwhile, work began at Byfjord School on the beautiful *Ventetider* play for the North Sea Project, which would involve top Norwegian actors and the entire school and staff at its Spring 2008 première, Øyane Care Home continued its activities with kindergartens, and the dementia/dance/music project continued to thrive... That was January. Moving on, it's interesting to note an email sent to a political delegation from the UK, planning a visit for March – the proposed schedule includes 15 youth and community projects or performances over a three-day period.

Now, in 2009, we pause to take stock – many networks continue, many projects live on, and so many schools, kindergartens, care homes, municipalities, organisations in the hands of dedicated leaders and teachers move forward with fresh plans and energy. We cannot capture, perhaps, the impact we most need to measure: the child who has discovered colour, the youth who learned to shine, the pride in the opening parade, the bursting heart of the first torch-bearing child at *Mot Himlaleite*, the youth who discovered that his Liverpool peer felt just the same about God – or the lack of him – the senior with dementia who sang after years of silence. We do, however have words – listen to those children, talk to your teachers, feel the quickened breath, hear the song. Stavanger2008 promised to 'create a Region

that sets the future agenda' [Open Port: The Application Part Two] – and the future is here. Time to work more on that agenda, set long ago, and now ready to fly.

Landscape and Nature Few living in Norway do not hold their environment in a special place central to their soul; it is almost impossible to imagine any aspect of the culture of Norway except in the context of nature. Music, literature, visual art, film – new or historical – all resonate with the sounds of sea and wind, of light streaking through dark forest, of rock and soil and sudden weather, of deep clefts of water parting cliffs and meadows, of monochrome acres of mountains and snow, and the piercing acid green of Nordic spring.

So, we set out to celebrate the unique Rogaland landscape – the flat beaches and stone-scattered sward of Jæren where it seems that the ice-age still rolls inexorably from mountain to hill to plain – and the extraordinary grandeur of towering cliffs and deep, proud fjords. In the original bid from Stavanger2008 to the EU, attention is drawn to the Region's 'natural cathedrals' as the possible site of distinctive projects. As the programme took shape, the landscape began more and more to dictate its own claim to celebration – we were to discover, as we travelled (in every sense) that this strand of the programme was to blaze, and was to become one of the most significant

and profound markers of what we would eventually achieve, in 2008 itself and, it seemed for the future.

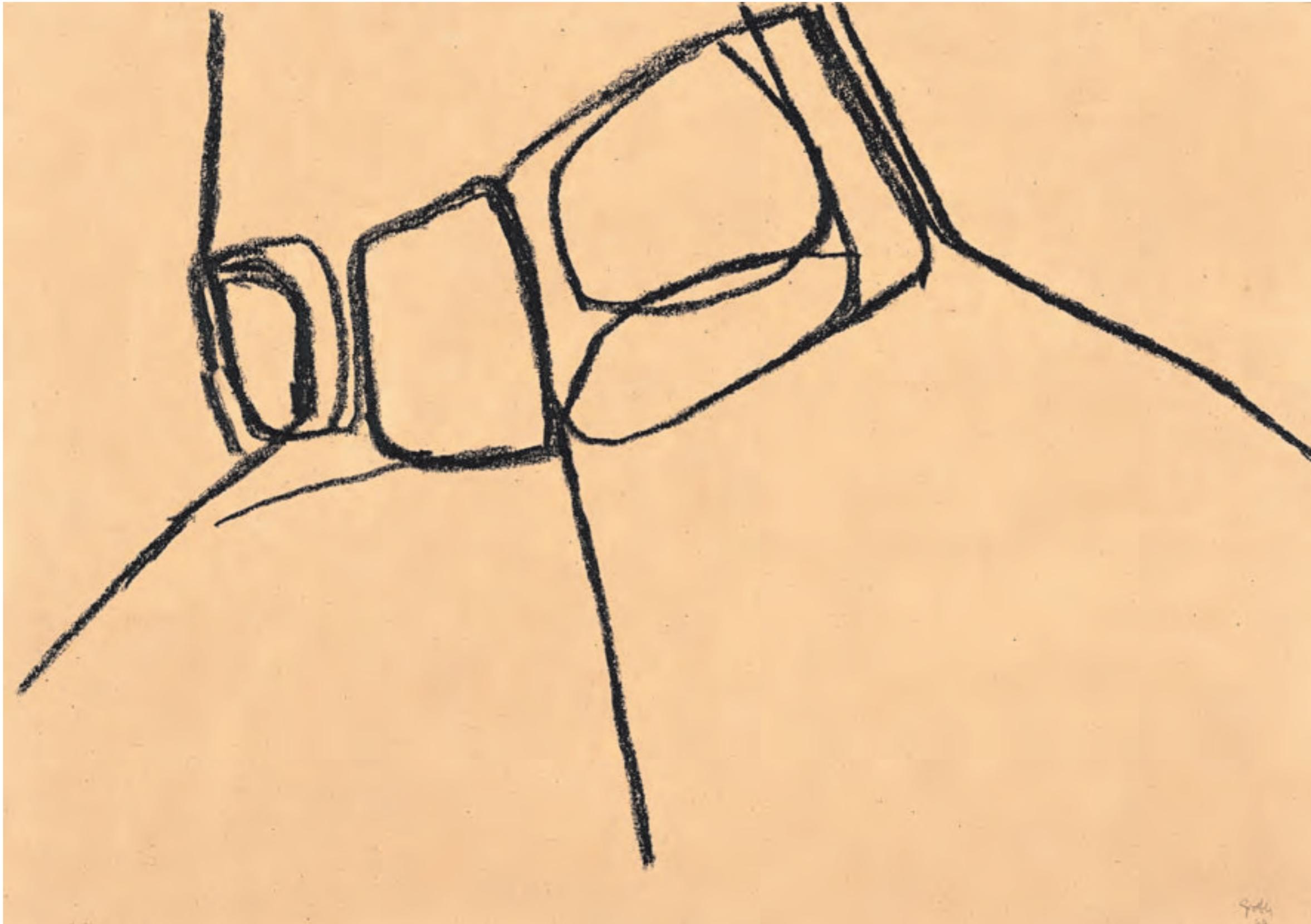
Build a creative community We were determined, though, that Stavanger2008 would initiate projects which would enable rural municipalities to truly develop their potential. We would, in creating events, genuinely respect the personality and integrity of the chosen area – a true sense of place was critical – not some kind of spectacular happening which was 'dropped' into the landscape. We had, too, through the Open Call, received a number of imaginative proposals which aimed to create both performance and art/installation – some, a combination of both – which we were delighted to help develop. Again, our priority was to build collaborations – to build a creative community around the projects which would combine artists both amateur and professional, international and local, old and young, where everyone would demand excellence, share ideas and stories, and work together.

There were those – in many cases, prudent persons with an entirely admirable sense of responsibility about their budgets – who regarded the Stavanger2008 plans with open alarm. It might well have seemed insanity to take complex cutting edge performance 800 metres up into the snow, or, quite literally, to hang dancers off vertiginous cliff-faces..... but the madness, with a few frenzied excursions on the way, paid off.

As is described elsewhere in this document, Stavanger2008 aimed to create large-scale landscape events which would connect specific communities with international, national and regional artists – projects which would entail long-term development and wide local participation. There were also countless smaller projects in nature – it is impossible, in one chapter to describe them all, but each was precious.

While the Opening Ceremony certainly displayed the individual character and talents of all 26 of our municipalities, in a sense they each brought to the city their own interpretation of their sense of place, in many instances focusing on nature. But then, in early March, came *Mot Himlaleite*, an event like no other, where 90 performers, 900 local participants and the Djuvbotn mountain itself became stars. Few will ever forget it – and Sauda now plans another astonishment for 2010.

Eventyr i Landskap – again detailed elsewhere – forged extraordinary partnerships, filling a large island area with a tapestry of performances before Jon Fosse's dark and beautiful *These Eyes*, directed by Oskaras Korsunovas, with Rogaland Theatre and some of Norway's finest actors, dancers, orchestra and solo singers. *Project Bandaloop* from San Francisco is acclaimed world-wide for its breathtaking choreography, dancing from high peaks and buildings, creating celebrations of the natural environment. Bandaloop visited five times



Project:
Traces and Spaces
Jan Groth: Untitled, 1966, RKS 1721,
Rogaland Kunstmuseum.
Courtesy Galleri Riis.
Photo:
Morten Thorkildsen

Our experience in Norway in 2008 was among the company's highlights in 20 years of performing.

Amanda Moran, Project Bandaloop

from the US in 2006 and 2007, giving workshops, building relationships, and establishing the ensemble of youth, dancers, musicians and technical teams who would create with them their dazzling collaboration with the cliffs and deep water high in Glppedalen, and with the rural populations of Bjerkreim and Gjesdal.

Traditional dancers, the elderly, tiny children, break-dancers and bikers, troops of mossy, bellowing trolls led the audience up the mountain road. Twilight settled, a boat slipped across the milky water as a solitary French horn player called; a singer accompanied by the sound of dripping oars sailed to find more music, and young dancers seemed to skim the lake's surface. On the cliff faces, close by, then vertiginous and distant, aerial dancers whirled and flew like crimson moths, spotlights threw shadows, and virtuosic Vivaldi swirled from a floating platform. Walking back, with blazing torches lining the way, we saw shining faces – proud dancers, happy audience, excited international collaborators... and a deeply proud kommune.

On the Edge, curated by Hå Gamle Prestegård, presented more than 100 events, exploring the lighthouse of the past, and its potential for the future – creating a superbly imaginative programme for a chain of six lighthouses along the Rogaland coast – from tiny Utsira island to Eigerøy in the south, international and Nordic visual artists and film-makers, innovative organisations, musicians, dancers, composers, children came together

to produce a deeply impressive series running over seven months and attracting a huge audience to these great buildings, symbols of both danger and safety.

On the island of Bru, the project *Horizons and Fragments* created a stunning landscape of land art and installations, taking its visitors into enchanted woods and gardens where rocks revealed hidden words and trees grew poetry. Work by four Nordic visual artists and a poet appears to rise from the soil, to be woven into plants, rock and water, changing with the seasons from icy monochrome shapes to fertile and radiant.

Garborg's *Haugtussa* songs set alongside new music in the beautiful landscape around the poet Arne Garborg's own summer home, brought together professional actors, musicians, singers and dancers with community performers in a performance of unprecedented scale for the Klepp Kommune.

Austre Åmøy's rock carvings were transformed by sound and light artists Biosphere for the elegant *Markers in Landscape* project; *Dalane Culture Festival* spread events wide throughout its four municipalities in August, with international visual and performing artists in landscape, in vast quarries, in work canteens and in subtle corners of nature. A stanza from Garborg's *Haugtussa* featured again, as farmers from a variety of organisations collaborated with the reading research unit at Stavanger University, writing the poetry

There rises from the Sea in the Jæren landscape with giant hay bales – clearly legible as airplanes approached Sola airport. *Watercolours*, a collaboration between Sandnes municipality, Norwegian architects Snøhetta and Berlin's Phase 7, effected an urban and rural transformation with light installations connecting city, sea and landscape.

Jæren's beaches became great spaces for installation and art – the azure skies filled with shimmering colour and movement from thousands of kites, as kite makers, artists and children gathered for the *International Kite Festival*, before great curvaceous dunes appeared, created by 3,000 children and covered with their art work in ceramics for the project *Spor i Sand*. One of our key projects from the original ECoC bid, *Norwegian Wood*, brought together architects from all over the world to re-envision Stavanger's status as the largest wooden-house city in Europe. There were 15 model projects – exemplars of sustainable, environmentally-conscious wooden buildings. These and so many more.....

The Closing Ceremony

On January 12th, at the start of our European Capital of Culture Year, all ages in all 26 of Rogaland's municipalities, along with countless Norwegian and international artists took part in an eruption of world premières, European débuts, theatre, dance, spectacular street performance, music new and old.

The marker was that this would be a year like no other – and that it would be about bringing people together for new experiences. What happened, during an extraordinary 24 hours, was a brilliant catalogue of surprises.

At the end of the year, we wanted to celebrate our journey, but also to demonstrate that while we had pushed apart the Open Port, we would continue to travel together. We didn't want to create a great spectacular, as we had for the opening, but wanted an event which would reflect with dignity our achievements and help us to look forward with clear eyes. Collaborating and participating had been the key to the year's successes – artists from 59 countries had come together with their colleagues in Stavanger Region and wider Norway, with children, with communities, with cultural organisations, and built projects and friendships. New ideas jostled with precious traditions and found rare excitement, and somewhere in the mix of light and sound and performance, amongst words and debate, a different way of thinking had emerged. We had danced to the music of time, and now the future was waiting.

It was important, too, to underline that this was a national project – we would bring the Region together just as for the Opening Ceremony, with international artists and with Norway's major cities, initial supporters of the Stavanger2008 bid to Brussels. With a potential line-up of 800 singers, we commissioned the wonderfully imaginative UK composer Orlando Gough, whose speciality is bringing together singers from staggeringly diverse

Project:
The Closing Ceremony

Photo:
Emile Ashley



By making it possible that so many important international visual artists of the 1970 - and 80s were able to be exhibited in Norway for the first time ever, Stavanger 2008 gave not only the district, but the entire country an outstanding opportunity. As for my own artistic production, Stavanger 2008 gave presented a unique possibility to see the works in dialogue with those of that, my own generation - but I was given a historic platform as well. I thereby see Stavanger 2008 and its activities as profoundly positive for all parties involved.

Jan Groth, Pietrasanta, 29 May. 2009

global corners, and started to create a workshop strategy for the massed voices and his irrepressible ensemble, The Shout – classical, rock, traditional, world music, session, jazz singers who combine to create and improvise.

Massive-scale event We planned a superb, dignified concert late-night on Friday December 5th involving eight of Norway’s top choirs from Kristiansand, Oslo, Trondheim, Sandnes, Stavanger and Tromsø + Vilnius (ECoC for 2009), which the HRH the King and Queen of Norway would attend. Then, we envisaged a ‘choral invasion’ of the city – to infiltrate the Saturday life of Stavanger and Sandnes with music and singers on buses, ferries, rooftops, in shopping malls, churches, museums – culminating in a massive-scale event in Stavanger harbour with multiple stages, a great floating multi-projection media dome, pyrotechnics, lighting, a new music commission – and an ending which would, soberly and beautifully, point to the future. We would, too, in a surprising way, lay the foundation stone for the new Stavanger Concert Complex to come in 2011 – and so symbolically hand on our year.

Roland Breand, the French creative director who had won Region-wide friendship and respect for his work on the Opening Ceremony, would return to design ‘the invasion’, and the great Berlin-based lighting/choreography Phase 7, led by Sven Beyer, also much involved earlier in our programme, would build a superb concept for the evening event.

Friday December 5th dawned, cold but clear. After a presentation of Jan Groth’s fine exhibition at Rogaland Art Museum for the Royal couple, and of the Stavanger2008 year overall, with a short spectacular première from The Shout, we dined at Ledaal, the King’s Stavanger residence, before arriving in the late evening at St Petri Church. The eight formal choirs performed, collaborating uniquely in a concert of eye-watering beauty. The Royal couple then departed by midnight train for Oslo.

Late-morning, still clear – potent forces, for sure, were smiling benignly on us from on high – sounds crept through the city. Voices howled from megaphones, sounds slid from boom-boxes and wheeled shopping trolleys. A troupe of teenage skiers skidded singing down steep pavements, and surprised citizens found themselves immersed in song. And a series of 24 concerts began, with choirs from Klepp, Sandnes, Stavanger, Randaberg, Sola – all over the Region and far beyond. They sang in swimming pools, libraries, science centres, schools, chapels, museums, boat terminals, shopping centres, underground car parks, Stavanger Cathedral – to crowds, packed venues, all ages and tastes.

25,000 gathered in the harbour Meanwhile, in the Atlantic Hall, projects and dignitaries gathered. Grex Vocalis sang James Moore’s sweetly emotional Irish Blessing, tears were shed, and tributes paid. As the Mayor of little Utsira, Norway’s most westerly island, described his community’s year:

‘We were a small island, now we are on the map as a part of Europe,’ few could remain unmoved. As dusk settled, over 25,000 gathered in the harbour, where the stages filled with singers, the musicians tuned, and the great dome glowed like a water-bound moon.

The Shout assembled high on a scissor crane, and conductor Ragnar Rasmussen addressed close to 800 performers. The atmosphere was electric. A great sung call echoed across the harbour from megaphones, lyrs played, and the music began – a massive song-cycle with Gough’s great environmental plea *We Turned on the Light* at its centre. A purring overhead, and across the sky loomed a helicopter, bearing a brilliantly lit cube – the concert complex’s first marker, which was gently lowered into position. The music continued – and we all, so many thousand – sang the beautiful Norwegian hymn *Deilig er Jorden*. Lights criss-crossed the sky, flames shot heavenwards, dancers swirled. Then quiet. An old ship in full sail, bathed in light, launched out into the deep, and the voice of one child rang out: *‘I will cross the water, I will sing a new song... stay for my return’*. 800 singers joined in gently, below the pure, high voice. We watched our Open Port, faced our future, ended our year and felt a mix of huge pride, great determination --- and a sudden loneliness.

We watched our Open Port, faced our future, ended our year and felt a mix of huge pride, great determination –and a sudden loneliness.



Project:
Muziektheater Transparant
Wolpe!

Photo:
Herman Sorgeloos

Company in Residence

MUZIEKTHEATER TRANSPARANT

(Belgium)

Muziektheater Transparant, asked to define their work, respond that their world embraces everything that is not grand opera or classics cloaked in deep velvet and lit by chandeliers. Collaborating with top international singers and musicians, designers, film directors, installation artists and new technologists, they develop new material re-inventing old works and cheerfully programme the forgotten and the unknown side by side with the familiar. So, they have built a production company which shifts the boundaries between opera and musical theatre, putting the voice firmly at the centre of their projects, heedless of convention and fearlessly blending the old and the new – Mozart and Monteverdi marry seamlessly with Udo Zimmermann and Wim Henderickx.

Formidably active worldwide, they perform at most of the world's great and most inventive festivals: Salzburg, Edinburgh, Melbourne, Avignon, Holland, and have also already played innovative roles in a number of previous European Cities of Culture.

It was clear that Transparant would invest considerable imagination and energy in working with Stavanger2008. Already, they were at work in their home city developing a laboratory where young artists could explore new work and challenge the genre. We were also excited about the possibility of bringing to Stavanger's Tou Scene, the *Institute for the Living Voice* project, a highly successful Transparant initiative – a peripatetic workshop at which international singers and musicians from all musical traditions come together to hold workshops and give recitals.



Project:
Muziektheater Transparant
A girl a boy a river
Photo:
Herman Sorgeloos



Project:
Muziektheater Transparant
A girl a boy a river
Photo:
Herman Sorgeloos

Their Stavanger2008 residency began in September 2007 with workshops for youngsters and the *Institute for the Living Voice* project. It reached its climax in March 2008, and involved five contrasting productions along with countless workshops for a wide range of ages and skills, the presentation of a Flemish café, a video art installation, debates, discussions and highly diverse concerts. The aim was to present the best of Flemish culture in Stavanger Region, and to create real exchange – of ideas, competence and creativity. The residency was therefore supported by a substantial subsidy from the Flemish Ministry. The great Ghent-based vocal ensemble CollegiumVocale were also integral to the project, which was fitting, as their conductor Philippe Herrewege has had a long association with Stavanger Symphony Orchestra.

The Institute for the Living Voice creates a site-specific international centre bringing together singers of all kinds for workshops, concerts, discussions, forums and special events. Designed as an ‘exploratory’ rather than a conservatory, it creates a home in which to focus on the human voice in all its manifestations: classical, alternative rock, opera, jazz, world music, sound poetry, traditional, blues, sacred, experimental. It also creates a meeting place for singers, composers, non-professionals, actors, dancers, famous names, and every institute session offers intimate workshops, singing and performance opportunities, special projects and new commissions.

For Stavanger, the Institute was based at Tou Scene

and individual sessions were led by formidable names – Meredith Monk, Barbara Bonney, Sissel Andreasen, Gidon Saks and Maya Solveig Ratkje, each of whom gave extensive workshops, led masterclasses, and also gave a recital, either solo or in duo. Barbara Bonney opened the institute with a well-attended concert in Stavanger Cathedral singing in both English and Norwegian – and her own début performance of Strauss’s *Four Last Songs*. Participants drew on a wide singer community from Stavanger and Sandnes, and included several from overseas. Outcomes have been remarkable: several singers have now engaged in long-term studies with Bonney, Saks and Andreassen, one young singer took on a major role in a new production created by Inbal Pinto Dance Company (Stavanger2008’s resident company 2), and Tou Scene itself is now in dialogue with Transparant around a number of long-term ventures, including a repetition of the Institute.

PRODUCTIONS FOR THE RESIDENCY, FEBRUARY 2008:

Muziektheater Transparant presented five productions in Stavanger and Sandnes between February 8-28, 2008.

Ruhe Ruhe takes beautiful lieder by Franz Schubert, and interrupts the music with monologues from people who need to share, urgently, their experiences as SS volunteers. They explain how they had been drawn into collaboration – and ask us not to make quick judgements. Directed by Josse de Pauw.

‘The show, conceived and directed by Josse De Pauw, is one of the most original, haunting and troubling productions I have encountered in 20 years...’ Charles Spenser, *The Daily Telegraph*

A girl a boy a river is a ‘once upon a time’ story told through stunning video and solo performance – a story for young and old about love, and about how life often passes us by. The play is based on Paul Verrept’s award-winning book, with music by Jan van Outryve.

Arthur Transparant collaborated with children and young people from the Stavanger area to create music theatre. While the piece was based on the story of King Arthur and his Knights, it examined honestly issues around power, and what happens to those vested with authority.

Wolpe! explored the world of Stefan Wolpe (b. Berlin 1902, d. New York 1972), one of the leading figures of the anti-fascist and social movement during the Weimar Republic. Transparant presented the great Belgian chanteuse/actress Viviane De Muynck with pianist Johan Bossers and tenor Gunnar Brandt.

Void Set in a bleak visual installation by Hans Op De Beeck, five disparate people explore their vulnerability, consciousness and identity to music composed by Wim Henderickx, whose works are much inspired by Buddhism and meditation. Director Wouter Van Looy.

REACTIONS

As our first residency, Transparant embraced a challenge in beginning their work soon after the spectacular success of the Opening Ceremony, which had built up its own

expectations that the year would continue to offer large-scale highly-visible happenings. Their work is unconventional, quirky, modern and sometimes demanding – and as such they had some tough ground to break with a Norwegian audience unused to being asked to participate directly and emotionally. In an ideal world, it would have been easier in every sense to have had Inbal Pinto – who had created a great buzz at the Opening Ceremony – as our first company, as they had already created both familiarity and excitement. And inevitably, after the Opening Ceremony’s spectacle, moving indoors at a dark and subdued time of year generated reactions of ‘nothing’s happening’ ie. nothing appeared to be visible.

Transparant’s great strength, though, is to mesh into its performances a formidable programme of education and community outreach. While not necessarily visible to the wider public, the work achieved in Stavanger and Sandnes with children, youth, university students and the community was deeply impressive, and created considerable impact. Transparant’s investment in the opportunity offered by Stavanger2008 was tremendous – they truly built a programme which showed us a comprehensive slice of Flemish creative life, while building strong relationships with Norwegian artists and with Stavanger Region for the future. They involved performers of all ages – both professional and from non-artistic backgrounds, and by setting up the Flemish café and extra highly diverse concerts, they set a benchmark for future residencies.



Project:
Muziektheater Transparant
Arthur

Photo:
Herman Sorgeloos

‘One of the things I thought was the most fun was to mime different kind of animals. I sat on the back of a grown up person, and shouted and made noises like a monster. In the beginning I thought it was weird, but then I let loose. I found new sides of myself, and I realised I can play theatre... The Belgian artists taught me about their culture.’

Adrian Barstad Andersen, 13 years

Working with Transparant was not always easy – and it was clear that initially, they also had difficulties working with Stavanger2008. In the planning stages, we were greatly absorbed in programme launches, in creating the Opening Ceremony and in managing the start of the Capital of Culture Year.

There were frustrations in both directions around communication. These however were resolved, and while the depth, range and complexity of all the residency activities made substantial demands on Stavanger2008’s staff – a learning curve for us all – overall the project was exhilarating, artistically excellent, and truly affirmed our vision of how the residency concept could deliver long-term impact.

So, *Ruhe* opened at Hall Toll – a venue in no way associated with classical music or theatre – to an over 70% capacity audience. As a first presentation for an audience unsure of what to expect, either from an unknown (in Norway) company or indeed from the Capital of Culture Year itself, *Ruhe* in many senses put down a firm thumbprint for our vision – a Nordic première work which presented music and text in an extraordinary way, which tackled without compromise material very pertinent to Norway – where memories of WWII still sting – and which asked its audience to participate directly. One retired culture journalist commented ‘it was the moment when I really understood what the year would do’. For *Wolpe!* Tou Scene,

with its own reciprocally alternative atmosphere – was the perfect setting. Again, the piece presented something unexpected – raw, emotional, intellectually fierce. De Muynck was direct and brilliant, with a rare ability to swerve from high energy and tension to gentleness.

In creating *Arthur* Director Nathalie Roymans worked very personally with her young cast – 18 children ranging from 8 to 16 – taking whatever talents or skills emerged, and allowing them to develop their own script, dramaturgy and music, in collaboration with composer Jan van Outryve. *Arthur* was highly imaginative, moving, disturbing, deeply rooted in the young performers’ own lives, but communicating powerfully to all ages. What emerged was a profound portrait of young people’s thoughts, concerns and preoccupations – for adults in the audience, the insights given proved revelatory.

A girl a boy a river is a lyrical, delicately told story which emerged in a dream-like world, with text beautifully sung by a young singer who had emerged from the company’s own development programme for youth. With an additional electronic soundscape and imaginative video, the show enchanted many – although it was for sure a piece more for romantically inclined girls than rugged boys. *Void*, then, was a challenge for the Stavanger and Sandnes audience who found the combination of non-narrative theatre and uncompromising modern music and its appropriately virtuosic performance somewhat of a stretch. No

matter – the standard of performance was superb, and the experience exhilarating if to some bewildering.

A large contingent from the AdOpera conference, meeting concurrently in Sandnes, expressed enormous appreciation - *Void* had clearly opened the eyes and ears of this group, whose activities are rooted in music theatre and new work.

OTHER PROJECTS, WORKSHOPS AND DEVELOPMENT

University of Stavanger workshops: What makes a presence on stage interesting? Are there principals or elements which organize or influence this phenomenon? Caroline Petrick – director of Musiektheater Transparant’s *Wolpe!* – had a personal and intense interaction with students from the University’s Institute of Music and Dance over two days of workshops. The group mixed exercises with individual training, and the general public were also able to participate.

‘For most of us these kind of experiences were new and opened new perspectives and views on being on stage, the presence of ourselves on stage and what it means to be aware of our body related to our voice.’

Liesbeth, participant,
University of Stavanger workshops

Phil Minton and the Feral Choir Singer Phil Minton has developed his ‘feral choir’ project in many countries worldwide – a series of workshops culminating in performance, not just for singers but for anyone who enjoys the freedom of experimentation and the chance to expand the borders of the voice through exercises and improvisation, composing and rehearsing. The project proved to be an excellent follow-up to the previous Autumn’s *Institute for the Living Voice*. The large group of participants was aged between 20 and 60.

‘We laughed a lot, made jokes together and the most important thing: we improvised... The sounds, music we made together ... was great, full of energy, colours, fantasy...’ From the Feral Choir ‘blog’

Belgian Café Stavanger2008 and Musiektheater Transparant organized a Flemish café at Tou Scene during the weekend of February 23/24th, creating an occasion when 100 people from Flanders and from Norway were able to come together to discuss their culture, their experiences and their artistic plans. The dinner was prepared by the chef Peter De Bie, from the music theatre company Laika, which combines food with performance. Along with the entire personnel from Transparant, 17 politicians, diplomats and artistic leaders travelled from Antwerp for the event.



Project:
Muziektheater Transparant
Ruhe
Photo:
Herman Sorgeloos

‘People take time to see them through [the videos] and make their own reflections’

Rogaland Kunstmuseum staff

Blindman plays Bach Blindman – an extraordinarily virtuosic and inventive saxophone quartet – performed their remarkable *Polyphonic Variations* in which composer/saxophonist Eric Sleichim marries baroque scores to contemporary compositions by Louis Andriessen, John Cage, Steve Reich and Sleichim himself.

These modern works run through Bach’s choral partitas and give, together with Blindman’s visual approach, a kaleidoscopic dimension to the musical material. The sounds produced by the quartet were astonishing, embracing both the harsh sound of the early Baroque organ and the purest oboe tones in Bach’s arias – confounding everyone’s perception of the saxophone as a one-dimensional instrument.

Wim Henderickx lecture Composer Wim Henderickx, long-time teacher of composition and musical analysis at both Antwerp and Amsterdam conservatories, and composer of *Void*, gave a lecture on the influence of non-Western cultures on his musical thinking. 25 young composers attended, and relished the opportunity to engage with an international composer little known in Norway.

Hans Op de Beeck Installation Creator of the design for *Void*, de Beeck has since 1996 been creating an ongoing series of short videos *Circumstances* in which he observes life’s absurdities – the minor and major dramas which cause collisions in our day-to-day survival.

The videos were shown at Rogaland Art Museum, where 400 people attended the opening – a joint exhibition with another Stavanger2008/NuArt presentation, Shu Lea Sheang’s *Baby Love* - and a further 10,336 attended during the exhibition’s duration.

Maya Solveig Ratkje and the Oslo Girls’ Choir

Maya Solveig Ratkje is one of Norway’s most successful experimental artists, and had already appeared at Stavanger2008’s *Institute for the Living Voice*. Here Ratkje combined with the innovative Oslo Girls Choir on a piece which she had composed for them based on Japanese impulses *Ro-Uro* (Rest-Unrest), a work which incorporates movement and procession. Phil Minton also featured in this concert with some of his Feral Choir participants, exploring vocal limits, and the relationship between voice and body. The concert was a collaboration between Numusic, Tou Scene, Transparant and Stavanger2008.



Project:
Inbal Pinto Dance Company
Oyster

Photo:
Gadi Dagon

Company in Residence

INBAL PINTO DANCE COMPANY

(Israel)

The strikingly beautiful and unconventionally charming, the poetic, funny, dark and magical – all these are amongst the Inbal Pinto Dance Company's characteristics. The company, based in Tel Aviv, Israel, wins international prizes, and now tours all over the world. A former Batsheva company dancer, Inbal Pinto, and her husband and co-director Avshalom Pollak, actor and choreographer, founded the company in 1992: it consists of twelve dancers aged between 19 and 72 motivated by the collective wish to make connections between various artistic disciplines and create new stage performances informed by memories, longings, ideas and imagination. Inbal Pinto Dance Company is now also involved in opera in various countries around the world, often combining theatre and choreography into the productions.

THE RESIDENCY: CULMINATING IN JUNE 2008

Never previously seen in the Nordic Countries, the Inbal Pinto Company was invited by Stavanger2008 for several preparatory visits in both 2006 and 2007. Over this period they gave nine workshops for children, none of whom had danced before, and ran workshops for local professional dancers. They also met and shared workshops with a wide range of performers, composers and producers in order to establish partnerships for the new work which they intended to build in collaboration with Norwegian artists. They performed at the Opening Ceremony for Stavanger2008 in Stavanger Concert House on January 12th in the presence of H.R.H King Harald and Queen Sonja of Norway and numerous European dignitaries, and again at the large event in collaboration with NRK



Project:
Inbal Pinto Dance Company
Trout

Photo:
Asaf Ashkenazy

that evening – appearances which caused considerable excitement, and kick-started a rush for tickets for their performances to come – every one of which was sold out.

By the time of their 2008 period in residence for three productions and further workshop sessions, this company of twelve diminutive dancers had truly been taken to the heart of the wider community. Their imagination and ingenuity apart, the company's overall belief in the imperative of dialogue between artists as a conduit for international understanding, resonated profoundly with Stavanger2008's overall vision of an Open Port. Some of the company's dancers, as individuals, are activists who have worked intensively on behalf of their Palestinian artist colleagues.

However, Inbal Pinto Dance were not always warmly embraced by some of the Stavanger Region's local dance community, who appeared to regard their work as an invasion of their territory – a pity, as few artists work in a spirit of such openness and generosity as Inbal and her ensemble.

The music community, however, immediately offered wholehearted collaboration, and after much discussion in the Autumn of 2007, work began at Tou Scene in January 2008 between the Inbal Pinto Company and leading Norwegian composer Nils Henrik Asheim's Kitchen Orchestra, a collective of top improvising jazz musicians. The production – titled *Trout* – was a true collaboration, and a step in a whole new direction for Inbal Pinto's company, the Kitchen Orchestra (Musicians/composers: Stine Janvin Motland, Didrik Ingvaldsen, Ståle Liavik Solberg, Dag Egil Njaa, Nils Henrik Asheim), for Tou Scene, and for the specifically assembled production and technical teams. The work, created initially through intense workshop

periods in January and May 2008, took place in a sizeable pool of water, a half-metre deep, and involved five dancers, trumpet, percussion, electronics and an actress/singer – a young performer experimenting with extreme vocal techniques who had been identified during the previous residency with Musiektheater Transparant: an excellent and positive outcome.

Working with the Inbal Pinto Company was extremely straightforward, and the relationships with both Tou Scene and Sandnes Culture House were excellent. The dancers made warm friendships locally, and it was a pleasure that so many of their own friends and family – including their Board Chair – came for the world première of *Trout*. The residency continues to be one of the most talked-about episodes in the Capital of Culture Year, and there is little doubt that the company's overall impact was profound.

PRODUCTIONS

Oyster loosely based on the story The Melancholy Death of Oyster Boy by filmmaker Tim (Edward Scissorhands) Burton, emerges in production as a kind of fantasia of almost shocking colour and invention. Dancers become actors, acrobats, mime artists, experimental performers, sometimes white-faced and dressed in monochrome, sometimes riotously attired in brilliant crimsons and orange. The mix of solos, small ensemble and remarkable scenes where all twelve dancers swerve and posture like awkward marionettes, leads the audience through a circus cavalcade of the absurd, seduced by mambo, tango, lavish romanticism, folk song and raucous jazz.

Shaker reflects the world inside the small glass dome which swirls with snowflakes when up-ended – a miniature world whose intensity fascinates Inbal Pinto. The stage is deep in snow, and figures slither from tiny

houses, create fantastical scenes and disappear. Often in monochrome, the production suddenly flashes with colour, and the music, swerving from baroque to burlesque, creates moments of immense emotion, stillness and sudden energy. The music is a collage of Chopin, Gavin Bryars, Purcell, Swedish folk song and 1950s Japanese pop artists.

Trout danced in water, takes place in a dark pool surrounded by blackboard-like walls, where the water itself creates dramatic scenery as dancers hurl themselves together, dance evocative solos and combine with the musicians – innately part of the theatre – to create electric theatricality. Moodily lit, the piece suddenly erupts into colour, when a dancer clad as a shocking pink flamingo appears, dragging a floating trail of enormous water lilies. The production will now tour to Tel Aviv, taking with it the Norwegian performers, who will also collaborate with other jazz improvisers.

REACTIONS

The expectations of Inbal Pinto's performances were enormous, after their brief presentation of an eight-minute extract from *Oyster* at Stavanger2008's formal Opening Ceremony in Stavanger Concert House on January 12th, 2008. Opening their residency, they did not disappoint, and for many their shows were the highlight of the year – and a particular eye-opener to those who had never before been enthusiastic about contemporary dance. The audience ranged from babes in arms, through ballet-minded teenagers, to Sandnes Culture House regulars – and word clearly spread fast, as every show sold out.

Inbal Pinto Company's particular magic is, perhaps, the ability to surprise, and to surf freely between episodes of zany humour and interludes so deeply touching as to invoke tears.

So the company, in an entirely different way than Muziektheater Transparant, underlined Stavanger2008's vision of Open Port – by the innate generosity of their performances, by the fearlessness with which they create their art, by their own particular tolerance of the volatility of their working environment in Tel Aviv, and their ability to share their curiosity and humour with the widest audience.

As Inbal Pinto's first production, *Oyster* became, quickly, the talk of the town, and without doubt, the performances for many distilled their opinion of the Capital of Culture Year – if this was what it was about, then it was a success. Despite brilliant summer weather, crowds filled the theatre – and emerged smiling with joy

More balletic, and very different in mood, *Shaker* has a dream-like quality, despite being a show which exhibits extreme physicality. Those who had seen *Oyster* were further impressed by the range – both emotional and in terms of imagination – of the company's work.

Shaker's music is generally more serene – a powerfully moving pas de deux is danced to Purcell's Dido's Lament – but there are also surprises: when the ensemble jolts and swerves to Japanese rock; and a palpable frisson swept through the audience as the whole ensemble, suddenly in colour, carved across the stage in a line, strutting to a grand baroque march.

Trout presented a whole new world – for the company itself, for the audience (more surprise) and even for Inbal Pinto Company's chairman and various family members who had travelled from Tel Aviv and Jerusalem for the world première. Dark, at times almost violent, yet laced with slightly sinister humour, the work incorporated the musicians into the action, and created an intimacy of atmosphere which made the audience feel physically involved.



Project:
OKT/Vilnius City Theatre
Hamlet

Photo:
Dimitri Matvejev

Company in Residence

OKT/VILNIUS CITY THEATRE

Oskaras Korsunovas Theatre is a brilliant young independent theatre company based in Vilnius, Lithuania, which tours worldwide, increasingly appearing at the world's leading festivals. Oskaras Korsunovas was born in Vilnius in 1969, and studied at the Academy of Arts. Aged 20, he was invited to stage the first of many productions to come at the Lithuanian National Theatre – immediately winning prizes at Edinburgh and Torun Festivals – and by the mid-1990s he was directing major productions in Nancy and Avignon, France. In 1998, supported by the Lithuanian Ministry of Culture, he founded his own Theatre Company, OKT, based at the National Theatre. From the very start, Korsunovas was dedicated to developing young talent and to supporting that talent in its own pursuit of new projects and

creativity. So his ensemble comprises an eclectic group of individual theatre practitioners, many with their own directing/ producing aspirations. OKT's most recent major award was the New Theatrical Reality Prize from the Premio Europa European Jury in Taormina, in respect of its remarkable recent productions of classic plays presented in the most human and contemporary terms.

THE RESIDENCY: AUGUST/SEPTEMBER 2008

The OKT residency, incorporating a major new production which Korsunovas would direct for Rogaland Theatre – a commission from Norway's great writer Jon Fosse – was intended to focus on Rogaland Theatre, Sandnes Culture House, and the Youth Theatre attached to Rogaland Theatre, which involves young people from



Project:
OKT/Vilnius City Theatre
Romeo & Juliet
Photo:
Dimitri Matvejev

both cities and from the Region. Fosse and Korsunovas had already collaborated previously, although the OKT Company had never before visited Norway.

We also planned a major theatre international seminar in collaboration with Premio Europa, and a co-commission/co-production with Vilnius, 2009 European Capital of Culture, of OKT's first *Hamlet* – which would have its world première at Stavanger2008. A series of workshops was also initiated with the Youth Theatre centring on text and language. In addition, OKT would present two other Shakespeare productions for Stavanger2008, both already celebrated internationally: *Romeo and Juliet* and *A Midsummer Night's Dream*. The latter would be presented in Sandnes. Oskaras began discussions with Stavanger2008, Jon Fosse and Rogaland Theatre late in the summer of 2006. The theatre then embarked on its largest-ever enterprise, which would involve the construction of a new outdoor amphitheatre at Lundsneset, and a major series of small site-specific performances with local performers which would be complementary to Fosse's play, and would be performed in the surrounding landscape on the way to the performance. Meanwhile, OKT and Korsunovas began work on the new *Hamlet* in Vilnius, showing work-in-progress during the ensuing months at the International Theatre Seminar Premio Europa in Thessaloniki, and also in Vilnius.

The Theatre Seminar was developed over a six-month period, working directly with Premio Europa's artistic leadership. A roster of speakers and moderators was developed including participants from Italy, Germany, Russia, the UK and Palestine. The brilliant young UK director Rufus Norris, artist-in-residence at London's Young Vic and greatly acclaimed as a teacher, agreed to lead the youth workshops, along with London-based dramaturg Tanya Ronder.

PRODUCTIONS

Romeo and Juliet Oskaras Korsunovas's Shakespeare productions imprint directly on to our senses – the text seems alive, utterly of our time, truthful and burning. *Romeo and Juliet* opens with the Montagues and Capulets stiffly assembled on stage, glaring boldly at their audience – the set, their two adjacent pizza restaurants. Flour bins fill shelves, great pans and pots leer from oven tops. Suddenly, frenzy breaks out – 'two warring families of great repute' Shakespeare begins. And so a war begins, of words, of flour, of flying pots and hurled insults; in the middle, two tortured children, daring to fall in love. Korsunovas, writing about the production, says, 'I wanted to analyse how hatred shapes difference and becomes common ground. Love negates difference; only love can show that there is essentially no conflict between the clans.... Love creates freedom. Sadly, Romeo and Juliet only find their freedom through death.'

Hamlet (world première production between Stavanger2008/Vilnius '09) Korsunovas's production begins with a question, encoding the essence of the play – 'who are you?' – nine actors sit with their backs to the audience, staring into mirrors. Elsinore is a dressing room, which gradually turns into the Kingdom of Denmark. His Hamlet, at first unremarkable and low-key, immersed in mourning for his father and isolated from his environment, gradually acquires such energy of thought that he shatters the foundations of the kingdom. His monologues become dreamlike, heart-rending and mind-tearing. Finally, he repeats the 'to be or not to be?' speech – spitting blood, and in an almost inhuman voice. Will OKT's *Hamlet* become a performance which underlines the conscience of our present times? We hope so – for *Hamlet*, Korsunovas is convinced, portrays a tragedy of conscience.

'It's only a young artist that can praise love so highly; this is why I'm sincerely glad that Korsunovas hasn't got old' *Valdas Vasiliauskas, Lithuanian newspaper Lietuvos Rytas*

A Midsummer Night's Dream In the theatre, the stage is blank – lights drop, and magic begins; young actors creep onstage, urgent, bewitching, whispering. A whole world begins to spin with brilliant tricks and tiny gestures, vivid faces and glittering eyes. 'When we think of *Midsummer Night's Dream* we usually think of a costume fairytale or hear Mendelssohn's music' says Korsunovas. 'But here we try to portray the phantasmagoria of the play on stage'. The audience is asked to imagine – each actor has a board which becomes a weapon, a wall, a shield, a bed, a mirror – and in imagining, creates with the actors a whole mysterious world. The performance is, in places, rough and physical, in others cloaked in the gentlest magic. Singing, squabbling, loving – and alive with human and fairy complexities – the play emerges a tour de force of emotion, humour and music.

REACTIONS

Korsunovas's work with Rogaland Theatre resulted in a profound and beautiful production of Jon Fosse's *These Eyes* in the new outdoor arena at Lundsneset, in the context of a tapestry of small performances and installations produced in the adjacent landscape, designed to attract families and the widest audience. An entirely new experience for the Theatre, both in terms of international artistic direction and scale, *These Eyes* also incorporated accessible new music, with dance, two singers and the Stavanger Symphony Orchestra. The stage set, with great mirrored cubes emerging from the water and the scene itself set with the backdrop of sea and mountains, could not have been more evocative, and a huge audience, already loyal to Rogaland Theatre, enjoyed a heady new experience of considerable importance.

The whole of Oskaras Korsunovas Company's work, with three Shakespeare productions, brought to Rogaland Theatre and to Sandnes Culture House theatre of an

intensity and authority which had not previously been experienced. The performances, particularly of *Romeo and Juliet* and *Hamlet* – both dramatically high voltage – proved emotionally shattering for many. Korsunovas's ability to fill the stage with movement – with the sense that a great, vital slice of life is unfolding before the audience in a way which completely involves and absorbs them – makes for a feeling of real physical participation. There was, for many, a sense that this was not merely a night at the theatre, but an all-consuming emotional and intellectual experience. *Midsummer Night's Dream*, as a comedy – however profound – rather brought delight and often wild laughter. The audience in Sandnes was young and highly appreciative of the physicality of the performance, and also the music. In all cases, the ticket sales were high, and the theatres full.

The seminar, a collaboration between Stavanger2008, Norwegian Shakespeare and Theatre Magazine, and Premio Europa took place on September 10th and 11th. Day One featured a meeting/discussion with Oskaras Korsunovas, followed by a moderated discussion on the nature of comedy and tragedy. The following day discussed the relevance of the classics, Shakespeare in a contemporary setting, and some examples of how to approach the texts. Sessions were well attended by a mix of theatre professionals from overseas, regular audience and professionals from Stavanger Region and beyond. On September 12th and 13th, Rufus Norris and Tanya Ronder led workshops for young people from Rogaland Youth Theatre, Lundehaugen School and Stavanger Cathedral School, concentrating on language and text. Korsunovas also taught a masterclass with directing students from Copenhagen's State Theatre School and actors from Rogaland Theatre.



Project:
Handspring Puppet Company
Woyzeck

Photo:
John Hodgkiss



Company in Residence

HANDSPRING PUPPET COMPANY

(South Africa)

Handspring Puppets was founded in Cape Town in 1981 by Basil Jones and Adrian Kohler. The company's original focus was the creation of new South African plays for children. However, Handspring had always relished the challenge of developing an adult audience for the theatre of puppets. In 1992 they began work with the film-maker, William Kentridge. Their first collaboration won many awards in South Africa and was acclaimed at festivals around the world.

In recent years they have collaborated with some of the world's greatest theatres and opera companies. Each production provokes new and unexpected developments in the way they make and work with puppets, actors, dancers, singers and musicians. Handspring

provides an artistic home and professional base for a core multi-racial group of performers, designers, theatre artists and technicians who collaborate with them on a project basis. Their work features life-size people, animals and figures, little monkeys and huge mammoths, made of paper, gauze or wood, performing alongside actors, singers, musicians and dancers. The company is constantly testing the limits of puppet theatre and is today regarded as one of the foremost companies in the genre.

THE RESIDENCY: NOVEMBER 2008

Handspring's residency in Stavanger began with initial visits in autumn 2006, followed by discussions in London, where the company was in dialogue with the UK's National Theatre about their forthcoming production



Project:
Handspring Puppet Company
Woyzeck

Photo:
John Hodgkiss

of *War Horse*. Our original intention had been to commission a new work from Handspring – a ‘first’ for the company and a complex undertaking involving a South African choreographer, a composer and a great deal of ethno-musicological research into rock art, rock gongs and other indigenous musical instruments used to communicate across vast areas of landscape.

A contract was signed in this respect, and discussions took place both with Sadler’s Wells Theatre in London and a number of presenters in the USA, where Handspring’s work has a formidable reputation. Then, in autumn 2007, *War Horse* opened in London. Almost instantly, a theatrical revolution erupted. The production caused a sensation, and tickets became gold-dust. The National Theatre immediately planned a revival for autumn 2008. Stavanger2008 was faced with holding Handspring to their commission contract, thus asking them to give up six months of London performances, or re-thinking their residency. Deciding on the latter, we agreed that Handspring should revive their William Kentridge collaboration of *Woyzeck on the Highveld*, an iconic production from their past, and an essentially African version of the great Buchner *Woyzek* play; this would give us a European première. It would also mean that Handspring would be able to extend their capacity for workshops.

Because of Handspring’s schedule, which saw them touring in both Australia and in South Africa in the lead-up period, many of the residency negotiations and arrangements were made by ‘phone and

email. Workshops were set up at Stavanger University involving puppet practitioners, students and teachers. Further workshops with professional puppeteers were also established in Oslo, in collaboration with Norway’s touring theatre organisation, Riksteatret.

After an initially anxious period of discussions with the National Theatre about the consequences of *War Horse*’s success, and the necessary re-drawing of the residency plans, Stavanger2008’s relationship with Handspring was warm, open and productive. The company was excellent to work with – generous with their time, open to all kinds of discussion, and keen to absorb all they could about local culture. For us, to experience a company of such joyful personality – mixed race, they exude character – was truly to expand our Open Port.

PRODUCTIONS

Buchner’s *Woyzeck on the Highveld* presents the descent into madness of the soldier Woyzek, who, in order to earn extra cash for his child and mistress, allows himself to be the subject of a heartless military experiment in which he is fed only beans as the doctor observes the effect of this restricted diet on his mental disintegration. The simple plot is built around Woyzek, who murders his adulteress girl-friend, Marie, and commits suicide, while their child, unable to comprehend the tragedy, plays nearby. In this version, Woyzek is a migrant worker in 1956 Johannesburg, a landscape of barren industrialisation. The production – the first collaboration between Handspring and renowned artist

and film maker William Kentridge – brings together rod-manipulated puppets and animated film to illustrate Woyzek’s tortured mind as he tries to make sense of his external circumstances.

Workshops Stavanger2008 arranged for Handspring to give participatory workshops in Oslo on November 7-8th in collaboration with Riksteatret, Norway’s National Touring Theatre Company, which was concurrently presenting the Twist Festival, bringing together puppet practitioners from Norway and beyond. The workshops also attracted actors, and were extremely well received. Handspring and Riksteatret are in ongoing dialogue about further collaborations in Norway. November 18-19th saw further workshops in Sandnes Culture House, the target group being students and teachers from upper secondary schools and Stavanger University, and local puppeteers. Again, the participants were extremely enthusiastic.

Lectures Basil Jones and Adrian Kohler, Handspring’s founders, gave two lectures during the residency, one at the Twist Festival in Oslo, the other for students at the University of Stavanger. While showing the puppets for *Woyzeck* and how they interact with the human performers, they presented the company and its vision, their methods and the range of their work.

REACTIONS

Those attending *Woyzeck* and expecting a ‘puppet show’ were to be, in many senses shocked – although

Stavanger2008’s marketing had been extremely clear both about *Woyzeck* as a play, and about Handspring’s work. The story is tough and uncompromising in its depiction of the dark reaches of human nature, and Handspring’s interpretation, using actors and puppets, does not shirk the emotional extremes of the piece. In some senses, *Woyzeck* could be seen as a sensitive narrative for West Coast Norway, an area not without its own preoccupations – with hypocrisy, with religious and moral dilemmas, and with doubt.

Few, though, leaving the theatre, could be unmoved by the beauty and skill of the performance, the subtlety of the puppets – a moment when *Woyzeck*’s infant son is settling to sleep had the audience cry out – and the extraordinary interactions between characters. Human, animal, puppet – it was hard to tell them apart. This was art – tough but brilliant – and at the end of a remarkable year, it was good to stand back and measure how far we as audience and participants had travelled in our willingness to risk a perhaps ‘difficult’ performance, and to see it as a basis for discussion and reflection rather than something to be judged merely as enjoyable or not.

Those who had been to workshops or lectures – or who, post-show, had had the chance to handle the puppets at close quarters – had without doubt a unique experience. Many others were overwhelmed by the intensity of the theatre. Those more startled talk about *Woyzeck* still!

Project:
Handspring Puppet Company
Woyzeck

Photo:
John Hodgkiss



**‘each item that appears...
represents an interaction that was
rich, thought-provoking, stimulating
and startling for us and will stay with
us maybe forever. It’s an experience
that has hugely deepened our under-
standing of Norway and its people and
will forever mean that when we hear
of some piece of news from Norway,
or meet someone from that country,
we will be immediately sympathetic.’**

Basil Jones and Adrian Kohler, founders, Handspring Puppets Company



Project:
The North Sea Project
Catronia Mackay

Photo:
Robert Thomson

Case studies

THE NORTH SEA PROJECT

The North Sea Project was devised as a programme strand to celebrate the past and present links between the Stavanger Region and Scotland, its nearest neighbour across the North Sea – and to set in place opportunities for exchanges and collaborations for 2008 and hopefully beyond.

Building the Project

The Curator, Edinburgh-based Angela Wrapson, has an established international background in visual arts, theatre, education and humanities. She was appointed by Stavanger2008 in February 2006 and given a deadline of 30 June for an initial proposal, with the overall criteria that the project should be as comprehensive as possible in terms of creative genres. Since the title of European Capital of Culture was awarded to Stavanger Region in its entirety, her first task was to come to terms with the geography of the area, and with the existing cultural offer.

Travelling to Stavanger three times over this period, and touring by car and ferry, she visited museums,

concert halls, schools, cultural centres, lighthouses and historic buildings, meeting artists and culture chiefs along the way. It was important to gain a sense of the landscape, the passion with which Norwegians respond to it creatively, and how nature contributes so strongly to their identity. Many of the culture chiefs had responded to the open call for projects instigated before the Stavanger2008 Director was appointed, and had clear ideas of what they wanted to do. Many were disappointed that their submissions had been rejected.

During the same period, the Curator discussed the *North Sea Project* with artists and administrators throughout Scotland, travelling the length of the east coast and inviting ideas from cultural organisations from the Shetland Islands south to the English Border



Project:
North Sea Project
Tryst

Photo:
Autumn Hansen/Studio Atsvik

Budget

Stavanger2008's contribution to the budget was set at 3 million NOK. Many of the costs incurred were in sterling, and the project benefited from dramatic changes in the exchange rate.

In February 2006 it represented around £265,000; by the end of the project it was worth £294,000. An additional 40,000 NOK had already been budgeted for *Voices from the North*, an anthology of work by Rogaland writers newly translated into English.

In addition, the Curator for *North Sea Project* had some success in fundraising: the Scottish Arts Council awarded grants amounting to £69,225 to four programme items, Hi-Arts gave £2,500 towards the visual arts residencies, and two charitable foundations – The Binks Trust and The Russell Trust – contributed £3,000 between them to the same programme. The North Sea Project budget therefore amounted to around £400,000, of which curatorial fees and expenses accounted for around £40,000.

The Initial Proposal

Two programme items were in place from the beginning: a new production by Grid Iron Theatre Company to be commissioned by Stavanger2008, and the launch at the 2008 Edinburgh International Book Festival of the *Voices from the North* publication. In addition to these the Curator proposed storytelling, theatre, new music and exhibitions. Seven more programme items, each incorporating several strands of activity, were agreed by Stavanger2008.

Developing the Project

With eighteen months to develop the programme, our priorities were:

- To create new work in Norway and the UK through collaboration and exchange
- To set in place relationships and individual programme items which would endure beyond 2008
- To embrace a wide variety of art-forms
- To include and collaborate with as much of the Stavanger Region as possible
- To capitalise on the breadth of the Scottish coastline, spreading out the programme items widely along the east coast
- To support and strengthen cultural organisations on both sides of the North Sea

During the development period the Curator travelled to Cromarty, Aberdeen, Dundee, St. Andrews, Anstruther, Newcastle, Gateshead and London. In the course of nine more trips to Stavanger she visited Sand, Haugesund, Kopervik, Skudeneshavn, Tungenes, Sola, Sandnes, Bryne and Hå, building relationships and researching collaborations and venues throughout the Region.

Negotiating with artists and organisations on both sides of the North Sea was revelatory, as clear similarities and differences in attitudes and practice became apparent. The organisations ranged from municipal departments with long experience of international projects

to fragile smaller companies with very little. One such organisation actually ceased to exist in the course of the Project, though the programme item survived.

The Final Programme

Despite inevitable changes, the final proposal evolved, listing nine programme items. The programme was designed to cover the period from August 2007, when the first Norwegian visual artist would arrive in Scotland to take up her residency in Nairn, to the end of November 2008, when the last North Sea Project exhibition showing would close in Stavanger. Each strand was planned as a collaboration or exchange – shown here, with its partners, in chronological order:

North Sea Artists' Residencies and Exhibition Society of Scottish Artists
Stavanger2008
Rogaland Kunstsenter, Stavanger

A series of two-month artists' residencies, five in Scotland and five in the Stavanger Region, was followed by a joint Scottish/ Norwegian exhibition in Edinburgh by the 11 artists, which then toured to Sand, Kopervik and Stavanger.

StAnza Poets Exchange StAnza Poetry Festival,
St. Andrews,
Stavanger2008
Scottish Arts Council

Readings by two Stavanger poets at the StAnza International Poetry Festival which led to further international opportunities in Romania and India for one of them, and by two Scottish poets in Stavanger.

Tales Across the Water Aberdeen Storytelling Festival
Stavanger2008
Scottish Arts Council
Scottish Storytelling Centre
European Storytelling-Centre, Sandnes

A storytelling programme for schools created and performed by a Scottish and a Stavanger storyteller, first in Aberdeen and then in Stavanger and Sandnes.

Ventetider Byfjord Skole, Stavanger
Stavanger2008

A play with music set in Shetland, Stavanger and the North Sea conceived, written and produced by Byfjord School, Stavanger, with a combination of school students and professional actors.

Sympathetic Strings The Sage Music Centre,
Gateshead
Stavanger2008
Fartein Valen Festival,
Haugesund
Nordic Composers' Fund

A collaboration between The Sage Music Centre, Gateshead, and the Fartein Valen Festival, Haugesund, each of whom commissioned new chamber works from two composers to be premiered at the Festival.

Edinburgh International Book Festival Exchange Edinburgh International
Book Festival
Scottish Government's
Festivals Expo Fund
Stavanger2008

The launch of two new anthologies, one by Scottish writers and one by Stavanger writers newly translated into English, at the Edinburgh International Book Festival, followed by readings in Stavanger and Bryne.



Project:
The North Sea Project
Kopervik Junction
Artist: Kate Downie

Photo:
Kate Downie



Silent Film Music Commissions

Scottish Screen, Glasgow
Stavanger2008
Scottish Arts Council
Norwegian International
Film Festival, Haugesund

New scores commissioned for two silent films shown in the same programme at the Norwegian International Film Festival, featuring a Norwegian composer for the Scottish film and a Scottish composer for the Norwegian.

Northlands and Sagalands

Scottish International
Storytelling Festival
Stavanger2008
European Storytelling Centre,
Sandnes

A week-long residency for two storytellers from the Stavanger Region at the Scottish International Storytelling Festival in Edinburgh, involving public performances, workshops and participation in a Network Development Day.

Grid Iron Theatre: 'Tryst'

Grid Iron Theatre Company,
Edinburgh
Stavanger2008
Scottish Arts Council
Rogaland Theatre, Stavanger
Engøyholmen Coastal
Culture Centre

A new production by Grid Iron commissioned by Stavanger2008 and taking place on the ferry to the island of Engøyholmen in Stavanger harbour, on the island itself and in the boatsheds.

Just one item – *Ventetider* – failed to find a Scottish partner. The original plan was to incorporate a Scottish writer as dramaturg through the Playwrights' Studio, Scotland, but we ran out of time. However, the two Norwegian playwrights visited Edinburgh

in November 2006 to take advice from the Traverse Theatre and the Scottish Storytelling Centre.

For *Sympathetic Strings* the North Sea Project crept south over the Scottish Border to Gateshead, where there was an existing relationship between the Rogaland traditional fiddler and composer, Nils Økland, and The Sage Music Centre.

A proportion of the budget was deliberately held back for contingencies – and this proved sensible. The contingency was first used for a research trip by Scottish installation/video artists Dalziel and Scullion, who were commissioned to take part in the *On the Edge* project, creating an installation for Feistein Fyr, one of the lighthouses integral to this project's multi-genre series. Although technical problems prevented them from completing the installation, it has been postponed to 2009. Problems with the administration of Sandnes's European Storytelling Centre then necessitated the contingency paying fees, travel and accommodation for the three Scottish storytellers – Tom Muir, Lawrence Tulloch and Heather Yule – who performed at three more lighthouses in *On the Edge*.

Project Outcomes

Long-term outcomes were a critical objective for Stavanger2008, and participation in the *North Sea Project* and Stavanger2008 has proved to be profoundly effective – in terms of geographical spread, it has already taken artists far further afield than might reasonably have been expected: Scottish visual artist Fiona Hutchison from Bjerkreim in the south of the Stavanger Region to South Korea, Norwegian poet and film-maker Odveig Klyve from St.

Andrews in Scotland to Bucharest and Chandigarh. New affiliations have also formed. In addition to participation in the *North Sea Project* programme, Scottish musicians Chris Stout and Catriona McKay joined Haugesund-based Nils Økland for a *Sound Transmitter* tour of five English cities in February 2008; they played again together at the Roots Festival at Vikedal, Norway, in July. From 6-10 March 2009 the Nils Økland Trio played at six venues in Scotland alongside Catriona McKay's new composition Floë, performed by five musicians including Chris Stout and McKay herself. In October 2009 Kate Downie's painting *The Sea Room*, which shows the view from her adopted studio in Kopervik, will form the focus of a major exhibition of her own work and that of eight artists who have inspired her at The Scottish Gallery, Edinburgh. The exhibition will tour Scotland, in 2010 visiting Duff House in Aberdeenshire, an out-station of the National Galleries of Scotland.

Two silent films, *The Rugged Island* and *Historien om en Gut (A Boy's Story)*, were re-invigorated by new music by Nils Økland and Catriona McKay, and the double programme, premièred at the Norwegian International Film Festival in August 2008, will be given its UK début at the Fest 'n' Furious Festival, Dundee, on 3 October 2009.

Conclusion

The *North Sea Project* met not only its own criteria but the vision and values for Stavanger2008 as a whole. It embraced a wide variety of art-forms over a huge and diverse geographical area, and over a period of 16 months, 45 Scots – artists, arts administrators and journalists – visited the Stavanger Region, while 36 Norwegians spent time along the east coast of Scotland. New work was created on both sides of the North Sea through collaboration and exchange, individual programme items were given further life, and relationships were set in place which will endure beyond 2008. Future developments already stretch out into 2010, and hopefully will continue to multiply for many years to come.



Project:
Mot Himlaleite! Souda tour en l'air

Photo:
Per Inge Fjellheim

MOT HIMLALEITE! SAUDA TOUR EN LAIR

6-9 March 2008, Sauda skisenter, Djuvsbotn

Mot Himlaleite was a collaboration between Stavanger2008, the leading Norwegian contemporary dance company Dans Design and the people of Sauda, with new commissioned music by Bjarne Kvinnsland. It featured 90 fearless artists – contemporary dance performers, solo and ensemble musicians and singers, ski-acrobats, world-champion jibbers, snowboarders – along with specially commissioned multi-media projections, shown as a backdrop to the dance, and to the aerial spectacular.

The municipality of Sauda has a population of 4,290. Sauda town sits at the end of the Saudafjord and is still home to northern Europe's largest smelting works. But many of its factories have been demolished or lie empty, and the population has been in decline since the mid-1960s. Recently it has been emerging as a tourist destination, especially for skiers and snowboarders.

The idea for *Mot Himlaleite* originated on a ski trip to Sauda, when Stavanger2008 director Mary Miller saw the Norwegian junior skiers in training and realised that snow sports could well be combined with contemporary dance against the magnificent background of Djuvsbotn, the mountain which towers over the town. The suggestion for an event was greeted with enthusiasm by the Mayor and local community, although the idea of a grand

spectacle on an unprecedented scale requiring a huge cast was daunting.

Objectives The core objective was to promote Sauda to the outside world, but through new forms of culture, characterised by the highest artistic quality, innovation and diversity. *Mot Himlaleite* was also designed to provide an opportunity for local people to learn new and lasting skills from working alongside professionals, and to improve the marketing of Sauda's potential attractions. As with all Stavanger2008 projects, the involvement of children and young people was paramount. The Project Leader aimed to recruit the support of every household in the community.

Case studies



Building the Project

The term ‘himlaleite’ is used by Sauda-born writer Kjartan Fløgstad in his novel *Grand Manila* to indicate the place – or no place – where the mountains meet the sky, and this was a starting-point for the project. In the novel pink elephants rain from the sky – but on Djuvsbotn it would be humans defying gravity.

The first task was to select a superb professional dance company. Stavanger2008 recommended Dans Design – director Mary Miller knew them well, having given them their UK première at the 1997 Northlands Festival, Scotland, with the work *Virtual Winter*. More recently, Dans Design had impressed with *Juv*, a production created in 2006 in a mountain gorge, bringing together local dancers, musicians, canoeists and circus performers with professional performers.

The company therefore seemed a natural choice for *Mot Himlaleite*. Stavanger2008 and Sauda then appointed a project manager, Mocci Ryen, who was responsible for setting guidelines for all the different parts and phases, with the exception of marketing, public relations, information and communications, which were the responsibility of Stavanger2008. Project planning began in May 2006 with a visit to the mountain, Djuvsbotn. This was followed by a public presentation of the artistic concept: a collaboration

between Sauda kommune and Stavanger2008 which would take place towards the end of the winter in a 1,000-seater amphitheatre carved out of the snow, 800 metres above sea level. The project manager then sought out the views of local people and kept up a continual exchange of ideas through the local newspaper. Children and young people were asked who were their winter sports heroes, and these were invited to join the production. Local skiers, musicians, dancers, choirs and schoolchildren were all involved, as well as business associations and entrepreneurs, and 1,000 volunteers were recruited. Even the whistle of the old smelting works was brought into use.

The specially-constructed amphitheatre required moving 5,000 cubic metres of snow, and work began in early January 2008. Fortunately there was a good snowfall in February, and the arena was completed at the beginning of March after 90 hours of hard labour. But snow, wind and rain meant that a maintenance staff of five had to work on it every performance day. The backstage tents were also a challenge to maintain because of the weather, and the extent of the volunteer labour required could sometimes make for unpredictable outcomes.

The performers stayed in cabins – a better solution than hotels, because they felt more at home. Hot meals were delivered daily, but again the weather was an issue, given the climb uphill to the cabins. This was a volunteer responsibility, and tricky, as some dropped off when they saw how difficult it could be.

The artistic team were selected for their previous experience in working in landscape, along with the quality of their work, and this proved to be of vital importance. Once a production schedule had been developed there were few alterations, and it proceeded with remarkable calm and order.

There were eight separate phases:

- generating the idea. This required research into the area and available resources
- developing the concept for a full-length dance piece
- consolidating the artistic team in the light of the challenges posed by an outdoor performance in the mountains in wintry conditions. 13 professional dancers and four professional musicians were engaged, while volunteer groups were set up and allocated specific tasks
- piloting the production. Choreography, music and the movements of the ski acrobats had to be developed and tested, along with technical requirements like footwear, costumes, lighting, pyrotechnics, smoke machines, projections and stage sets. Rehearsals were photographed and filmed as a preliminary visualisation of the show
- co-ordinating the artistic and stewarding/ security requirements. Much of this was achieved through

drawings, CAD, and the development of timelines and scenarios

- marrying the artistic concept to the music and choreography, including costume design and the resolution of technical issues
- developing the performance, bringing dancers, skiers, the musicians and the choir together, including all the small performances and activities en route to the site
- the dress rehearsal and four performances.

Budget

The total budget for the project was 7,900,851 NOK, including a contribution of 4,100,000 NOK from Stavanger2008.

Marketing

The project manager put together a marketing plan, which was not fully implemented until Stavanger2008's new Marketing Manager began in October 2007. Posters, flyers and leaflets were distributed locally, local advertising was booked, and banners displayed. Ticket packages were developed offering different travel options, with the option of a day's ski-ing before the performance.

A bus was laid on from Karmøy and Haugesund, and a charter boat from Stavanger which took 118 people.



Project:
Mot Himlaleit! Sauda tour en l'air
Painting and photo:
Åse Frafjord Johnson

Four buses conveyed 200 people from the Ski Centre to the ampi-theatre and minibuses took another 340. Others reached the amphitheatre in the snow by cable car, scooter, skis or simply on foot from the car park or the ferry terminal.

The Production

A dance production of this size is almost unprecedented in Norway: there were almost 100 performers, including 13 dancers, 21 ski acrobats and snowboarders, four musicians, a choir of 25, pyro-technicians and a tight-rope walker/cyclist. It required the support of 20 artistic and production staff, along with close to 1000 volunteers of all ages and backgrounds, who were essential to its success. In a small community, this participation was extraordinary.

Audience members were received by staff on arrival at Sauda Ski Centre, and volunteers – 150 for each performance – were placed strategically along the route up the mountain to the amphitheatre to guide them, with the lower slopes floodlit. Deep snow covered the ground. In order that everyone could see the show, no matter their physical abilities, there was a shuttle bus for those who could not make the distance by ski-lift or on foot, and the Red Cross conveyed people with special needs. Dance, singing, hip-hop – all kinds of performances by local artists of all ages – plus oranges and hot chocolate were presented along the way, and

each night the Mayor of Sauda welcomed the audience from a special throne carved out of ice at a gateway, where skiers could park their skis under cover.

Response The performance was experienced over four nights by an audience of 4,000. There was massive local and Regional news coverage, and local people were proud to read about Sauda's plans and achievements in the press. Although there was some national coverage, it was disappointing that the Oslo newspapers did not send reviewers to see the production.

Project Outcomes

Sauda is planning a new production for 2010 – again a major national/local collaboration.

Conclusions As a vehicle to promote Regional identity and pride, *Mot Himlaleite* far surpassed expectations, and the artistic quality of the production was exceptional. Contemporary performance at this level would be rare in a theatre, let alone high in snowy mountains. Sauda has learned a great deal from the experience, both in terms of artistic vision and the rewards of collaborative work. Local people, many with new confidence, have also improved their knowledge of planning and managing a big project, including financial control. One of the challenges had been to engage the local

community, and initially there was some dissatisfaction at the amount of money being spent, but by the end over 1,000 people volunteered. Now Sauda has an experienced local project staff, and people have been accustomed to contributing their time and talents on a flexible basis. However, organizing the volunteers was very time-consuming, and it would have been wise to import a few experienced co-ordinators.

Although *Mot Himlaleite* motivated children and young people and involved many, they could have been even more closely involved through school projects had more time and greater resources been available, both in terms of staff and finances.

For many outsiders Sauda has been associated with heavy industry, pollution, strikes and depopulation. But there has been an influx of tourists since *Mot Himlaleite*, and Sauda's new motto is 'Sauda – number one for leisure!'

'What we shall remember best of all from this year are the numerous great and exciting ways that the arts were integrated into our landscapes; magic dance acrobatics at Gloppealsura, Garborg poetry written with wrapped fodder at Jæren, theatre in the landscape at Lundsneset on Hundvåg, the impressive arts/culture path at Bru, and last but not least Mot Himlaleite – Horizon Meeting – at Sauda. We'll never forget the spectacular, surrealistic fairy tale atmosphere in drifting snow, way into the mountains, surrounded by sound, light, dancers, musicians and ski acrobats!'

What we may have missed this year, is a little bit more room for the visual artists. Many gifted local visual artists might have been used in various ways, making also this part of the cultural life more accessible to the public.'

Ivar Bore and Åse Frafjord Johnson



Project:
Barnas by
Stella Polaris

Photo:
John Sirevåg

Case studies

BARNAS BY: THE CHILDREN'S CITY

4-7 June 2008, Sandnes city centre

Barnas By was a collaboration between Stavanger2008 and the neighbouring city of Sandnes. For four hectic days children and young people took over the town centre. Using flowers, colours and performance they gave Sandnes a new view of itself, programming continuous entertainment on a main stage at Ruten, the city's central car park, bus and train station, and on five different stages along a newly-named 'Culture Street' as well as theatre, concerts, skateboarding, a flower parade, and activities in the harbour.

Sandnes is a young city: 30% of the residents in the city are under the age of 18. For many years the municipality has worked hard to involve children and young people in city development. Representatives meet annually for the Children and Young People's Council, a special advisory body, and in 2006 they took a leading part in a city-wide competition entitled 'My Dream for Sandnes'. Feedback from various projects has shown that the new generations have strong opinions, and *Barnas By* was planned to nurture this and to take initiatives a stage further, following up on their ideas and giving them real influence.

Objectives The project was designed to stimulate co-operation between different cultures and art-forms; to encourage a greater participation in cultural life; to challenge traditional engagement and debate; to be highly visible, making its mark on the city's outdoor spaces; and to reach out beyond traditional expectations.



Project:
Barnas by
children parade

Photo:
John Sirevåg

Building the Project

An independent Stavanger-based organisation, the Culture Company, was employed to develop a pilot project in association with the Department of Leisure for Sandnes City Council. Preliminary work started in spring 2004, involving NGOs, local government employees and professional culture workers. During the first three years there were regular meetings to discuss and develop the project in which both adults and children participated. A Stavanger2008 programme adviser joined the team towards the end of this period, and was present during the final part of the planning phase.

The project was led by a project manager from the Culture Company, working in partnership with Tone Strømø, Director of Leisure for Sandnes. The steering group consisted of representatives of Sandnes Sentrum (the shopping centre), Ganddal Theatre Workshop and Stavanger2008. Sandnes municipality was a key player in the project, and particularly important for marketing and promotion. All the other relevant Council departments were involved, alongside representatives from kindergartens, schools, parks and sports centres, the national Cultural Rucksack programme for schools, the culture school and cultural organisations.

Preparatory Work

In early 2008 the Cultural Rucksack programme funded workshops in juggling, acrobatics and drama in 12 schools, and seven more workshops were funded by the Department of Leisure. From March onwards kindergarten children started growing flowers to decorate the city. All the school bands prepared to play in parades and in various city locations, and several schools made individual contributions to the performances. Overall, more than 4,000 children and young people were active participants in *Barnas By*.

On the night of 4 June, Ruten – the central car parking area beside the railway station – was turned into a park. This work took 254 volunteer hours – and with maintenance and eventual dismantling included, a total of 404 hours. The park was constructed from 3,000 square metres of turf, 270 tons of gravel, 1,000 trees/ plants, 6,000 flowers grown by young people themselves, 2,000 from elsewhere, fountains and benches. Debate became fierce – many inhabitants lobbied for a permanent transformation!

Four colours were chosen to symbolize the aspirations of young people for the future:

- **Blue:** ensuring clean water, clean seas and, locally – a clean fjord
- **Green:** saving the Norwegian forests and, locally, replacing asphalt with public parks
- **Yellow:** preserving the ozone layer, eliminating pollution, harnessing solar energy
- **Orange:** spreading joy, enthusiasm and courage

So, on 4th June, children coloured the city. Four building facades were draped with 1,500 square metres of fabric using lifting gear from Ganddal Theatre Workshop.

Twelve giant music notes, 3 metres high, were made in the Lender workshop – an activity centre for older people at Varatun Gård - and set up along the main street. Disabled participants, also from Varatun Gård, made 500 felt socks – each one 75 cm long – to decorate the Culture Street, and painted 40 chairs, moving them when necessary, as performances travelled between different stages. Langgata, the pedestrian street, was the focus for the project, with some of the adjoining streets, plus Festplassen, Ruten, and Mauritz Kartevoldsplass. Some approach roads were closed to traffic during the preparations. A documentary film was commissioned which shows how Sandnes was transformed into *Barnas By* over these four action-packed days and gives a mood picture of the event.

Budget

The total budget was 1,698,162 NOK, of which Stavanger2008 contributed 975,000. The City Council's Department of Parks and Sport was responsible for designing and installing the 'park' at Ruten, at an estimated value of 627,800 NOK, including volunteer labour, and its Transport Department dealt with all the preparatory work for the street network, at an estimated value of 80,000 NOK. It is difficult to estimate the number of hours Council departments spent on the preparation, maintenance and dismantling of *Barnas By*. The Leisure Department alone estimates a total of around 3,000 hours.

Ganddal Theatre Workshop supplied free lifting gear and material to decorate the four facades, as well as contributing 160 hours of voluntary labour. Sandnes Sentrum helped with marketing, in the form of advertisements, advertising supplements and radio publicity, and also with the re-organisation of buildings and streets, at an estimated value of 350,000 NOK.

The Programme

There were five separate strands to the programme, and each was allocated adult staff: *Flower Parade* Led by the juggling group Stella Polaris, 2,500 kindergarten children paraded through the city and the new park, wearing the project's four colours, carrying the flowers they had grown themselves and escorted by 10 school bands.



Project:
Barnas by
Stella Polaris

Photo:
John Sirevåg

Events in the 'Park' A Thursday night concert by Knutsen & Ludvigsen attracted an audience of 5,000, with another 5,000 joining after the Parade. A juggling performance by Stella Polaris attracted around 150, and Lundehaugen Upper Secondary School's concert on Friday brought an audience of 1,000. There was also a skateboarding show, the follow-up to a Sandnes event earlier in the year, which attracted 30 participants and 400 spectators. Finally, Ganddal Leisure Centre organised a picnic on Saturday with a number of activities, including a banner 16m long, which was decorated in the course of the day. The new 'park' proved extremely popular: about 50,000 people used it, almost round the clock, over the four days of the project.

Culture Street The five stages presented 100 performances over 4 days. On Wednesday, *Barnas By* began with an official opening and a 'youth gig' in the evening featuring local artists. Six professionals from the Norwegian Comedy Festival performed in the Culture Street, alongside children and young people from Sandnes schools, the Culture School and kindergartens. Visitors from Madagascar presented a project on water quality, exhibiting photographs on the theme of water in collaboration with children from Figgjo School.

Blue Day On Friday, 2,000 children and young people from nine local schools took part in activities focusing on water quality and the environment. The day included competitions, lectures, and exhibitions, all on the theme of water, with help from the South Rogaland

Fire Service, the Lifeboat Association, the Science Factory, and the Sandnes Healthy City campaign.

Varatun Gård

The Centre organised an exhibition at Sandnes Kulturhus entitled *Everyone is Included* throughout the whole period of the project.

Response *Barnas By* involved more than 4,000 children as active participants: 30 kindergartens, 12 schools, seven groups from the Culture School, 11 classes (175 students) from Lundehaugen secondary school, and 14 volunteer teams and associations. It is estimated that the audience totalled 50,000 people, representing more than three-quarters of the population of Sandnes, over four days.

- It was very important to the city to involve the whole range of children and young people in the planning and implementation of events, and particularly rewarding to note that children, young people and senior citizens from different leisure groups made the socks, banners and wooden music notes
- 55 young people with special needs prepared their own contribution to the parade and performances
- three local clubs worked on their own projects for the picnic and 'art in the park' as well as on contributions of the performances in the city

- 25 young immigrants and asylum seekers took part in workshops and activities specifically designed for them by L54 (the youth culture house) and the AC/DC integration Project

Project Outcomes Children and young people from Sandnes have adopted *Barnas By* for themselves, and delivered proposals for the continuation of the project to the Mayor. The name has entered their consciousness, demonstrating that their voice is being heard, their participation matters, and that they can influence their own future.

Feedback from many – in particular the children – tells us that they want a park instead of a parking lot, they want more colour in the city, and that they want their own festival. Therefore a new use for Ruten as a city centre park is being investigated, and a new network has been established between Sandnes Sentrum and the municipality with the interests – and the safety – of children and young people as its focus.

The project has already been cited as a case study at a youth conference in February 2009, and the City of Sandnes has registered the *Barnas By* logo, planning to use it for future events, including the creation of a new *Barnas By* for its Jubilee celebrations in 2010.

Conclusions An evaluation meeting was held two weeks after the project finished, and came to the following conclusions:

- *Barnas By* had been a resounding success
- the huge number of volunteers, big and small, was thrilling – and how closely they were involved in the planning and implementation
- the project provided a good opportunity for public and political debate, especially over the use of the station as a park and its use in the future
- there was efficient co-operation between local government agencies, organisers and volunteers
- it was a pity that lack of funding made it necessary to reduce the marketing budget and the use of professional actors (originally the budget was set at 6 million NOK). Stavanger2008 funded Stella Polaris, but the other professionals were funded by the project itself.



Project:
Eventyr i landskap

Photo:
Johannes W Berg

Case studies

EVENTYR I LANDSKAP

19-28 August 2008

The first concept for Eventyr i landskap appeared in Stavanger's original application to the European Commission to be European Capital of Culture, where it was envisaged as the performance of a classical Greek drama in the open air.

Rogaland Theatre revived the idea in early 2005, and the theatre company discussed it extensively before applying to Stavanger2008 for support. Since the eyes of Europe would be on Stavanger during the year of culture, they decided that this was the ideal opportunity to create an ambitious and alternative theatre experience, bringing together the best talent they could find locally, nationally and internationally. The production would be designed to challenge both the existing conventions for open-air theatre and the expectations of drama for children and young people, communicating across generations and cultures.

In June 2005 *Fairytales in Landscape* was confirmed as an official project for Stavanger2008.

Building the Project

At the heart of the project was a new play to be performed in a purpose-built 1300-seat amphitheatre in the open air.

Henrik Melsom Edvardsen, was appointed part-time Project Manager in October 2006. The job was made full time from February 2007 to September 2008. At first he reported directly to the Director and General Manager of Rogaland Theatre, and then, in April 2008, the steering committee was expanded until the end of the project. The Project Manager was responsible for the planning and implementation of *Fairytales in Landscape*, managing the budget, the production schedule, communications



Project:
Eventyr i landskap

Photo:
Johannes W Berg

with the relevant internal and external partners, and for documenting the process for evaluation purposes. Stavanger2008 was Rogaland Theatre's main partner.

Budget The total budget was 20,826,908 NOK, of which Stavanger2008 contributed 7,500,000 NOK. This covered three years of preparation, including the construction of the outdoor amphitheatre, the production costs and all the international travel necessary for such an ambitious concept.

Developing the Production After a thorough search of the area around Stavanger, Rogaland Theatre selected Lundsneset as the site in 2005. It is a promontory of astonishing natural beauty on the island of Hundvåg, the shoreline approached through fields and looking out over low islands towards the mountains in the north-east. The variety in its landscape forms proved an effective inspiration for the project.

The first member of the artistic team to be put in place was the Lithuanian theatre director Oskaras Korsunovas. He was already known to Rogaland Theatre, and to Stavanger2008 director Mary Miller, who had worked with him in the past and had already invited his company to take up one of the four Stavanger2008 residencies. This was quickly agreed. Korsunovas welcomed the new challenge of an open-air production, and was impressed by Lundsneset when he visited Stavanger for the first time in August 2006.

For the writer, the theatre decided to approach Jon Fosse, with whom they had an established working relationship.

He had seen Oskaras Korsunovas' production of his play *Winter* as an opera in Vilnius in 2006, and when they met in Stavanger there was an immediate sympathy. The theatre had decided that the production should integrate text, music and movement from the outset, but Jon Fosse completed the script for *Desse auga (These Eyes)* in record time, which gave the possibility for the resonance and rhythm of his words to inspire the composer.

Here, Oskaras Korsunovas chose Gintaras Sodeika, who had composed the music for *Winter*, and for many of his previous productions. Sodeika's work would also feature in OKT's residency. Rogaland Theatre had challenged Korsunovas to choose either a composer, set or costume designer from his regular team – this meant that the rest of the company and production staff would be selected from European, Scandinavian and local theatre practitioners.

It was also decided that there needed to be engaging activities along the walk from the road to the amphitheatre. Visual artist Helena von Bergen was retained to curate a series of performances and installations eventually entitled the *Z*O*N*E for corrected realism*. In addition, a site-specific dance sequence *Some Day my Prince Will ome* was commissioned and performed by local dancers brought together by Dybwikdans.

It became apparent as the concept developed that there would be no way of involving children as participants, so Rogaland Theatre funded a new dance production for children, again by Dybwikdans, which was based on Hans Christian Andersen's story of *The Ugly Duckling*. It was performed in Sandnes Kulturhus in May 2008 and had three performances at Rogaland Theatre in August.

To clarify the concept and the artistic goals for the production, the theatre called a day-long meeting for 65

members of its staff in April 2007, which included a visit to Lundsneset. In August there was a meeting between the staff, management team and business partners, with group work on unresolved issues. This was followed by two more half-day meetings for the whole staff before the organisational responsibilities were finalised. In February 2008, each member of the company received a staff handbook which explained the artistic platform, described the installations, and assigned responsibilities.

The production was technically demanding, requiring a custom-built amphitheatre, and two mirrored cubes standing in the sea with underwater boardwalks leading to the shore whose height had to be adjusted for each performance according to the tides. There was also a sizeable main stage, a side stage for the orchestra and singers, and the amphitheatre itself. The design of the amphitheatre was originally part of Stavanger2008's *Norwegian Wood* programme strand, and an architectural competition took place in 2006. However, the costs proved to be too high. In the end the arena was designed by the production designer, Peter Lundquist, with permanent seating and power supply.

The orchestra platform was built in May, when the construction of the stage began. The boardwalks were laid between May and June, and the mirrored cubes and bridges installed, all by Ognå Welding. West Audio was responsible for the sound, while the rest of the scenery, lighting and costumes were produced by the theatre. Tents, containers and toilets were set up close to the stage and provided a canteen, greenroom, dressing rooms, and storage space for costumes, props and technical equipment. 20 bicycles were provided, and a minibus was hired for travel to and from the final rehearsals.

16 April 2008 was an important milestone as the complete artistic team met for the first time at Rogaland Theatre to lay out the artistic concept, with landscape and stage models, costume drawings, fabric samples and examples of the music. The next day the company visited Lundsneset, and there was the first reading of *These Eyes* along with meetings between the artistic team and the production departments.

Developing the Z*O*N*E for corrected realism

This concept was devised as a way of involving young people on an international level. During the winter of 2006/7 Rogaland Theatre made contact with the State Theatre School in Copenhagen, the Faculty for Performing Arts at the University of Oslo, and the Drama Institute in Stockholm. Each was invited to send a final-year student to direct mini-productions in the *Z*O*N*E for corrected realism*.

The three student directors visited Rogaland Theatre for a two-and-a-half day workshop in May 2008, when they were allocated actors from the company. Their brief was to create performances in response to the landscape, and they were allowed to choose their own sites. The rehearsal period was scheduled for the summer holidays, 28 July to 14 August, which meant a shorter timescale for planning and production – a great deal of interdisciplinary work emerged, with a flatter organisational structure.



Project:

Eventyr i landskap

Photo:

Johannes W Berg

The Production

The world première took place on 19 August, and, fulfilling Stavanger2008's mission to build partnerships across boundaries, it was a full international, national and regional collaboration. *These Eyes*, by local writer Jon Fosse – born in Haugesund, north of Stavanger – was performed by six Norwegian actors from Rogaland Theatre and directed by Oskaras Korsunovas. New music for the Stavanger Symphony Orchestra and the Stavanger Vokalensemble was commissioned from Gintaras Sodeika, and the two solo singers came from Stavanger, one being a member of the Stavanger2008 staff. The dancers were Stavanger-based, and the two choreographers Lithuanian. The production designer, Peter Lundquist, was from Stockholm, and students from Bergen National Academy of the Arts designed the costumes. Both the make-up artist, Helge Bjørnå and the lighting designer, Øyvind Wangsteen, came from Oslo.

Response

The production attracted an audience of 18,000 people in the course of the run. There were 13 performances over nine days, and the audience was given the choice between 10 evening events, entitled The People's Party, and three weekend afternoon events, The Family Party, with special activities including a Golden Egg Hunt for families designed by Rogaland Youth Theatre. The multi-disciplinary nature of the production made it difficult to market, so publicity started early, with tickets on sale a full year ahead. Visual images were included in Rogaland Theatre's winter brochure, promoting *Fairytales in Landscape* as a new venture for the company, with fairytale festivities for the whole family. Stavanger2008's communications team were close partners in the strategy, which was a great

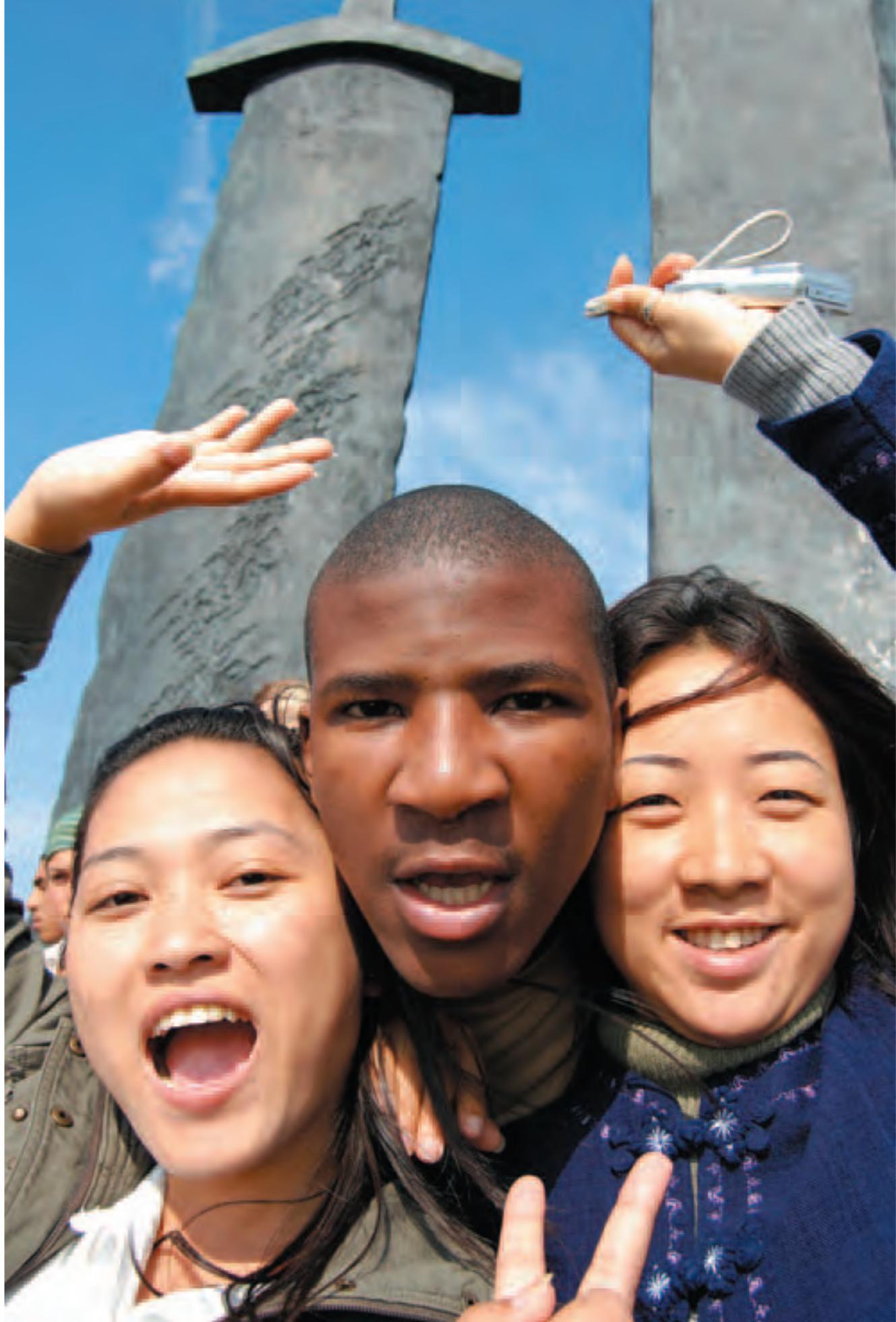
success: there was massive media coverage in advance and during the production, which almost sold out.

Project Outcomes

Stavanger Municipality has gained a new outdoor facility, and is already planning to move the annual re-enactment of the Battle of Hafrsfjord – at which the Viking leader Harald Harfagre united Norway in around AD 872 – to Lundsneset. Henrik Melsom Edvardsen, who had moved from Oslo to manage *Fairytales in Landscape*, has been appointed Chief Executive of Stavanger Concert Hall, which will move to a spectacular new building in the summer of 2012. Along with the existing Concert Hall, the University Institute for Music and Dance, and the relocated Culture School, it will form part of a new music complex.

Conclusions

Rogaland Theatre felt that it had fulfilled its main aim – to invent new ways of working in the open air, and communicate across cultures and generations. Specifically, it had created a new kind of theatre experience, using some of the best artistic resources available locally, nationally and Europe-wide, in the spirit of Stavanger2008. Although Rogaland Theatre must be congratulated for its ambition and the breadth of its vision, it was disappointing that there was no obvious relationship, or sympathy, between the *Z*O*N*E for corrected realism* and *These Eyes*. All they had in common was a response to the landscape – which the artistic team for *These Eyes* delivered magnificently, and the curator of the *Z*O*N*E for corrected realism* less so. The best performances and installations were beautiful and/ or thought-provoking, but they were not in any way a preparation for the experience of the play, and some were frankly irritating.



Project:

Gypi

Photo:

Elise Kipperberg

How the organisation was built – and how it worked

ORGANISATION, MANAGEMENT, FINANCE AND SPONSORSHIP

Stavanger2008 IKS was established in December 2004. Already by June the same year, a interim Board was constituted, composed of the Mayors of the three Councils: Jostein Rovik from Sandnes, Roald Bergsaker from Rogaland County and Leif Johan Sevland from Stavanger. Mayor Sevland was appointed interim Board leader.

The interim Board was charged with the process of establishing a permanent Board, with the initial building of the organisation, and the search for a Stavanger2008 Director. Concurrently a temporary organisation was established, charged with running the day-to-day business until a permanent staff was

appointed. Stavanger Kommune's employees took acting leadership roles: Rolf Norås as acting director, and Kurt Kristensen as acting general manager. Three staff were seconded from Sandnes and Rogaland communes, these engaged on short-term contracts. In addition, a designer was appointed in a 50% position.

Recruitment company Ørjasæter AS was used for the search for the new Director of Stavanger2008, also assisting in the process of recruiting of a Managing Director and a Director of Communications. Elin Ørjasæter Horvei recommended a Director with an artistic background to lead the organisation, plus a programme director who would be responsible for the actual delivery of the programme. She also recom-



Project:
The Opening Ceremony, Sandnes
Phaze 7, Berlin

Photo:
David Bowen

mended that all other artistic staff, including short term employees, should report directly to the Director – who would also have the responsibility of reporting to the Board, and being the organisation’s public face in terms of the media. The managing director was to head administration and the technical staff/ production crew.

A new Director was formally appointed in October 2004, and after many short visits, began full-time in August 2005. The chosen candidate was Mary Miller, a Scot, who was director of the International Festival of Arts & Ideas in New Haven, Connecticut, USA. Mary Miller’s background was as violinist, music editor and culture leader. She had also directed the UK’s leading Nordic festival, featuring many Norwegian artists, before working in the USA. Cornelius Middelthon, executive director for the Radisson SAS hotels in Bergen, was appointed Managing Director, and a Director of Communication contracted for a ten-month period, starting in March 2005. Middelthon started one month later.

The staff grew during the winter, and though none had contacts exceeding 3 months a small administrative staff was established. The first permanent contracts, which would extend through towards the end of the project in December 31th 2008 were made in May and June 2005, when Rolf Norås was employed as programme director. Towards the end of 2005, the organisation was staffed with a mix of short-term contracts, and contracts through 2008. A permanent director of communication was also sought.

Setting up

The Interim Board had decided already in August 2004 that the company was to be established as an inter-municipal company (IKS). This contradicted the application to Brussels, in which Stavanger2008 was to be set up as a foundation. A representative Board was established: Stavanger as the biggest owner had 12 members, while the Sandnes and Rogaland County had 6 members each. Mayor Roald Bergsaker from Rogaland County was appointed as leader.

The original bid from the Stavanger Region to the EU outlined a steering committee (Board) consisting of seven people, including owners’ representatives – two from Stavanger and one each from Sandnes and Rogaland. The three remaining members would be people with firm backgrounds in culture, tourism/ business and politics. The Board was formally elected by the Representative Board at its first and constitutional meeting in December 2004. The election committee suggested the following candidates: Leif Johan Sevland (leader), Jostein Rovik (deputy leader), Bjørg Tysdal Moe, Eirin Sund, Sune Nordgren, Turid Birkeland and Kurt Kristensen (elected until a final external candidate was found). In early 2005, Kristensen was replaced by Linda Bernander Silseth. Previously, the Representative Board had formally agreed on the company agreement and approved the 2005 budget.

The plan was to have six meetings each year; five took place in 2006-08. Overall, it was challenging to have four Board members who were Oslo-based, along with several deputy members. Late notice of absences from Board members made it difficult to call in deputies. Further, because of hectic schedules, it became a challenge – especially for Oslo-based Board members – to keep updated on Stavanger2008’s operation and on Regional reactions. By Autumn 2007, three Board members had stepped down, and in January 2008 the Stavanger2008 Board comprised: Leif Johan Sevland (leader), Jostein Rovik, (deputy leader), Bjørg Tysdal Moe, Jarle Braut, Ragna Sofie Grung Moe, Valgerd Svarstad Haugland and Jan Størksen.

The Interim Board had decided that the company was to act under the laws of the Public Administration Act and Freedom of Information Act. This was rooted in the company agreement, which also established that the company was a separate entity, and that the employer liability for the company was to be handled by the Board. The decision to follow the Freedom of Information Act resulted in Board meetings being open to the public, which also meant that the press would often be present. Thus, several times during 2005 and 2006, a simple, seemingly neutral comment or question from a Board member turned up as a negative story in the press. This made open and productive discussions around decision-making difficult for the Board and administration. The solution was to have informal lunch meetings before

each Board meeting with the possibility of critical discussions – this avoided the kind of misunderstandings which could lead to inaccurate or inappropriate press coverage. The Representative Board met twice a year to be updated on Stavanger2008’s progress and status, to approve the annual accounts and reports, and to approve the budget and financial plan. The Representatives were also invited to events and arrangements as part of the Stavanger2008 programme. In Autumn 2007, Roald Bergsaker retired, and was replaced as head of Representatives by the new County Mayor, Tom Tvedt.

The company agreement stated:

‘There must be a formalised co-operation between the management of Stavanger2008 and the management of the participating Municipalities and County Council.’ Further, the original bid included a paragraph saying; ‘‘There will be established a formal collaboration between the culture directors from the three owners and the management of the Foundation’.

At the start of 2005, forums were created, the first called the administrative coordination group – where the chief executives from the owners and the management team of Stavanger2008 met – and the second a programme and production group where the three municipalities’ culture directors met with the artistic leadership of Stavanger2008. The plan was to meet regularly,



although not necessarily in a formal forum, to share information and updates. It also gave participants an opportunity to provide input and to address various pertinent issues. Similar meetings between the chiefs of communication from the owners and communications department in Stavanger2008 were later established.

In the original bid to Brussels, a suggestion was made for a minimum of five artistic Councils with responsibility for various artistic fields, each to consist of four to five people including at least one with specific international experience. This was not realised, for entirely practical reasons. Director Mary Miller chose to consult regularly with a great number of people, both in Norway and internationally, but the logistics of establishing five artistic advisory councils to gather in Stavanger would have been both expensive and unworkable in terms of scheduling. Relevant dialogues were held as frequently as required with representatives from the owners around special issues, and in addition, Stavanger2008 staff gave numerous presentations to city and county councils, selected groups and organisations, including a pan-county road show led by the managing director and head of marketing.

The Interim Board had also prepared for a structure for the company, including accounting and billing, legal services, auditing, IT services etc. An agreement was made with SK Regnskap (Stavanger City Accounting Department) to handle (gratis) the accounting, payrolls

and billing, while legal advice around company formation and public sector issues was to be delivered by the City Legal Adviser for Sandnes. The City of Stavanger Human Resources Department assisted during the establishment of the company, and Stavanger City were also to deliver IT services. Rogaland Auditors provided audit services, and the Stavanger Archives assisted in establishing archive procedures. However, a new archiving system was chosen by interim management – one completely different from that of the rest of the City of Stavanger – which caused a series of challenges, and in retrospect, was a mistake. Stavanger2008 found itself dependent on one person who knew the system, and experienced much ‘trial and error’ because of lack of experience. Frustration ran high, particularly when certain functions never became operative.

Stavanger2008’s management was much concerned with the relationship between the owners, where there was keen focus on seeing value for the money invested, particularly from Sandnes, and to a lesser degree, the County. During winter and spring of 2007, Stavanger2008 was pressured to produce strong arguments to show what Sandnes would gain from its participation and ownership. Documents for politicians and management were produced; lectures and presentations held, and tough meetings ensued. Critical mutual respect grew steadily. Rogaland County Council obviously wanted the entire Region be involved, and were greatly reassured when events were announced which spread the programme

wide – from Sauda in the north to Egersund in the south. Furthermore, Norwegian local elections were due, and it was important that the status as European Capital of Culture for 2008 was not an issue for local campaigns. The organisation was to be based in the old Norges Bank building in the Cathedral Square. The administration moved in May 2005, first into the ground and first floors; from June 2006 Stavanger2008 took over the whole building. Following advice from previous ECoCs, the interim Board decided to locate Stavanger2008 and the City’s tourist information in the same building – this worked well, with a good mutual dialogue which was especially helpful for Stavanger2008’s programme development. As visitors, delegations and journalists began to arrive, the collaboration with the Tourist Information Office and its staff became increasingly important.

Stavanger2008 also rented out office space to BYEN, Stavanger Merchants Association and STAR, Stavanger Rock organisation, from 2006, and a successful agreement was made with Stavanger Concert Hall to establish a ticket outlet in the building. Stavanger Concert Hall took full responsibility for this, including the cost of staff. The concert hall would not pay rent, and Stavanger2008 would sell all internal activity/ projects through their ticketing system. During 2007 and 2008 the number of tenants grew to eight different groups.

The location, right in the city’s heart, in a beautiful building with large capacity was important and a very

positive issue for Stavanger2008. But the building, as an old bank, presented tough challenges. The indoor environment was very poor – either extremely hot or cold. Issues included frequent leakages, asbestos, and cleaning. Our staff showed an incredible flexibility and patience, but working conditions were at times difficult. However, we were all aware of the benefits of working in a central location, with excellent meeting facilities and a great canteen. The building owners Stavanger Eiendom were cooperative, but changes in their own personnel sometimes meant long delays in problem-solving. The building – as a local landmark - was used for several events: large-scale sponsor gatherings, owners’ events, programme launches, 17th of May celebrations (Norway’s Constitution Day). Almost daily, meetings filled the floors. On several occasions, representatives of the Royal Family, the government or the parliament came to visit Stavanger2008, and we were proud of our building’s stature.

Recruitment and Personnel

The interim Board decided early to connect the organisation to City of Stavanger’s personnel practices, with the city’s staff handbook and regulations used as base for all employees’ contracts regarding rights and obligations. All employees were jointly enrolled in KLP



Project:
Geo-park
Photo:
Kristoffer Vik Hansen



‘Of course 2008 has been important for Sandnes. But even more important is the fact that this year has meant something for great many people. New experiences, new thoughts, new reflection ... What will remain is that Stavanger2008 dared to challenge us, subvert ingrained beliefs and engage us both as practitioners and as viewers and listeners. We think differently and more widely after this year.’

Erland Bræin, Head of department of cultural affairs, Sandnes Kommune

(The Pension Scheme for Municipalities), and annual local negotiations regarding salaries for staff in Stavanger 2008 were agreed. The management team would negotiate their salary directly with the Board, while all other staff salaries would be agreed by the director and managing director. Stavanger2008 would not join any employers' association, but would follow the tariff agreements set down by KS (The Norwegian Association of Local and Regional Authorities).

The recruiting process for staff started soon after Mary Miller's arrival in the summer of 2005. An organisation chart was presented to the Board in Autumn2005, showing the need for a staff of 14 full-time employees for 2006. Some of these positions were already filled, others would arrive during the autumn. The organisation chart of 2006 was very different from the final one for 2008, including 5 employees who would report directly to the director. The staff started to grow from January 2006, as the new director of communications was appointed from March 1st 2006.

The recruitment company JobZone was contracted, and they quickly used the collaboration with Stavanger2008 to become a project sponsor. The managing director had responsibility for the recruitment process, in close contact with the director, particularly for programme and communication staff. The process of staffing was pursued at a highly professional level and followed a defined process, before references were fully checked. In 2008, the organisation peaked at a total of 35 full-time employees.

Contribute across departments Building the organisation was challenging – the Norwegian economy was strong, and Stavanger2008 could not compete on salaries with the businesses and industry in the area. The prospect of a demanding job, long hours, press and public scrutiny – and the possibility of being unemployed from January 2009 was daunting. Nevertheless, we recruited a team with a very broad experience and background. A strong degree of flexibility was needed, as we moved fast from planning stages to implementation. Some internal changes were made as the programme department's needs changed in terms of management: for example, Rolf Norås moved to become director for strategic relationships, co-ordinating the evaluation process; a new team was created to work specifically on the Opening Ceremony. The need for everyone to react quickly and to contribute across departments when necessary was urgent, and became highly relevant. By the time of the Closing Ceremony events, such inter-department teams were highly successful – shining examples of what such a small organisation can do with shared goals and motivation!

But during the earlier years, the management team had focused a great deal on projects and project management. In collaboration with Ernst & Young, the programme department explored how to organize and prioritize their work. Consultant Gerhard V. Sund led relevant staff seminars in 2006, and Erland Bræin was hired to write a project manual for the organisation. This failed to be implemented in the way it should, mainly because

of radically conflicting views on the process of project management. The focus on the issue was, though, consistent, especially from the managing director, and the final results were delivered strongly. Around this time too, both staff and managers were erratic about reporting procedures – ie: for travelling, or for important processes in connection with the procurement and tendering. Despite much nagging, this was never entirely satisfactory. Without question, working for Stavanger2008 was challenging – as we knew, from other Capitals of Culture – it would be. Building a smooth and dynamic organisation in a very short time was near-impossible, especially with new staff arriving throughout the whole period. We needed them to fast-track into our vision and mind-set, and there was little time for induction processes. There were also issues concerning the internal structure between management and different departments, and this came into sharp focus during the winter of 2006 and spring of 2007.

General negativity and misunderstanding Without doubt, the existence of a senior management 'three-some' caused difficulties, not just for the three concerned, but for the rest of the staff. Part of this was caused by personality, part by an uneven sharing of responsibility, and part by the simple truth – as expressed memorably by the late Princess Diana – three into two won't go.... The original model planned, with a director (creative) supported by a managing director (operations), and these two supported by departmental directors/ managers would undoubtedly have made for a smoother process, and far better initial communication. Some employees felt a lack

of trust between departments, leading to insecurity. The management team, with its own internal issues over roles and responsibilities, did not solve this, but a revised organisation chart was approved by the Board in autumn 2006 in which the managing director also assumed a general manager role, and did help to bring some resolution. It took time before the new organisation model was effective internally, and frustration grew. The general negativity and misunderstanding amongst the press and consequently, public, about the complexity of planning and delivering the project was exhausting.

External pressure on the staff of Stavanger2008 grew intolerable: we were accused of secrecy regarding programme content; questions were unrelenting about sponsorship – goals met? contracts signed? Frustrations raged about the way Stavanger2008 was perceived to communicate – under this kind of heat, it was almost impossible to do so effectively. With trust and support issues within the organisation, the overall pressure was unpleasant. We lost staff – not necessarily because of the issues above, as some simply moved city or to jobs offering higher salaries – but this increased anxieties. The local newspaper, unhelpfully and with little knowledge of other cities' experience – chose to describe the situation as 'nothing less than a crisis.' From the start, the programme director/ manager post had been an ongoing trial. The second manager in post became seriously ill in December 2006, and time elapsed before a successor was found in spring 2007.



Project
Growing Up Green
Photo:
Monica Larsen

The communication department experienced more severe changes, and such lack of continuity challenged us all. In retrospect, the sponsorship and marketing departments should have been unified as a single department, maximising their full potential.

The autumn of 2007 saw a sea-change in the internal life of the company. The team doubled in size, and new staff injected a somewhat tired organisation with fresh enthusiasm and energy. The management team effected a better physical working environment, and the director and the managing director worked together very productively. The programme launch in mid-October at last brought Stavanger2008 immensely positive attention – in many cases, a sudden surge of understanding of our vision – and enthusiastic feedback on the programme content also boosted the organisation and built new confidence. The result was three very good working months before the big kick-off on January 12th 2008, which was both important and necessary.

Stay motivated Despite the intensity of the work, several team building activities took place, including a session at Jæren Hotel in spring 2006 and another at Viste Hotel in October, with strong focus on project management, values, vision and objectives – and with structured follow up. Internal meetings with external input were scheduled regularly, and departments built their own meeting schedules – including joint meetings between departments, and exchanges of representatives. Staff meetings

were frequent, and also leader group meetings, later to become delivery team meetings reflecting the clarification of roles between the director and managing director. From autumn 2007, the delivery team comprised heads of the production, marketing, information and security departments and the managing director, with a mandate to drive forward the organisation's delivery. Latterly, the Closing Ceremony project leader was included. The director was kept continuously informed, and took necessary decisions.

In spring 2007 the staff took a working trip to Copenhagen with a comprehensive academic programme. A great success, it was followed with two similar tours in 2008, to Berlin and London. Trips were partly paid by the staff members themselves, and each included a formal programme. The impact of these trips was good, and gave a necessary breathing space in an extreme hectic workload. We hoped that they would also act as an incentive for staff to stay motivated in what continued to be a high-pressure environment, with long hours, intense responsibilities, and a prospect of employment which would end abruptly in December. Job Zone led workshops, and we provided support with work psychologists and other bonuses. Head of Information Bente Aae left for a new job and Rolf Norås returned to Stavanger Kommune. The fact that no staff members left before their contracts expired has spotlighted Stavanger2008 amongst other ECoCs. It was also crucial to our ability to deliver an extreme busy autumn and a complex Closing Ceremony.

The team, ultimately, was passionate and deeply committed, and as management our respect for them and appreciation of their loyalty is boundless. It is significant that they still meet regularly to socialise and reminisce.

The global financial crisis first struck in late autumn of 2008, when staff were totally immersed in work for the Closing Ceremony, and had little time to research new jobs for the New Year. So, 21 highly competent, uniquely experienced staff members ended their contacts on January 1st 2009 as job-seekers – yet by March, only 4 or 5 people remained unemployed. Many had found tremendous opportunities maximising their new skills. The only mild grumbling came from those returning to their old employment....

Strategic planning

From the first Board meetings in 2005, strategy was a priority, along with the issue of evaluation. With Open Port established as the vision, a document was produced - Values and Targets - setting out the core values and goals, with the consultants Asplan Viak. The evaluation aimed to include all targets for the project, and also the effects

of the project in a larger cultural, Regional and scientific context. 5 million NOK was allocated to the evaluation process: 4 million NOK granted to the University of Stavanger and IRIS (International Research Institute of Stavanger), and a contract was signed with IRIS. The commercial strategy, contracted to Thue & Sevaag, was adopted by the Board in February 2005, and Stavanger2008's graphic profile was developed by Melvær & Lien who had been involved in the application process. A comprehensive communications strategy was first presented to the Board in late 2005 and a programme strategy was laid out by Mary Miller in May same year, which also laid down firm criteria for the Open Call for projects.



Project:
Dalane Kulturfestival

Photo:
Kai-Otto Melan

Sponsorship work and commercial income

CULTURE
COSTS
MONEY

When Stavanger2008 was created as a separate company in autumn 2004, the proposed budget assumed significant income from sponsors and commercial products. Back in 2003, the Norwegian Parliament had announced a contribution to Stavanger2008 amounting to '1/3 part of the budget, up to 100 million NOK'. With the owners' joint commitment to 100 million NOK, an overall budget of 300 million NOK was approved. Critically, the last third had to be fund-raised by Stavanger 2008, mainly through commercial agreements – failure to achieve this would mean that the Parliament contribution would decrease proportionately. The commercial work was dependent on the devising of a high-priority strategy

which would be an integral part of the overall strategy, vision and goals for the project. After several companies delivered tenders in late 2004, Stavanger2008 made an agreement with the sponsorship consultancy Thue & Selvaag AS, who would advise overall on strategy and 'selling the product'. The commercial strategy prepared in the winter of 2004-05 laid the foundation for the entire sales process, and for our efforts to deliver successfully to our sponsors in the years 2005 to 2008. Overall, Stavanger2008 created perhaps Norway's most significant ever sponsorship achievement: an income of approximately 109 million NOK, of which about 70 million NOK came from commercial agreements. Subsequently, the municipality of Stavanger has added another 18.5 million NOK.



Project:
The Closing Ceremony
Photo:
Emile Ashley

The commercial work started during the summer 2005, and continued until January 2009. Sales work included making contact with more than 100 companies, some met repeatedly without result. Most sponsorship deals were negotiated over several meetings, with agreement normally achieved after four to six meetings. Two different sponsorship levels were defined: our objective of four main sponsors each at 12 million NOK was reached in January 2007, when Lyse AS signed the fourth main sponsor agreement, joining Sparebank1 SR Bank, Stavanger Aftenblad and Total. The second level aimed to secure 15-20 project sponsors averaging 1 million NOK each. 18 such agreements were signed.

A sponsorship programme was developed around the rights specified in each contract, which defined different elements: 1) Status, 2) Logos, 3) Promotion, 4) Network Programme, 5) Tickets, and 6) other separate rights. Main sponsors would have easy access to all elements, and were also given possibilities for branding in connection with Stavanger2008's programme activities. Main sponsors were associated with the entire programme and all activities, while project sponsors were associated with part of the programme, and one or two selected projects.

An important third level of the commercial work was developed in the *Culture Supporter Programme* – this was designed as an opportunity for the Region's business community, with particular focus on hotels / restaurants /

tourist outlets, and small/medium businesses (SMB market), those with smaller resources and ambitions. In addition to increasing income, the Culture Supporter Programme would help to raise our visibility amongst supporters and partners from the Region's businesses, widen our possibilities for communication, and help to build collaboration between the business and culture worlds.

The Culture Supporter Programme had its own logo and designated benefits. Three different packages were designed, ranging from 15,000 to 50,000 NOK. Some companies had enhanced Culture Supporter deals up to 200,000 NOK. 120 companies participated in the Culture Supporter Programme, all new to culture sponsorship, bringing in almost 4.5 million NOK in total.

Supporting both sponsorship levels and the Culture Supporter programme was demanding, and Stavanger2008 appointed two dedicated sponsor co-ordinators. We saw the delivery of the sponsorship agreements as paramount, including the distribution of around 13,500 promised tickets. In total 56 different sponsor events were arranged, emphasizing benefits and giving networking opportunities. Individual sponsors' contracts needed close monitoring to make sure that all details were delivered. With many projects being managed by external organisations, Stavanger2008 was often challenged by being the 'middle man' between sponsors and project managers. Stavanger2008 had secured the necessary marketing rights

regarding all projects, internally or external managed, and each had a clear contract – this made it possible for us to deliver the commitments to our sponsors.

Level Four in the commercial strategy was a programme for licensed products. By Spring of 2006, we had made agreements with various suppliers – in total there would be contracts with 13 different companies. We wanted to communicate the visual profile while increasing Stavanger2008's brand visibility – the income potential would depend on public enthusiasm, awareness and involvement. We were well aware that merchandise for culture would not reach the heady levels of football memorabilia. Even so, the overall income achieved was lower than expected - approximately 1 million NOK.

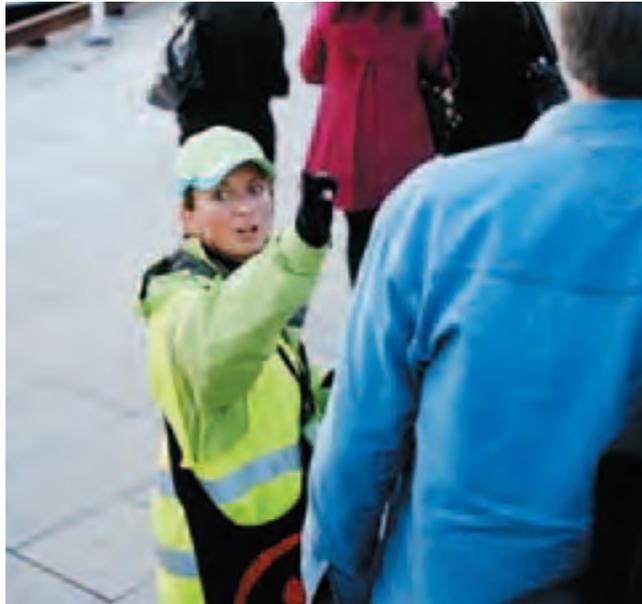
The last level in the commercial plan indicated a number of smaller enterprises. Stavanger2008 applied unsuccessfully to the Bank of Norway to produce a coin for the year. On the basis of this, we withdrew some proposals, the income for which was well compensated for by the EU Grant (1.5 million EUR), financial income/interests (approx. 7 million NOK), and ticket income. A further 10.5 million NOK was raised through a joint project with tourism, managed by Stavanger2008. The last level raised a total of 38 million NOK.

So, our commercial work and strategy of was a great success – with inevitable challenges and difficulties along the path. As a non-EU member, we were disadvantaged by

the process by which we had become Capital of Culture – simply nominated by all of Norway, we did not have the EU countries' benefit of a huge national competition to win the title, and all the attendant visibility and exposure. Then, it was difficult to sell a programme premised on Open Port – with its content committed to new ideas for Norway, and thus regarded as un-commercial and 'not for ordinary people'. Communication was tough in a market rendered sceptical by negative and critical press and with a suspicious local population. And Stavanger was concurrently promoting and fundraising for its new Concert Hall Complex, due to open in 2012.

The key success factors are owed to several important factors and decisions. The commercial strategic platform focused and structured our work, and the team functioned with true professionalism. We had an energetic Board Chairman able to open several 'closed doors' and who was able to co-ordinate with the Concert Hall's processes. Most importantly, we had close and solid support from our initial sponsors – this was critical as the fundraising process was ongoing for several years, and such support ensured us the spread of a positive reputation in a crowded and volatile market.

Being a European Capital of Culture 2008 was an important project for the Region, and in general had great political support. This was reflected in the business sector, and contributed in some context to our sales. Through the slogan "Good Culture



Project:
Volunteers

Photo:
André Sahlman Hanssen

makes brilliant Trade” Stavanger2008 reached its ambitious commercial objectives, and, importantly, has greatly enhanced the Region’s experience, skill and competence in relation to cultural sponsorship.

The Stavanger2008 Volunteers: Portåpnerene/ the ‘door-openers’

The bright green jackets seemed to be everywhere – busy, smiling, carrying, driving, ushering, welcoming. What would we have done without them? Stavanger 2008 for sure depended on the work of 486 superb volunteers – nicknamed ‘portåpnerne’ or ‘door-openers’. From 2007, through to the culmination of the European Capital of Culture, they executed a remarkable 16,800 man-hours – equivalent to 112 months of full time work; including all the briefing meetings in advance

of the events, our volunteers carried out approx. 20,000 man-hours – equivalent to ten full-time positions.

The nickname ‘door openers’ reflects the Open Port vision - and of course the hospitality which the volunteers brought to all the projects. Even more vibrant is the double meaning of the word ‘port’ in Norwegian, which means both door and gate, and that the name also expresses the volunteers’ role as representatives of the capital’s cultural values and attitudes. Our volunteers worked as drivers, hosts, guards, ticket collectors, guides, waiters, canteen staff, information officers, distributors, and interpreters for guests and artists, photographers, riggers and event assistants. They participated in every scale of event – large and small, indoor and outdoor – throughout the whole Region.

Recruitment started in January 2007 with the appointment of volunteer co-ordinator Anne-Dorthe Sunde, who quickly proved to be a Stavanger2008 treasure. Later, she would be joined by a part-time assistant co-ordinator in a 30% position to help with the recruitment of volunteers, and organizing of their duties during 2008.

Voluntary in every sense of the word A purpose-made information folder on volunteer work was distributed to sponsors and organizations and folders were also placed in shops and cafés. Electronic application forms were placed on the Stavanger2008 website. By May 2007 there were approximately 100 port

The Trout project was a brilliant example of a collaboration project. When the Inbal Pinto company first arrived at Tou Scene, their ideas for a new piece were quite open, and the Kitchen quintet as musical creators were included from an early stage in developing the concept. The final product I think we all felt is something we own together. There was time and resources to work in depth with solutions that were new to both parties. From our side a very useful and rewarding.

Nils Henrik Asheim, Composer and programleder, Tou Scene

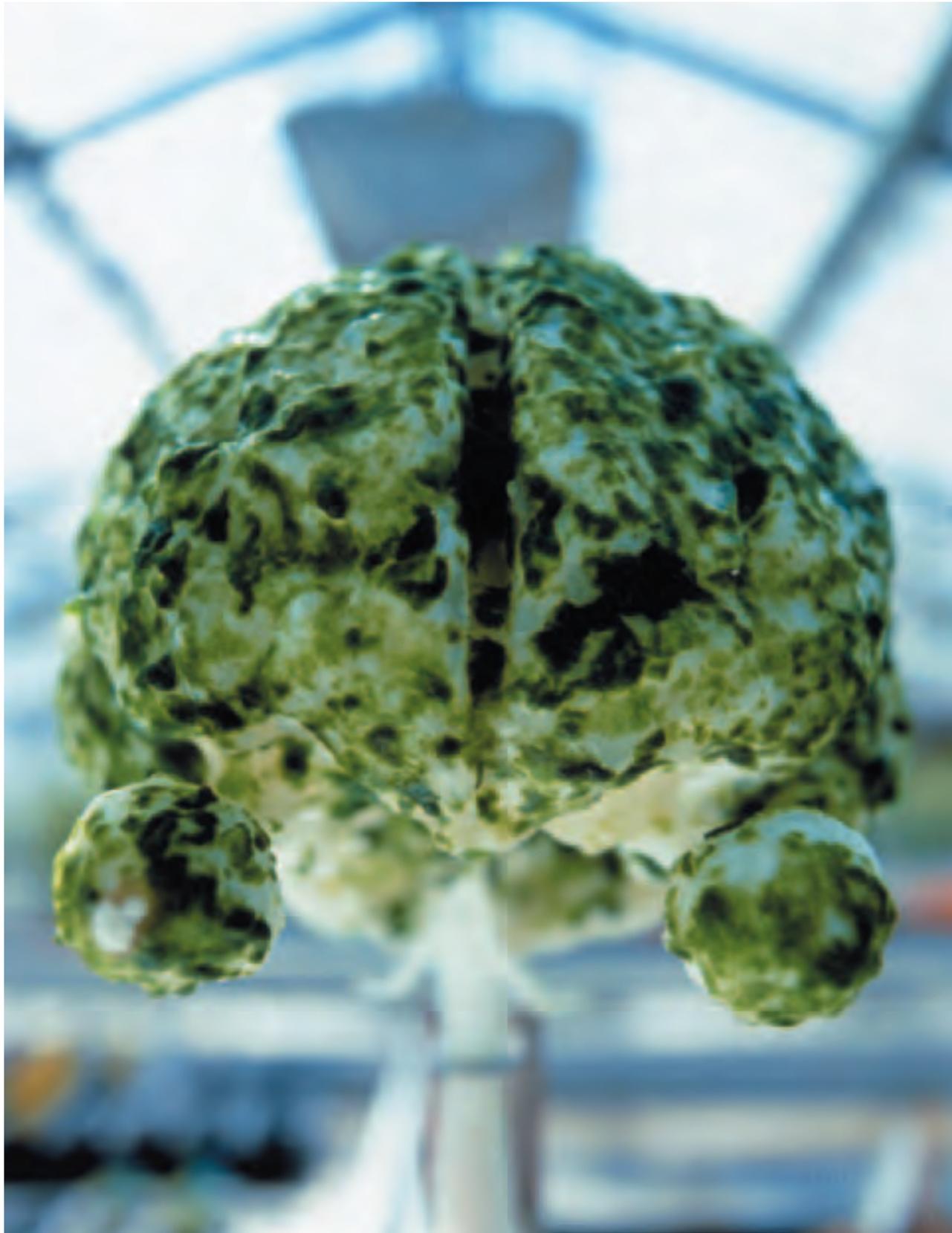
openers in our database. Media coverage increased public awareness, and by July 2008 the total number of volunteers had increased to 486, of which around 300 were extremely active. It was made clear that our volunteers would not have to commit themselves to a certain workload or sign a contract with Stavanger2008 – the base for the whole project was voluntary in every sense of the word – but it was critically important for Stavanger2008 to make the volunteers feel included, noticed and appreciated. Everyone who contacted us was invited to a half-hour conversation with the volunteer co-ordinator about the content of the programme, and about how we expected the volunteer programme to function.

The biggest group of volunteers came from Stavanger (80-85%), but the entire Region was represented. Our volunteers were multi-national, reflecting our local demography, coming from other European countries, and from Africa, South America, the Middle East, the USA and Asia - all currently living in the Stavanger Region. Door-openers ranged in age from 18 to well past 70, with the majority between 45 and 65. Many of them were senior citizens. We also welcomed door-openers with a physical or mental disability, many of whom made an important contribution to the success of our year and programme.

Stavanger2008 organized door-opener courses, including key staff, discussing our values and vision as European Capital of Culture, and setting out the service and

hosting role - ten courses were held in 2007, and a total of 200 volunteers took part. T-shirts, jackets, baseball caps and rain covers, all in Stavanger2008’s signature colours sent the door-openers out onto the street as highly visible ambassadors and helpers.

In September 2008 five door-openers made a four-day exchange visit tour partner ECoC, where they worked as volunteers for Liverpool’08. Then, the exchange was returned in November when five volunteers from Liverpool came to Stavanger and took part in our programme – great, and very different, experiences for both teams. Hearing strong Scouse accents welcome the audience to Sandnes Culture House – as opposed to Viking FC - intrigued our Norwegian ears.... We thanked our door-opener team as much as possible – how do you reward such a generous outpouring of time, enthusiasm and spirit? - with free tickets and events, and a celebratory closing event on Sunday December 7th 2008, in which 150 tired (but still smiling) door-openers participated. But we will not forget them – their willing, openness, energy and sheer kindness. They helped to open our port, and gave us their hearts. Our debt to them is boundless.



Project:
On the Edge
Takita Light

Photo:
Hanne K Sæter

GENERAL OVERVIEW OF THE PROCESS 2005-2007

Communication: Telling the world ...and Norway

From the start, the issue of communicating the vision, aims and content of the Capital of Culture Year was highly complex. As has been said elsewhere, the process within Norway by which Stavanger2008 achieved its status, being a non-EU member state, was relatively low-key compared to full member states. There, the country in question holds a high profile, and national competition for the title lasts several years, as through a gradual process of elimination the candidate cities are reduced to four or five, before one is selected in a blaze of publicity, argument and righteous indignation. Throughout the nation, the population – whether interested in culture

or not – for sure are aware of the Capital status. So, unusually, Stavanger2008 began with little real overall Norwegian interest or enthusiasm in its project, despite this being Norway's biggest ever cultural enterprise. There were specific challenges, in particular finding a means of communicating what the term European Capital of Culture actually entailed. Of course, Bergen had been a European City of Culture – one of nine for the millennium year. In truth, while there was plenty to learn from this in terms of process and practice, their status had little meaning for the Stavanger Region so many years later, and memory, by 2005, had been dimmed by time elsewhere in the nation.

Project:
Four Seasons of Norway

Photo:
Edith Moik



‘Great to be part of such a demanding performance and still have the feeling of this is something we really can do!’

Brit Toresen, choir member and participant in the Closing Ceremony in Vågen

It was hard to explain, then, such a significant concept around the amorphous (and to some unwelcome) term ‘culture’ without any hard evidence of what was to come. Plan a new concert hall or football stadium for three years on, and everyone understands: bricks, mortar, glass – and probably an enticing model to show off. A culture programme called Open Port – airy aims about innovation (another unwelcome word), challenge (yet another) and sustainability (.... and another) simply didn’t make a clear connection.

Expectations ranged from the enormous – this could mean the Rolling Stones and Liverpool v. Viking F.C. to cold indifference. And, of course, there was the budget: a huge amount of money, by any standards – and being spent on art? Indignation was only pushed aside by the rush, amongst Stavanger’s budding Anthony Gormley’s and Robbie Williams’s, to get their hands on it. So, another challenge: at the start, the Capital of Culture belonged to a group of people, the Stavanger2008 organisation, who sat in an office in Domkirkeplassen, behind walls which seemed impenetrable. It did not belong to the vast mass of artists, participants, children, municipalities whose breath must bring it to life, and it barely touched the wider population whose enthusiasm would fire that breath into flame. Amongst a very small staff, we had a communications director on a short-term contract, but without doubt a firm commitment to the project. She began in March 2005, six months before the Stavanger2008 director

arrived, and thus with little other than a stated vision to work with. Good ideas abounded, and a strategy was written. Inevitably, with interim management, there were disputes about terminology and concepts – was the priority culture? For whom? Where did tourism fit? How did marketing balance with media communication?

At Christmas 2005, the communications director’s contract had run its course, and she returned to her young family in Oslo. Another appointment was made, and new ideas on both strategy and graphic profile emerged. As the programme took shape, more challenges came to light. We had a healthy mix of projects which Stavanger2008 would initiate, but also a large number of externally managed projects, each assigned to the portfolio of a designated programme advisor within the organisation. In early 2006, we were, too, battling with the rationalization of the Open Call for projects made in spring 2005, a process which had been badly communicated, and now seemed set to be a managerial nightmare.

Without a doubt, mid-2006 until summer 2007 were our most complicated months in terms of communication. We had the mammoth task of rationalising the programme with over 150 projects comprising over 1100 events, and an enormous roster of organisations, ensembles and individuals – local, national and international – to negotiate with, and to mesh into a cohesive system of communication. While our national organisations, those overseas, and those in the Region with

their own marketing and PR departments, were by and large equipped to drive forward their own projects’ publicity, other smaller groups or individuals simply did not have appropriate systems in place to promote their work, or the experience to set in motion a plan.

We had set our criteria for our Open Port – new ideas, curiosity, adventure, new collaboration – and thus laid down the challenge with which we were all grappling – Stavanger2008 was a whole new experience for everyone concerned. There was no rehearsal – this was it. But it was extremely hard to communicate Stavanger2008 as a whole, and as a vast project with a comprehensive mission, with so many projects each wishing to define their own identity, but still within the branding arc of the Capital of Culture programme.

Stavanger2008’s overall ownership of the programme content proved curiously hard to establish. We had, to a greater or lesser extent, contributed funding to every project. Some received large sums, used them responsibly, and credited Stavanger2008 appropriately. Many however, had to be reminded frequently, that they had a contract – one which stated clearly that their participation in Stavanger2008 must be demonstrated, at very least by displaying our logo.

We wasted a disproportionate amount of time on following up on branding, and in some cases met real hostility, even from projects who had received

considerable amounts and who appeared to feel that being part of the European Capital of Culture was an imposition as opposed to an international opportunity. One visual arts project – whose experience of funding from amongst others, national resources, was quite sufficient for them to know that no funding comes without criteria – complained about having to sign a contract at all. Artists, they sniffed, were above such things. This was tedious, and smacked of the worst kind of ‘big fish in a small pond’ mentality. The difference, in working with our international companies, was striking. Many of these are world leaders in their field, but their pride in being part of the Stavanger2008 programme was enormous – not one of them ever missed an opportunity to publicise Stavanger2008 and to celebrate their involvement with us.

In retrospect, we were at times over-faced: too many projects to communicate, not enough budget for marketing and PR, and too small a department within the Stavanger2008 staff. We had perhaps, with best intentions, caught ourselves in a trap – we cared deeply about including as many people as possible in the project, but had we programmed less, we could have publicised more, produced more printed material and expanded our web presence. The trap, of course, would then have widened – we would have then risked criticism for spending more on administration than on artists.... Every external project had a point person within the organisation – a project advisor who worked directly with the management of the project. The project advisors



Project:
High Hopes

Photo:
Gunhild Oddsen

‘Just wanted to thank you for great collaboration and for an explosive Saturday night.’

Anne Lindmo, presenter, Norwegian Broadcasting Corporation (NRK), after live transmission from the Opening Ceremony in January.

undoubtedly did their best, but could not be full-time communications experts – on occasion, the external/internal transfer of information was erratic, and some projects struggled to make priorities and to broadcast clear messages about their work. Ideally, Stavanger2008 should have played a larger role in each external project’s communication strategy, and could have taken a far stronger line in enforcing the specifics in each contract relating to publicity, marketing and press. We were not helped here by the media itself, which repeatedly covered projects – sometimes giving very high profile – without mentioning that they were in Stavanger2008’s programme. The Oslo-based newspaper VG, memorably, devoted eight pages to Project Bandaloop – one of our most significant international projects with hundreds of local participants – without one mention of Stavanger2008. The same newspaper, a month later, sent a journalist to write a story about 2008’s lack of national press coverage...

Media coverage, though, was prolific both locally and internationally from the start. Scottish press took an interest immediately – in part because the Stavanger2008 director was a compatriot and a former journalist, and also because of the comprehensive nature of the North Sea Project, which featured many acclaimed UK names. In England – despite the fact that Liverpool’08’s leadership sometimes seemed reluctant to acknowledge its joint ECoC status – journalists and broadcasters took an interest primarily so that they could make comparisons (Liverpool, early on, lost its director and publicity

overall was both fierce and unjust). Stavanger, in the UK, was held up as a shining exemplar – somewhat to the bemusement of the Rogaland press, and no doubt much to the annoyance of the Liverpoolians. The Norwegian national press, at this point, paid little attention – no wonder, given that their main information source was our local press and their then fact-faulty obsession with the organisation. Stavanger2008, too, could have done more – by spending more time in Oslo cultivating and nurturing journalist relationships, by taking a more aggressive line, by pushing ourselves more noisily in front of politicians. Again, time and lack of resources were against us.

However, media coverage appeared to become far more focused after the highly successful Autumn 2007 programme launch. The very existence of a fat programme schedule brought at last a concentration on the projects and events, and as the Capital of Culture Year progressed, we accrued without doubt coverage unprecedented in Norwegian cultural history. NRK (Norwegian National Broadcasting) covered the Opening Ceremony live, also sending an extended programme from the major evening event. They then produced a further four prime-time programmes during the year. From the opening onwards, we were inundated with journalists of all kinds – over 150 media representatives came from as far afield as Japan and Taiwan. The combination of culture and a stunning landscape brought an influx of travel and art writers, and Li Edelkoort’s celebrity curation of *A World*

of Folk attracted innumerable craft and design magazines, television and specialist journals, particularly from France. This saturation continued until the closing events, again shown on NRK television, with also BBC coverage, on account of the acclaimed British composer Orlando Gough’s involvement, and that of his ensemble The Shout. As 2008 progressed, our communications team became settled and extremely productive. We added an additional staff member, and although the sheer volume of information passing between departments still created stresses, the level of calm and efficiency was remarkable. In all, there were 5,468 Norwegian media features on Stavanger2008, from January 1st – December 31st, 2008. Out of these, 880 of these were national media, and 3,659 Regional media throughout Rogaland, excluding the Stavanger-based media. At the time of writing, captured audience figures reach 1.98 million – well over a third of the population of Norway – a detailed breakdown can be found in The Facts and Figures, part two of this publication.

Collaboration with Liverpool’08

Conversations with Liverpool’s designated artistic director began early – in January 2005 – as she was a past colleague of Stavanger’s Director. Discussions included common themes – Liverpool and Stavanger: watery, music-crazy, and fond of football – but also some

celebration of the two Capitals’ significant differences in terms of aims and demography. And how different we seemed to be – one city enormous, battling with its past image of deprivation, surfing on its 60s music, growing grand with every new downtown refurbishment, reclaiming its riverfront and gritty reputation. The other, not a city – but cities and a Region – blessed with stunning natural beauty and a giddily comfortable lifestyle gifted by oil-wealth, but with a poor and complex past. Perhaps all we had in common was a Culture title and a predisposition to religious hang-ups....

Whatever, major co-productions were considered, particularly with respect to the four companies which Stavanger was considering for long-term periods in residence. Dialogue continued, but was hampered by complex communications, as the Liverpool AD was frequently travelling, and was still based in her native Australia. The Stavanger and Liverpool Mayors had already established good relations, and a letter of intent, on a civil level, had been signed. Also, a commitment had been made to a strong project in Stavanger2008’s Brussels bid – the creation of an eight-part documentary television series based on the lives and aspirations of six Liverpool teenagers and six of their Stavanger/Sandnes peers, who would keep video diaries – a series shown in Norway and Finland with great success, but sadly not as yet in the UK.

By early 2006, little had been settled, and in February, Liverpool’s artistic leadership was set to change.



Project:
Sonic Vista

Photo:
Stein Bjelland

Stavanger2008 had a great deal of programme in place, and despite considerable attempts over the next few months, it proved difficult to make consistent contact across the water. Civic relationships, however, continued to be cordial and productive – these proved helpful in terms of sharing orientation, sponsor and municipality dialogues and overall friendship.

Time progressed – but also ran out. With very different processes in place in terms of programme building and priorities, Stavanger2008 had to finalise its plans without any further main project collaborations, but independently of the Culture Company, set about building as much community and youth dialogue as possible. Collaborations already existed between certain Rogaland and Liverpool schools, and after visits from Stavanger2008's community programme team who also managed to initiate additional partnerships, satisfactory and productive interactions and exchanges began to grow – both between children and youth, and social service organisations. Excellent events were to follow – an exchange of bands, enthusiastically reported on BBC Radio's 5-Live by its young Liverpoolian participants after their Stavanger visit; moving and topical exhibitions built between mentally challenged community artists from both Liverpool and our Region; choir exchanges; diverse collaborations and exchanges between a range of schools.

We also, most successfully, traded volunteers between the Liverpool'08 and Stavanger2008 – both teams

reporting great experiences – and throughout the period, membership of various European Capitals of Culture networks has mutually enhanced our experience. Friendships have been brokered, and, within the Liverpool team, close colleagues have emerged.

The city has, without a doubt, enhanced its visibility in Stavanger – now, it is not merely football that carries its reputation. But it was frustrating that as a partner Capital of Culture, so little recognition seemed to be given from the main body of the Liverpool Culture Company to their Norwegian twin. It was debilitating, time after time, to ring their office, to have the respondent say 'St..... what? Can you spell that?' We knew that, in terms of budget, Stavanger2008 was the little brother – but in terms of ambition, vision and delivery, we shared the European throne, and were fiercely proud to broadcast our joint title. We would have wished, perhaps, to have been more than a useful addition to Liverpool's roster of countries in terms of intercultural dialogue and the 'European dimension'.

Time will tell if this unlikely coupling of cities will bring fresh partnerships, shared thinking and new initiatives. Friendships, for sure, will continue. Football, as a shared passion, will never fade. Culture, we hope, may hold us together – may we never walk alone...

The ECoC Network: Co-operation with other capitals of culture

Through co-commissions, co-productions and general contacts, professional co-operations and friendships – both personal and organisational – Stavanger2008's links with other European Capitals of Culture, both past and present, have been strong and productive. Such support is critical – particularly the experiences from past ECoCs, and the overall perspective of those who have experienced the pressure, turbulence, successes and challenges of projects on a global scale. For Stavanger2008, building a year which embraced a whole Region, but also being situated in a small non-member state within the highly independent Nordic cluster of countries, it was doubly important to nurture outward-looking links, and to concentrate on positioning ourselves internationally.

The ECoC (European Capital of Culture) Network was established in Istanbul in June 2006 and consisted of cities elected to become future cultural capitals. New cities and Regions are eligible to join as soon as they have been awarded the Capital of Culture title.

The 2006 meeting in Istanbul in 2006 discussed the

intentions, aims and goals for the various cities, and how such a network might support these. The participants exchanged information about how they are organised, or are planning to structure their organisations; how they are financed, including relationships with local and central authorities; how projects are selected and evaluated; the director's role and overall authority in selecting projects, and other relevant issues.

The ECoC Network acknowledged that even though they embrace different models of governance and structure and have different priorities according to their specific cultures, identities and demography, all have common ground in terms of meeting challenges and opportunities. So to establish a regular exchange of information and experiences seemed critical, as did the creation of a forum to develop common projects.

When the ECoC Network met in Linz in October 2008, the relationship between the Network and Stavanger/Liverpool was discussed specifically, as the two 2008 Capitals of Culture years were drawing to a close. The Network had been expressly set up for present and future ECoCs; however, they indicated they wanted Stavanger and Liverpool to remain members for 2009. The perspective for ECoC should still be forward-looking, but there was a recognition that those cities/ regions which have just completed their year as an ECoC can make a valuable contribution in terms of knowledge and experience.



The Tourism Project

Avinor (Managers of Norway's airports) at Sola Airport, Stavanger, began their Tourism project in 2005. Later that year, Stavanger2008 decided to apply for project funding in collaboration with Region Stavanger BA and the Stavanger Region Commercial Development. The Region's status as European Capital of Culture for 2008 was a decisive factor – and the partnership between the three companies promised strong mutual benefits. A proposal was written, which Avinor selected as one of three which they would pursue. 5 million NOK was awarded for 2007. Uniquely, the project was also awarded a further two years of funding – the work could then be sustained for 2008 and 2009.

Anne Gina Fredriksen was appointed project manager and started work in January 2007. Stavanger2008 led the steering committee of three representatives – one from each of the three participating organisations, and also took responsibility for the project's financial control and accounting until January 2009.

Fredriksen did a skilful job in ensuring that funding from Avinor was matched, and met regularly with Avinor and representatives from the airline operators all the way through the project. Innovation Norway contributed another 10 million to the project for 2007 and 2008. Fjord Norway and various airlines added substantial funds, followed by NOK 0.5 million from Region Stavanger in 2007, giving a total budget of NOK 13.5 million for the year. For 2008, this increased to NOK 16 million.

Sales activity was spread wide and internationally – it was important to market Stavanger Region in destinations with direct flight service to Sola. So the UK, Germany, Netherlands, Sweden, Denmark and France were all involved, with some additional activity in Austria. In the UK, for example, campaigns focused on Aberdeen, Newcastle and London, these being served directly by several airlines. The focus was to be on the short stay traveller, with a concentration on the areas easily reachable from Stavanger, within an hour's journey. The advertising – designed to show off the unique combination of nature and culture – was spectacular, and emphasized both beautiful landscape and the programme and content of Stavanger2008. Much was made of the concentration of opportunities, both in terms of art and tourism, within a small dynamic Region – and of the closeness of the area to the rest of Europe. International, national and local media both in 2007 and 2008 was highly favorable – Rogaland

as a Region certainly seemed to intrigue a market long saturated by 'usual suspect' destinations. The objective of the project was, of course, to increase the number of overseas visitors coming into Stavanger Airport, Sola, with a stated objective for increases: 2007 + 20 000 passengers – 2008 + 50 000 passengers – 2009 + 50 000 passengers. The campaign's effect was immediate and profound. Visitors increased by 33,817 in 2007, and by 168,490 in 2008.

With the European Capital of Culture Year at a close, the partners in the project are now committed to its management for 2009 with Avinor's continued support. Its undoubted success contributes overall to our pride in Stavanger2008 as a catalyst for high achievement between culture, commerce and tourism.

Media coverage

As shown in the figures from the media analyst company Cision covering the period for January 1st to December 31st 2008, 5,468 articles on or about Stavanger2008 were published in the Norwegian media. In total 880 articles were published in our national media, while 3,659 were published in the Regional media in

Rogaland. Figures for 2009 are not as yet available. Stavanger Aftenblad (SA) and Rogalands Avis (RA) published by far the majority of articles, (SA had 1134 articles in print and 830 online, and RA had 713 in print and 297 online).

Of the Norwegian national media, Aftenposten's morning edition published the majority of the articles (73). The newspapers Dagbladet and VG had respectively 47 and 32 articles.

Bergens Tidende published the highest number of articles about Stavanger 2008 among the major Regional newspapers (54).

Printed media accounted for 56% of the articles, while 39% were published online, 3% were on television and 2% on radio.

The opening events in January attracted most coverage (1,183 articles). After that, a steady level was established, and we saw a substantial increase from February (368) towards June (487), with new peaks in November (444) and December (490). Both months were filled with events which gained good media coverage.



Project:
Project Bandaloop

Photo:
Aste Haukland

Stavanger 2008: Unique Selling Points

OUTCOME AND ACHIEVEMENTS

So what are we most proud of?

Sitting in Barcelona, where a group of us had gone to consult on this report with Greg Richards, European Capitals of Culture guru and partner in TRAM research, we began an earnest conversation about unique selling points and legacy – catch-phrases beloved of marketers and management consultants. A thoroughly pragmatic and straight-talking guy, Greg looked at us, amused, and said ‘So what are you most proud of?’ Chastened, we dropped the jargon, and settled for the simple. What mattered most? – and what could we truthfully say that we, as a European Capital of Culture encompassing both small cities and a grand Region, had done differently. Every ECoC – whatever its personal agendas – must concentrate on building a sustainable project, on involving

its citizens, and on creating some kind of creative buzz which resonates far and wide. Every ECoC wants to engage youth and the community, while programming excellent projects and events in all genres. Every ECoC grapples with accusations of elitism – while fending off criticisms of being too populist. Not every ECoC, however, truly concentrates on European and national culture as Stavanger2008 has done. Economic development, regeneration, bed nights and tourism – all have swamped the programme focus of so many title-bearing cities.

So what are we most proud of? What were the features which gave Stavanger2008 its unique sense of place and its identity? The two questions need, perhaps, to be answered by different respondents. Stavanger2008,

Project:

Project Bandaloop

Photo:

Asle Haukland



‘...worth pointing out how different [Stavanger2008] was from the ‘average’ ECOC. There is no over-riding mention of money or tourism or image, for example. The fact that culture stands as the central thrust of the event should be emphasised, if only to make the point that some other ECOCs seem to have lost sight of this fact.’

Greg Richards, TRAM Research

the organisation, has definite views about what made it proud, and what it sees as its legacy. And while the organisation undoubtedly has strong opinions about what defined Stavanger’s year, and what underlined the programme’s impact and identity, we need to capture external opinions and anecdotal evidence.

Comment from outside Norway – from journalists, opinion-makers and cultural players – reinforces again and again that Stavanger2008 really was a culture capital – that people came first and that the year embraced Norway, Europe and beyond. First up from enthusiastic local commentators was undoubtedly that the programme brought radical experiences completely new to Norway. There was pride that so much great international work was presented, and was open to wide participation. It was acknowledged that Stavanger2008 made a brave decision to concentrate on a programme which would truly throw open the Open Port to new impulses and ideas. There was no sense of Stavanger2008 having brought in a standard package of ECoC regulars: Robert Wilson, Robert Lepage, sporting events etc. – or having merely thrown its arms round the seasons’ regular happenings – but recognition of a programme designed with a sure sense of place, and of exploration and adventure.

‘...Stavanger2008, a European Capital of Culture which dwarfs that of Liverpool in terms of scale, cohesion and ambition.’ Mark Fisher, *The List*

Our work in landscape – bringing whole communities together with national and international companies was also widely cited as remarkable – and as something which set down a marker for the future. It is clear, listening to a variety of municipalities, that this strand is something which has birthed a true legacy. The concentration on landscape and nature, most certainly, contributed strongly to the year’s profound sense of place, and its defined identity.

While the idea of companies-in-residence was not necessarily a ECoC first, the breadth of the Stavanger2008 residencies and the level of collaboration between the visiting companies and local artists was undoubtedly unique. In this respect, the opportunities for development for producers, designers, technical directors and others was also applauded.

..the mouth-watering Stavanger2008 programme... Mark Fisher, *The Scotsman*

Then, a UK theatre critic and political writer eulogized about how Stavanger2008’s projects concentrated on ‘doing things with children, not just for children’ – both *Lenden: the musical* and Byfjord School’s *Ventetider* were good examples, as were our major landscape projects – these brought together professional artists both national and international, children and teachers on the same ‘platforms’. So – forgive the phrase - our unique selling points:

- *A European Capital of Culture programme truly premised on culture, which brought to Stavanger Region completely new thinking and new experiences*
- *Remarkable projects in landscape in nature, in particular those which involved whole communities’ participation with international artists*
- *A comprehensive and participatory residencies programme – again, international artists co-creating with local and community artists*
- *Projects which crossed generations: where children of all ages created alongside adults and professionals*

And what of Stavanger2008, the organisation? Our pride is considerable, not least that through all the vicissitudes of building and delivering a large programme, we emerged as a strong, passionate team with great mutual affection and shared respect. We made promises to the EU in Brussels, and we kept them. We set out a vision and aims, and we delivered them powerfully, without wavering in the face of suspicion and criticism.

We respected our budget, and emerged with a strong surplus to sustain our work for the future. And most of all, we put culture at the centre of Stavanger Region and Norway’s agenda – we offered it to all ages as something to share, to love and to celebrate. The effect has been momentous, and the future looks exciting. We did it our way. Now that’s something to be proud of.

Outcomes to date

At time of writing, one can only try to capture the immediate concrete outcomes and intentions as documented by our projects, and try to encapsulate some sense of the Capital of Culture Year’s impact overall. How to truly measure this? Our vision was of an Open Port – of a Region which would show more tolerance, more curiosity, more willingness to collaborate, more welcome in the widest sense. Confidence in new ideas would grow, children would surge forward, and a certain fearlessness would emerge in our attitudes towards unknown art and artists, and participation in new ventures.

In truth, only time will tell. Stavanger2008 believes that it delivered its promises – we saw the levels of enthusiastic participation, the captivated audiences, the shining-faced children, the joy of those making discoveries, and the thrill of artists whose work was recognised and celebrated – and who through collaborations, introductions and opportunities offered by Stavanger2008, are now studying, performing, exhibiting and creating with new international and national partners. The latter list is formidable. But heart-and-mind reactions have no place in a scientific survey, which cannot possibly measure inspiration, a newly-opened imagination,



Project:

Spør i sand

Photo:

Åsfrid Fagervik

Modern dance is an art form that I never quite understood or was fascinated by. Until I met the Inbal Pinto dance company. Stavanger's year as cultural capital promised to create durable cultural growth. And it certainly did - for me, particularly through Inbal Pinto. I am eternally grateful! Their performances opened my eyes for this art form, and from now on, I'll try to experience as many dance performances as possible around the world. A thousand thanks!

Dag Terje K Solvang, Administrative Director/ Partner Melvær&Lien Idé-entreprenør

Stavanger actually has something interesting to say, in contrast to so many of the other cities, who will inevitably trot out the usual stories about their 'success'.

Greg Richards, TRAM Research

or sudden confidence. Such shifts, however profound, are about quality rather than quantity. So at present we can only document the facts – and of these, there are so many, many examples that only a summary is set down here. The individual projects - all 160+ - tell their own stories, some of which feature elsewhere in this book. Here, though, is a taste of the success:

Statistics and Finance

- Close to 2 million people have attended/ participated in the Stavanger2008 programme
- Stavanger2008 closed with a 7mNOK surplus, which will be returned to the owners, Stavanger, Sandnes and the Region to sustain funding for culture, and for existing Stavanger2008 achievements
- Stavanger Kommune has already announced an 18mNOK 'etterpåk' fund
- The Norwegian Government has announced a 14.2% increase in funding for the Region's cultural institutions
- 128 companies sponsored culture for the first time, through the Stavanger2008 Culture Supporters programme
- Stavanger2008 has enjoyed Royal patronage and wide political support
- Fundraising exceeded targets by 14m NOK (£1.2m)

- Audience figures for ticketed events = over 85% (NB: these performances were almost all by artists/companies previously unknown in Norway)
- International/ national/ Regional press coverage was unprecedented in Norwegian cultural history

Programme Outcomes

- The city of Sandnes celebrates its 150th Jubilee in 2010 and is building on the Stavanger2008 model with wide collaboration and partnership with international/ national artists
- Sauda has announced 10/06/2010 as the date for a follow-up spectacular event involving wide community participation, to follow on from the great success of *Mot Himlaleite*
- The whole area of projects in landscape has been identified as a unique and highly effective strand in the Stavanger2008 programme – the aim is to develop this nationally and internationally by building further collaborations for the long-term, in particular linked to the wider critical global issues around the environment
- Tou Scene is embarking on a whole new vision for the future, now that the building's ownership is secure. They are already in discussion with Musiektheater Transparant (Stavanger2008's first company in residence) about a number of plans including a festival for children

- The new Stavanger Konserthus has initiated discussions around creative input and planning for the future, building on Stavanger2008
- Existing Stavanger2008 networks – kindergartens, schools, the elderly etc. – are continuing all over the Region
- The 3 culture chiefs (Stavanger, Sandnes, Rogaland) and Stavanger2008 are in discussion around continuing the residency concept on a biennial basis. A residency could alternate annually with a major project in landscape
- Sandnes and Rogaland are in intense discussion re opera/ music theatre provision, which would also explore all kinds of projects around the voice
- Sølverget and Kapittel Festival wish to continue the links set up through Stavanger2008's *North Sea project*, and to further develop their relationship with Edinburgh International Book Festival. The link was established in 2007 by Stavanger2008
- Overall, schools, children and youth participation in Stavanger2008 was unprecedented in Regional cultural history
- *The North Sea project's* artist exchanges – visual arts, music, literature, storytelling – and commissions have concrete plans to continue (The silent film music collaboration will be given its UK premiere at the Fest 'n' Furious Festival in Dundee in October 2009; music commissions continue with The Sage, Gateshead; the poetry exchange with StAnza International Poetry Festival in 2009; Scots artists return

- to Hå Gamle Prestegård etc.)
- MaiJazz is keen to take forward a number of initiatives from their collaboration with Stavanger2008 – in particular large-scale projects which involved wide participation – in 2009/10
- The Kitchen Orchestra (improvisational jazz ensemble, based at Tou Scene) will tour their collaborative project *Trout* commissioned and initiated by Stavanger2008 with Inbal Pinto Dance Company to Tel Aviv in Autumn 2009
- *Caravan Women* created by the sculptor Marit Benthe Norheim, initiated and commissioned by Stavanger2008, tours to Iceland in May 2009, then to Finnmark and on to Flanders. The mobile sculptures may also now tour Denmark to demonstrate how art and the community can work together, as part of the build-up to Århus's bid to be ECoC in 2017
- Stavanger International Chamber Music Festival intends to develop further its international network, ideas and possibilities for collaboration in 2009/10
- Stavanger Symphony Orchestra has indicated that it seeks to expand considerably in the area of audience development - the orchestra will now increase to 86 players and will develop the scale of its programming, its education programme, and the *Kykjelyd* project, developed as a key Stavanger2008 project
- Both Rogaland Theatre and Sandnes Kulturhus wish to capitalize on their relationships with Stavanger2008's resident companies - Musiektheater Transparant, Oskaras Korsunovas Theatre, Inbal Pinto and Handspring Puppets



Project:
Stavanger Rock

Photo:
Ole Christian Petterson

‘The European Championships in Stavanger were a triumph of inspirational artistic vision and well-oiled logistics ...arguably the best since the event began in 1978.’ *Niki Bland, British Bandsman Magazine*

- Riksteatret, Norway’s national theatre touring organisation, has already collaborated with Handspring Puppets through workshops in Oslo as part of their Stavanger2008 residency, linked to the Twist Festival. The relationship may develop further in 2009/10

Evaluation

Stavanger2008 expressed a clear vision for the Capital of Culture Year at the time of the original bid to the EU, stating objectives and values which placed a high priority on the long-term, and promising a programme which would truly impact the future through the vision Open Port. We aimed to be more hospitable in the widest sense, to open our minds and to bring people together across boundaries in a spirit of both adventure and curiosity. So, honest evaluation would be required – for sure, a complex topic. How does one truly measure a state of mind, an emotional response to a new experience, a sudden burst of confidence, a new influx of imagination and ideas? How do you tick a box to prove that Child A was feeling ten feet tall after workshops with The Spanish Harlem Orchestra, while Child B felt bored during an art project? All culture capitals document figures and statistics: on the number of visits to cultural institutions and events; the impact on culture budgets; the increase in

tourism and air travel, other forms of transport and hotel nights; national and international media visits, etc. Stavanger2008 has put in place a number of systems which will evaluate these areas, providing both quantitative and qualitative evidence of the Capital of Culture year itself, the years spent building the project, and the years to follow. In terms of the programme, every project and event has been documented and evaluated by both the project’s management and by the relevant project advisor within the Stavanger2008 staff. All media coverage has been captured. Many municipalities within the Region have written comprehensively about their 2008 experiences and achievements, and about their aims in terms of sustaining impact.

According to the EU – who will also commission their own independent evaluation of Stavanger2008, to be conducted by the UK-based company ECOTEC – a comprehensive evaluation programme should consist of several defined elements.

For Stavanger2008, the research-based evaluation has been handled by IRIS (International Research Institute of Stavanger), in collaboration with the University of Stavanger. The research programme ‘From the Norwegian Oil Capital to European Culture Capital: Stavanger2008 in a research focus’ consists of 2 main studies, one completed in the autumn of 2007, and the next due in spring 2009, to allow us to follow developments during the year.

IRIS and the University will also conduct several case studies relating to Stavanger2008, including an assessment by arts and cultural life of the year’s significance and impact, the media coverage, the organisation and its structure. The studies will be made available to postgraduate students and doctoral studies.

Finally, the Centre for Innovation Research is engaged in a project entitled Innovation in Creative Industries. Comparing cultural life with other businesses, it will explore how – and if – the Stavanger Region’s status as European Capital of Culture has affected overall innovation within the creative industries.

An online survey has been monitoring all projects involved in Stavanger2008 to examine the effects for the long-term. The results to date are highly satisfactory, showing that every third project will be continued beyond 2008. The survey has also examined attitudes amongst Stavanger Region’s population – knowledge, attitudes and relationship to the Capital of Culture – every year since 2003.

Stavanger-based film producer Hans Eirik Voktor was contracted to capture Stavanger2008 over three years in the form of a documentary film. The results from the evaluations and surveys will be released late in 2009.

Conclusions on management and administration

As Stavanger2008 IKS is phased out during 2009, the experiences must be recorded for future use. This conclusion focuses on the critical experiences, and on the organisation’s experiences. The significance of thorough discussion around the early decision-making by both the interim Board and later the Board cannot be underestimated – such initial choices have major consequences on legal business, organisational structure and staffing, strategic options, commercial and communication strategies etc., all of which have critical long-term impact.

For Stavanger2008, most decisions taken in 2004 and 2005 were sound – and it was excellent that progress was made immediately after the ECoC status was granted. The choice of IKS as Legal status is disputable, but remains a viable option for future projects.

A commercial strategy was needed early, and the expertise of a professional company to implement the strategies and sales plans. The communications strategy was also a priority, but needed consideration, and also had to relate the programme strategy – this was created at speed by the newly appointed director, and delivered in early 2005.



Project:
World of folk

Photo:
Wendelien Daan

In retrospect, the Stavanger2008 Board should have taken a much more active role in establishing a structure for the organisation, and brought more clarity to how they envisaged the definitions of management roles. We needed both support and clearer indications of expectations. There were serious issues around the allocation of responsibilities, and little back-up when changes were required. This had an impact on the whole organisation; defined mandates would have dictated a good initial structure and clear roles, particularly as we added staff. To be honest, we successfully delivered our mission very much as result of a positive and flexible attitude from the staff.

The director and the managing director together agreed that we had a unique and fast-changing project which required a reciprocal organisation: we had to maximise each staff member's strengths, and not become trapped by rules. Decision-making sometimes seemed to happen 'on the run', but given the size and complexity of the project, this was inevitable. Internal information flow, too, was not always ideal, but most staff realised that this was a shared responsibility.

Continuity among the directors and head of departments was far from optimum. Changing programme and communication managers – illness accepted – was unsatisfactory for all, and despite tight schedules, we needed more time to address this. The Board was not exemplary – they were enthusiastic, and in particular the Board chairman

was available and open for dialogue, but the Oslo/Stavanger balance was difficult, as was the 'free speech' aspect of Board discussion. We needed a Board team who were on the spot, in touch and fully connected to the challenges in our work.

Without doubt, we needed to build in more space simply to grow and mature as a staff. The project was unprecedented in Norway, and months passed at dizzying speed and in a blur of muddled expectations, even from the Region's cultural activists.

We sometimes felt like survivors rather than a team systematically delivering a mission – and the external criticism, lack of understanding and patience was debilitating to staff, some of whom had no knowledge of the organisation's early processes. With the leadership frequently under personal media fire, some staff were at times bewildered – and management itself had to spend too much time on defensive actions and correcting misinformation.

We have emerged, though, with a profound fund of knowledge, expertise and skill; with new ideas and the ability to deliver them, with stimulated imaginations and increased pragmatism. It is critical that this accumulation of abilities stays in the Region: harvesting this now becomes the responsibility of others – our owners, our Regional leadership and our politicians. Will the Port open further? We hope so.

Will the Port open further?

We hope so.



Project:
Nabolagshemmeligheter

Photo:
Wen Ying

Recommendations for future European Capitals of Culture

PROGRAMME AND COMMUNICATION

Talking to the EU's Capital of Culture office in Brussels recently, an official breezily justified giving a prestigious half-hour slot at a Capitals of Culture conference to a certain city which had held the title. 'Well' she said 'they did such a great job with regeneration!' Excuse me, we said, with eyebrows raised – isn't this project about culture?

In observing European Capitals of Culture overall – and Stavanger2008 has encountered many both past and planned for the future – a curious phenomenon emerges: a clear split between the status, kudos and bureaucratic

ambition which the title brings, and recognition of the importance of the programme. For the programme, of course, is the Capital of Culture year – without the whole plethora of projects and events, the title bequeathed to the city or region would be meaningless. But time and time again, we have encountered bureaucrats, civic dignitaries and even cultural leaders whose concentration, if not on personal ambition, has been on using the Capital of Culture status as an oblique platform for other priorities – down-town refurbishment, strengthened infrastructure and a general furthering of the city's visibility. A successful Capital of Culture could, too, create a useful stepping-stone to some future international event: a European



Project:
Nabolagshemmeligheter

Photo:
Wen Ying

sports championship of some sort, perhaps, or an Expo. Bureaucracy and the creative world failing to speak the same language is by no means something new, but it would seem critical, that in a project as critical and as significant as a European Capital of Culture – particularly as, in general, this is a one-off opportunity – that the cultural vision is agreed. This of course may encompass many agendas – tourism, regeneration, infrastructure may well have their place – but there must be a common understanding that the ECoC project is indelibly rooted in creativity.

The Stavanger2008 organisation was determined that our year would concentrate squarely on culture – on empowering people, bringing them together across boundaries both Regional and international, and on investing in talent, imagination and new thinking. It would appear that, already, both nationally and elsewhere in Europe, there is a recognition of the importance of our focus.

The programme – underpinned by the Open Port vision – was built on strong pillars and a firm structure for the year: our residencies, major collaborations in landscape and certain key projects. We were, perhaps, fortunate that other major cultural infrastructure projects were agreed to be funded separately: the new Stavanger concert complex, planned for 2012, the redevelopment of Tou Scene, and various important plans for museums. Regeneration, for us, was not about impoverished areas regaining self-esteem, or a population rediscovering the personality of its city. Our aim was generation – a process of discovery – where Stavanger Region realised

the potential of the cultural possibilities in its midst, looked out through the Open Port for new ideas and inspiration, and also explored the vast potential in landscape as a setting for extraordinary creative experiences. It was also a journey in terms of how the Region might position itself, given Stavanger2008's provision of new opportunities to collaborate internationally, and a positive explosion of new initiatives, confidence and skills.

So: our recommendations in establishing a vision, and in building a programme in its support:

- Be true to your city and region: recognize your unique identity, celebrate its strength and face up to its issues: build a programme which could not happen anywhere else
- You are not creating a festival, but a whole year which should span the twelve months and preceding years like an arc reaching into the future

‘Stavanger 2008 changed us. We saw ourselves and others discovered us. We became a hub for culture and cultural experience. The range of activity was comprehensive; from young children to our many volunteers, from professional artists and from performers in our own region, from the world and from the rest of the nation.’

Leif Johan Sevland, Mayor of Stavanger

- Concentrate widely on people, and on their development. This project should be about a vision far beyond the ambitions or determination of any one individual or organisation. It is about blazing a trail for the future, for all ages, talents and skills
- Build the sustainability of projects into your programme planning, and insist, from the start, that your owners/Board of Directors address the long term, both in terms of future ideas and how/by whom they will be delivered
- In building the programme, beware of the inclination to ‘tick the boxes’ for the EU. You are creating something which will change the state of mind of your population, not obeying an economic or social formula
- Recognise that the small event merits as much passion and attention as the grand project. This about people, and about creating excellence
- Remember that the ‘journey’ and process towards an event or during a project may be more important than the final outcome. Mistakes can create valuable learning
- Your city and region will not ‘own’ their European Capital of Culture year unless they participate in the programme. Bring them together in as many ways as possible, building creative partnerships between your international artists and companies and the artists who live and work in your city, region and beyond
- Work closely with your regional culture organisations/festivals etc. and invest in their future by creating opportunities for specific new collaborations and new thinking
- In bringing in international artists, choose first-rate creative talents who truly uphold your vision rather than names who purely bring kudos
- As Capital of Culture, you have a once-in-a-lifetime opportunity. Truly dare to be different – use your resources, ideas and manpower in innovative ways, and continually bring people together to participate, rather than just as an audience
- Try whenever possible to mix up skills and generations – bring the elderly into the centre of your youthful community; teenagers together with toddlers. Maximise the possibilities for learning
- It is impossible to avoid criticism and rancour amongst local artists who may not be part of your chosen programme. Be very clear about the criteria which support your vision, and recognize that art is not democratic. Everyone is entitled to an opinion, but eventually, hard choices have to be made and upheld
- Listen to your educational and social institutions and schools – teachers, carers and instructors have tough schedules, and need time to implement programme ideas. Start early, and build strong and communicative dialogue through networks for all ages



Project:
Opening Ceremony, Sandnes

Photo:
John Sirevåg

- Take proper responsibility for your budget – you owe it to all artists and creative organisations, whose reputations for good management will be tarnished if the ECoC does not set down a clear marker
- Identify and cherish the best volunteer co-ordinator available, and have every staff member routinely acknowledge the volunteers with a smile

Recommendations for Communication

- Communicate, communicate, communicate – and stay flexible. The plans you lay, whether for the programme or for its marketing will change as the year develops: priorities may shift, and perceptions will change around you
- Cooperate closely with your city/ regional culture and information departments, the communication departments of your major culture organisations, and those of your major sponsors
- Keep your staff team's activities transparent and highly visible – have as many people as possible out and about publicising your activities, giving presentations both formal and informal, and spreading information; communication with the media, however, must rest with your director and the communications chief – operate a very clear media policy

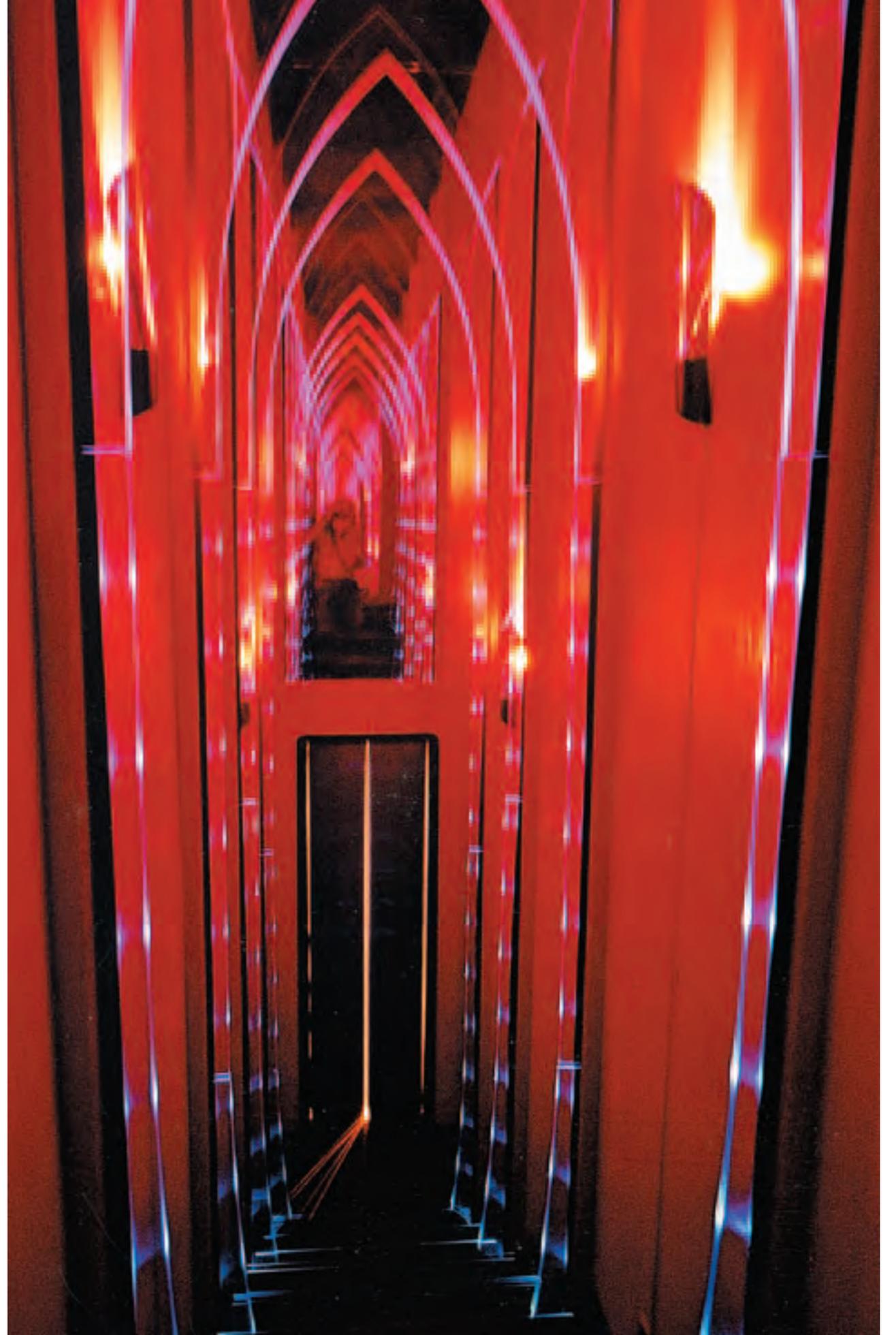
- Set a clear timetable for when you will make specific announcements, and stick to it – this may seem to contradict Bullet Point 1, but you will be constantly nagged, even harassed, for information by both media and the public. Stay calm, and stick to your dates
- Take very great care of your sponsors – they are making your work possible, and their staff and clients should be part of your team of vital ambassadors
- Remember that many regional players will have been involved in the original bid to become European Capital of Culture, and are highly vested in the project. Respect their contribution, and keep them close. This is a sensitive area - their baby is leaving home
- Establish a clear brand which is strongly visible, even on dull days and in bad weather
- Do not over-complicate the brand with sub-brands, and be merciless in making sure that your externally-managed projects exhibit your logo
- Try to establish a clear, open dialogue with at least one or two journalists both locally and internationally, where there is good trust. The media will blow with the wind, and at times will be both roundly unfair and factually very inaccurate. You need a couple of writers/reporters who genuinely understand the project, who will criticize when necessary but who will also keep records straight on your behalf

- Stick to a very small range of stylish and high quality merchandise
- Keep your advertisements and information-giving extremely clear and lucid in their messages. The message should be simple and unambiguous. Your design agency can have its head with the brand, brochures etc. but avoid arty cleverness when you need to get straightforward information across
- If you have a newspaper sponsor, make absolutely sure that they understand the nature of the deal – that you have a commercial arrangement about advertising and print which is nothing whatsoever to do with editorial content. The newspaper itself must take responsibility to make this completely clear to their staff and readership – they may have to do this many times. The public must understand that the reporters/critics remain completely free to write what they will

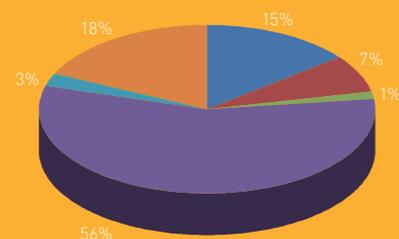
Stavanger2008 really did achieve the ambitions – an open port. Two million visited the arrangements. People came travelling from all over the world. Stavanger2008 became an important element in 2008, the year of variety, with international productions and artists, and not least a lot of attention around intercultural dialogue. *Trond Giske, Minister of Culture*

Project:
Bergen was European City of Culture
in the year 2000. As a greeting to
Stavanger, Capital of Culture 2008,
Bergen lend us the adventure sculpture
called "The Land Within", which was one
of the projects in 2000.
Artist Birthe Marie Løveid

Photo:
Ivar Lein-Mathiesen



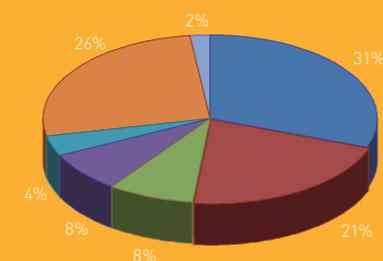
Facts and figures



Expenditure

Category	NOK
Salaries and other staff related costs	46 503 000
Other running costs	22 582 000
Evaluation / documentation	4 607 000
Programme	180 400 000
Sponsors related activity	8 741 000
Marketing/communication	57 464 000

Expenditure 320 297 000



Income

Category	NOK
Norwegian government	100 000 000
Municipality of Stavanger	69 379 000
Municipality of Sandnes	27 364 000
County of Rogaland	25 564 000
EU Grant	12 000 000
Other income (including sponsors)	86 556 000
Finance income	6 703 000

Income 327 566 000

So much, in a European Capital of Culture Year, is invisible - on stage, the performance is in full swing; but behind the scenes, there is a world of detail, everything from sponsorship and finance to transport and signage to production and publications.

The sum of everything achieved by so many contributors is impossible to quantify - and a European Capital of Culture Year, fortunately, is not about numbers, graphs and budgets. But they are part of the story. Here you will find an overview of the projects, the audience figures, budgets and accounting, of sponsors and culture supporters. The audience figures have been bigger than we ever hoped for - nearly 2 million people have experienced our programme. We had almost 500 volunteers, sponsorship from, in all, 122 different companies and our total budget climbed securely up to 330 million NOK.

Tough decisions were made in the lead-up years as we built our platform. We stuck to our goals, and stayed true to our supporters. So here, with pride, are some of the hard facts about our European Capital of Culture.

Cornelius Middelthon
Managing Director,
Stavanger2008 - European Capital of Culture

PROJECT	DESCRIPTION	WHERE	OWNER	DATE	AUDIENCE	SUPPORT 2008	OVERALL
2006							
ADVENTSKALENDER	24 tiny site specific performances all over Stavanger and Sandnes, one for each night of Advent	Stavanger and Sandnes	STAVANGER2008			435 000	
AZERBADJAN CONCERTS	Two evenings of unique musical voices from the Silk Road, in association with Stavanger Museum's Caravanserai exhibition	Tou Scene	STAVANGER2008			17 000	
COLLABORATION WITH INTERNATIONAL CHAMBER MUSIC FESTIVAL	Pianist Leif Ove Andsnes with the Norwegian Chamber Orchestra	Stavanger Konserthus	STAVANGER2008			80 000	
COMPANIA ANDRES MARIN	Flamenco performance, with additional workshops for teenagers	Gjesdal and Byrkjedal	STAVANGER2008			975 000	
H/C EVENTYRLAND	Storytelling for children		Marianne Stenerud			20 000	
HOT/cold Theatre PROJECT	Collaborative theatre project with children from Al-Kasaba Theatre, Palestine, and Rogaland Teater's and Haugesund Teater's children's theatre	Stavanger and Haugesund	Rogaland Teater			400 216	
JPP	Finnish Fiddle Band playing everything from traditional music to swing	Folken	STAVANGER2008			181 000	
KAPITTEL 06	Comprehensive series of international events led by Stavanger's Festival for Freedom of Speech	Sølvberget	STAVANGER2008			100 000	
NUMUSIC - PIERRE HENRY	3 Concerts with Numusic and French 'musique concrete' composer Pierre Henry	Stavanger Cathedral	STAVANGER2008			40 000	
ODYSSEUS UNWOUND	Collaboration with Tete a Tete Opera (UK/ Shetland Islands and Fair Isle) on music theatre for singers, musicians, and knitters	Sandnes Kulturhus	STAVANGER2008			719 000	
ROMA CHILDRENS BRASS BAND	Romanian Roma children's brass band	various	STAVANGER2008			46 000	
SENROR COCONUT	Concert with top Latino band	Atlantic Hall	STAVANGER2008			255 000	
SPANISH HAARLEM ORCHESTRA	Large-scale outdoor concert in collaboration with ONS, with the US's top Latino orchestra + workshops for youth	Vågen	STAVANGER2008			258 000	
SSO, RAVEL, TANGO & ASHEIM	Stavanger Symphony Orchestra concerts: 1) Concert Opera + JPP/Finland and Tango for 3 2) World premiere of new Asheim work for narrator and orchestra	Stavanger Konserthus	STAVANGER2008			465 000	
STAR	3 events combining rock music and skateboarding	Folken	STAVANGER2008			98 000	
STREETLEVEL	Collaboration with Stavanger Konserthus on hiphop/breakdance	Stavanger Konserthus	STAVANGER2008			100 000	
VESTURPORT	Shakespeare's Romeo & Juliet presented in a circus version by the young Icelandic theatre company	Sandnes Kulturhus	STAVANGER2008			1 006 000	
2007							
2008 PRESENTATIONS EVENTS	Presentations of Stavanger2008's vision in Oslo and in Brussels, with performances by Warsaw Village Band (Poland), Mari Boine and trio (Norway) and visual artist Bernhard Østebø	Oslo & Brussels	STAVANGER2008			712 644	
BLÅTT SUG	New music for choir by Ragnar Bjerkeim, recorded by a local choir	Tou Scene	Trembling Records			50 000	
DANNY HOCH	US hip-hop theatre artist in performance + workshops for Rogaland teenagers	Stavangeren	STAVANGER2008			75 751	
DELUSIONS	Phase 7 (Berlin)	Sandnes Kulturhus	STAVANGER2008			421 106	
DIAL-A-DIVA	24-hour global call centre accessible by a free-phone number, giving live access to singing from all over the world across the international dateline. Also on web-stream	Kult' kafeen	STAVANGER2008			661 215	



Project:
Norwegian Wood
Frokelstolen fjellstue, basecamp
Photo:
Emile Ashley

PROJECT	DESCRIPTION	WHERE	OWNER	DATE	AUDIENCE	SUPPORT 2008	OVERALL	PROJECT	DESCRIPTION	WHERE	OWNER	DATE	AUDIENCE	SUPPORT 2008	OVERALL	
2007								2008								
GRIEG SANGBOK	Songbook for children distributed to every ten year-old in Rogaland; Grieg's songs, along with children's songs from all over the world		Grieg07/ STAVANGER2008			287 934		ANGEL ATTACK	Angel art works created by children and professional artists were auctioned in aid of the SOS Children Villages	Stavanger2008 building	Angel Attack	13/2	75	137 645	NA	
H.M DRONNING SONJAS 70 ÅRS DAG	Celebrations for HRH Queen Sonja's 70th birthday, including performance on the Stavanger2008 building by Project Bandaloop (USA)	Centre of Stavanger	STAVANGER2008			205 614		ARTICLE '08 - Biennale for elektronisk and ustabil kunst	Article is an international art biennale devoted to unstable and electronic-based creations, including site-specific outdoor exhibitions, a conference, seminars, workshops and events	various	i/o/lab	15-30/11	5 233	750 000	1 871 164	
INSTITUTE FOR THE LIVING VOICE	In association with Musiektheater Transparant's Stavanger2008 residency: institute for singers in every genre, with concerts, masterclasses, seminars led by top world singers, including Meredith Monk	Tou Scene	STAVANGER2008			848 186		BARNAS BY	Children took over Sandnes! A whole weekend of events themed by colour and led by children concentrated on culture and the environment	Sandnes	Sandnes kommune	4/6	76 600	975 000	1 698 162	
MUSIC FOR A WEIL	Cabaret evening with Tore Augestad and her band, celebrating the music of Kurt Weill	Folken	STAVANGER2008			69 168		BE HAPPY	Six varied events by Stavanger's irrepressible Stand-Up comedians	various	Stay Ups	six events	1 200	30 000	276 000	
NETWORK-ARRANGEMENTS	Stavanger2008 built many networks for shoos + social groups		STAVANGER2008			516 656		BEETHOVEN 2008: SYMPHONIES 1 - 9	Frans Bruggen conducts all nine Beethoven symphonies with the SSO over a 15 day period, with accompanying exhibition, lectures and chamber music recitals	Stavanger Konserthus	Stavanger Symfoniorkester	4/10	3 153	0	NA	
OJOS DE BRUJO	Two concerts with award-winning Spanish flamenco/hip-hop band	Folken	STAVANGER2008			291 003		BESTKYSTFESTIVALEN	International jugglers' festival hosted by Stavanger's own distinguished team	Tou Scene	Flaks sjongleringsgruppe	22/08	250	250 000	288 368	
PROGRAMME LAUNCH	Launch of the full Stavanger2008 programme - multiple international and local performances	Rogaland Teater	STAVANGER2008			398 676		BEYOND RISØR	International design in a former shipyard at Risør, show-casing the best of Norwegian design	Risør		12-13/6	2 300	0	NA	
PROJECTS WITH STAVANGERSYMPHONY ORCHESTRA	Various events	Stavanger Konserthus	Stavanger Symphony Orchestra/ STAVANGER2008			462 598		BILDE, LYD OG BEVEGELSE	Projects at schools about dance, music and creativity	Various	Anita Jacobsen	Autumn 07 - Spring 08	645	256 000	471 400	
SOLA AIRPORT SHOW	Major Norwegian and international airshow with associated performances	Stavanger Airport, Sola	STAVANGER2008			975 094		BISS ART PROJECT	Created by the Region's British School and partners, a permanent mosaic for the arrivals hall at Stavanger Airport	Sola	British International School Stavanger	20/05	20 000	0	NA	
STEMMER PÅ STING	A week-long series of discussions and debate around the voice in all its manifestations; humour, politics, creativity etc	Café Sting	STAVANGER2008			168 795		BLUE NOTES	Blue Notes focused on emerging musicians/improvisors in the growing jazz community with series of innovative concerts and workshops	various						
THE NATIONAL YOUTH SYMPHONY ORCHESTRA & ANDSNES	Norwegian National Youth Orchestra, with soloist Leif Ove Andsnæs	Stavanger Konserthus	STAVANGER2008			186 440		BLUES PÅ SJØHUS	Blues concerts in the Sjøhus included the national meeting of Blues practitioners		Stavanger Blues Klubb	3-4/10	1 075	30 000	152 535	
2008								2008								
2008 SHORT	Over 100 film scripts competed nationwide to produce one of the short films reflecting Stavanger2008's Open Port vision	Shown in several festivals during 2008	Blå	All year	1 500	1 500 000	4 200 000	BOCUSE D'OR EUROPE	To mark the world's most prestigious competition for chefs, Stavanger2008 and Bocuse d'Or created Bocuse d'Or Europe - a new competition, with an additional academic programme focusing on food and identity, and food for the future	Stavanger Forum	Bocuse d'Or Norge	1-2/7	7 500			
A HARBOUR LANDSCAPE OF CULTURAL HISTORY	Engøyholmen Coast Culture Centre combines hands-on elements of restoration and traditional building (both boats and buildings) with educating and socialising young people	Engøyholmen kystkultursenter		2004-2008		1 000 000		BYTERMINALEN (THE CITY BUS TERMINAL)	A new musical composed by Håkan Berg, inspired by the history of Stavanger's working men, and performed by a large mix of youth, professional singers and actors, the Stavanger Symphony Orchestra and a wide range of community performers. Presented in the City Bus Terminal, the production was a co-production between Stavanger2008, the Rogaland Trade Unions and Stavanger Chamber of Commerce	Byterminalen	Stiftelsen Arbeid og Kultur	21-27/5	4 910	1 600 000	7 102 781	
A WORLD OF FOLK	A World of Folk: New & Norwegian explored our identity through craft and making - in a major craft and design exhibition placed in a especially configured warehouse. Curated by Dutch trend analyst Li Edelkoort, the exhibition explored tradition versus new technology, featured 100 Norwegian artists along with major global names, and presented markets, workshops, food and a major international seminar	Sandnes	STAVANGER2008	5/7- 5/10	10 208	7 116 920	7 116 920	CANDIDO PORTINARI	Portinari was perhaps Brazil's most revered artist., with a unique ability to capture social resonances, often in connection to children. His son now presents his work at Rogaland Kunstmuseum to children from the region	Rogaland Kunstmuseum	STAVANGER2008	2/9	63	11 942	11 942	
A WORLD OF SOUND	Digital technology has changed the ways in which music and sound is perceived, stored, distributed, mediated and created. A World of Sound wanted to navigate in these often turbulent waters by presenting a series of events, installations, concerts, lectures and commissioned works that will open up new sonic vistas for the regions public		Numusic	March ---->	47 104	1 000 000	1 285 575	CARAVAN WOMEN	Sculptor Marit Benthe Norheim created five iconic statues of women, built around the bases of small caravans. Each caravan contained a unique visual art installation, and an especially composed sound installaion.	various and overseas	STAVANGER2008	4/5 -15/12	41 600	2 211 520	2 211 520	
ABEL'S SKETCHBOOK	An interactive exhibition celebrating the opening of the new Science Factory, and exploring the connection between maths, science, technology and art through the ages	Vitenfabrikken	Jærmuseét	24/5 ---->	47 000	6 200 000	27 461 252	CLOSING CEREMONIES	Attended by HRH the King and Queen of Norway, multiple performances over two days, involving 800 singers from all over Norway, a formal Friday evening concert, a day-time Saturday musical invasion of the city and an evening event on an unprecedented scale with new music, singers, musicians, dancers, lighting, video, multi-media	various	STAVANGER2008	5-6/12	154 503	12 045 000	12 045 000	
ALKOHOLKULTUR	Conference exploring the historical, social and cultural effects of alcohol and drugs both in Norway and throughout Europe	Internasjonalt Hus	StaRus	27/3	104	0	NA									



PROJECT	DESCRIPTION	WHERE	OWNER	DATE	AUDIENCE	SUPPORT 2008	OVERALL	PROJECT	DESCRIPTION	WHERE	OWNER	DATE	AUDIENCE	SUPPORT 2008	OVERALL
2008								2008							
COMMON GROUND	Ryfylke Museum's series of events around the issues of isolation for immigrants in rural communities - dialogue, exhibitions of experiences and an international cafe	Ryfylke	Ryfylkemuseet	Autumn 08- Spring 09		400 000	460 000	GJESTFRIHETENS KUNSTER	A wide exploration of the theme Open Port through literature, reading, freedom of speech and the voices of ICORN exiled authors with workshops for children, book swap street library, and a 'whole city reads' project	Sølvberget	Sølvberget	All year	142 712	4 200 000	NA
DALANE KULTURFESTIVAL	For a full month, Dalane Festival brought international and national culture events of all kinds to a whole variety of venues all over the municipality	Dalane	Dalane kommune	8/8-5/9	23 898	100 000	5 306 628	GREASE	With OKT's Romeo & Juliet still resonating. Stavanger2008 showed another love story, Grease, outdoors, projected onto the office building + popcorn, classic cars and dance	Cathedral Square	STAVANGER2008	19/9	500	112 735	112 735
DANGER MUSEUM MOOSE	Especially designed porcelain for sushi, but with a Nordic theme		Danger Museum	Autumn 08		15 000	15 000	GROWING UP GREEN	Kongeparken, one of Norway's major amusement parks, created a whole new range of environmentally aware interactive installations for children and families as the result of an international competition	Kongeparken	Kongeparken	25/6-31/12	100 000	254 568	NA
DELEUZE2008	A conference around the work of the great philosopher Gilles Deleuze, reflecting his writing in relation to the Open Port vision	University of Stavanger	Arne Fredlund	31/10	39	100 000	262 255								
DET STIG AV HAV	Garborg's opening stanza from Haugtussa, written in 600 hay bales by local farmers and poets - a major multi-organisational collaboration, and clearly visible by air, flying in to Sola airport	Klepp	Universitetet og Rogaland Bondelag	All year		60 000	169 726	GYPI - Global Youth Peacebuilding Initiative	GYPI brings together young people to discuss the roots of conflict and injustice - in this case, including kids from highly volatile countries. Debate, activities, discussion in both Stavanger and Suldal Municipality, who also hosted an international youth weekend	Suldal and Sandnes	Universitetet i Stavanger	All year		2 329 118	NA
DRAGEFESTIVALEN '08	After kite-making workshops in schools all over the region in early 2008, the International Kite Festival brought kite makers and instructors from all over the world to Hellestø beach.	Sola beach	Sola kommune	1/6	6 014	300 000	774 815	HANDSPRING PUPPET COMPANY- FOURTH COMPANY IN RESIDENCE	Our 4th Company-in-Residence, Handspring (South Africa) brought their world-acclaimed version Buchner's Woyzeck in collaboration with William Kentridge's video, with their unique mix of multi-media, puppets, actors and music. They also gave lectures, demonstrations and workshops in both Sandnes and in Oslo, creating a new long-term relationship with the Norwegian National Touring Organisation through the Twist Festival	Sandnes Kulturhus	STAVANGER2008	November	21 106	787 890	787 890
DYNAMO	A comprehensive exploration of 'energy' through installation, exhibition, seminar and education projects, including international participation	Various	Haugesund kommune	All year	3 535	1 000 000	2 730 000								
EDVARD'S NIGHTMARE	A new music theatre work bringing together the children's choir Viva, Grieg's songs, jazz musicians and composer Vidar Kenneth Johansen	Sandnes Kulturhus	Viva - Sandnes kulturskole	28-29/3	2 479	101 141	522 392	HAUGTUSSA	Arne Garborg's Haugtussa in a landscape theatre performance around Knudaheio, the author's summer house, along with newly commissioned music. The performers included professional musicians, dancers, local artists and choral singers	Knudaheio, Jæren	Time kommune	14-17/8	800	330 000	928 734
ENSEMBLEBJERGSTED1	Top soloists Benjamin Schmid, Clemens Hagen and Stian Carstensen play with a new ensemble mixing music students from UiS with experienced professionals in classical music highly influenced by jazz		Universitetet i Stavanger	May 08	400	50 000		HELGÅ KULTURFESTIVAL	Helgå Kulturfestival created a wide programme in a stunning rural setting, with visual art displayed, torch and floodlit, in nature, poetry, sculpture, jazz, comedy and dance	Ogna	Helgåleiren AS	11/5-	300	50 000	NA
EURO CHAMPS HANDBALL 2008 - SCHOOL PROJECT	Children's project in association with the European Handball Championships, focusing on the four competing 1st round countries: art, music, sport	various	Norges Håndball Forbund Region Vest	January 08	3 700	400 000	693 008	HELLIG VANN	A mass for boy's choir, concert organ and strings - aiming for a new kind of service	Stavanger Cathedral	Stavanger Kirkelige Fellesråd	2/11-	100	50 000	101 963
EURO HUMOUR	The Great Norwegian Humour Festival's street theatre, performances, stand-up comedy, workshops and events from international and national entertainers, running concurrently with Stavanger Street Festival	Stavanger and Sandnes	Den store norske humorfestivalen	4-7/6	3198	200 330	300 000	HIGH HOPES	Documentary TV programmes with and about 12 youth from Stavanger Area and Liverpool	Stavanger and Liverpool	Sydvest film	2006-2008		2 000 000	6 421 063
EVENTYR I LANDSKAP	Large-scale theatre in landscape, written by Jon Fosse, directed by Oskaras Korsunovas and produced by Rogaland Theatre. Complemented by multiple small theatrical/musical events for children and families	Lundsneset		August	18 000	7 500 000	20 829 908	HORIZONS AND FRAGMENTS	Land art and installation in dialogue with words and writing transform a whole island - Nordic artists create from the earth itself	Bru	Kulturbruk 4/44	8/6 ->	12 000	472 137	NA
FREDENS ANSIKT	An exhibition of Nobel Prizewinners by the French photographer Micheline Pelletier, in collaboration with Kongsgård School's pupils	Kongsgård upper secondary	STAVANGER2008	10/9-	650	430 933	430 933	HØSTUSTILLINGEN '08	Exhibition by Norway's leading artists, in Stavanger for the first time in decades	Stavanger Kunstforening	Stavanger Kunstforening	15/10-	4 200	150 000	616 244
FYRFESTIVALEN - TROLL OG IS	Egersund's Lighthouse Festival gives those with mental disabilities centre stage in dance, music and theatre	Egersund sports complex	Egersund kommune	6/6	650	100 000	337 976	I WANT TO LIVE INNOCENT	A unique photo book about Stavanger		Torbjørn Rødland	27/3-	2 000	299 899	480 000
GEOPARKEN	The Geo-Park, created by architects Helen & Hard with wide youth involvement, is a unique activity space built from recycled oil components. Based on the traced outline of the Troll oil field, and assembled layer by layer with steel pipes, floats, buoys, sand, it comprises a place for play, activity, multiple sports, skateboarding, socialising, performance, music, graffiti and exhibitions	Norsk Oljemuseum	Norsk Oljemuseum	29/4 ->	44 700	3 079 221	6 795 393	INBAL PINTO DANCE COMPANY- SECOND COMPANY IN RESIDENCE	Stavanger2008's second company-in-residence, from Tel Aviv presented two productions, and a third - a world premiere - in collaboration with Norway's jazz improvisational ensemble The Kitchen Orchestra. They also gave workshops for local professional dancers and for children and youth	Sandnes Kulturhus and Tou Scene	STAVANGER2008	May/June	15 875	3 538 355	3 538 355
								INNOTOWN	The Nordic countries' largest business innovation conference, involving 500 decision-makers from 20 countries	Stavanger Konserthus	Innotown.com	20/10	500	30 600	NA
								INTERNASJONAL UNGDOMSWEEKEND	An opportunity for Norwegian youth to set up summer camp along with their peers from five countries, including Guatemala and Burma	Suldal	STAVANGER2008	5-7/9	375	130 961	130 961



Project:
Traces and Spaces

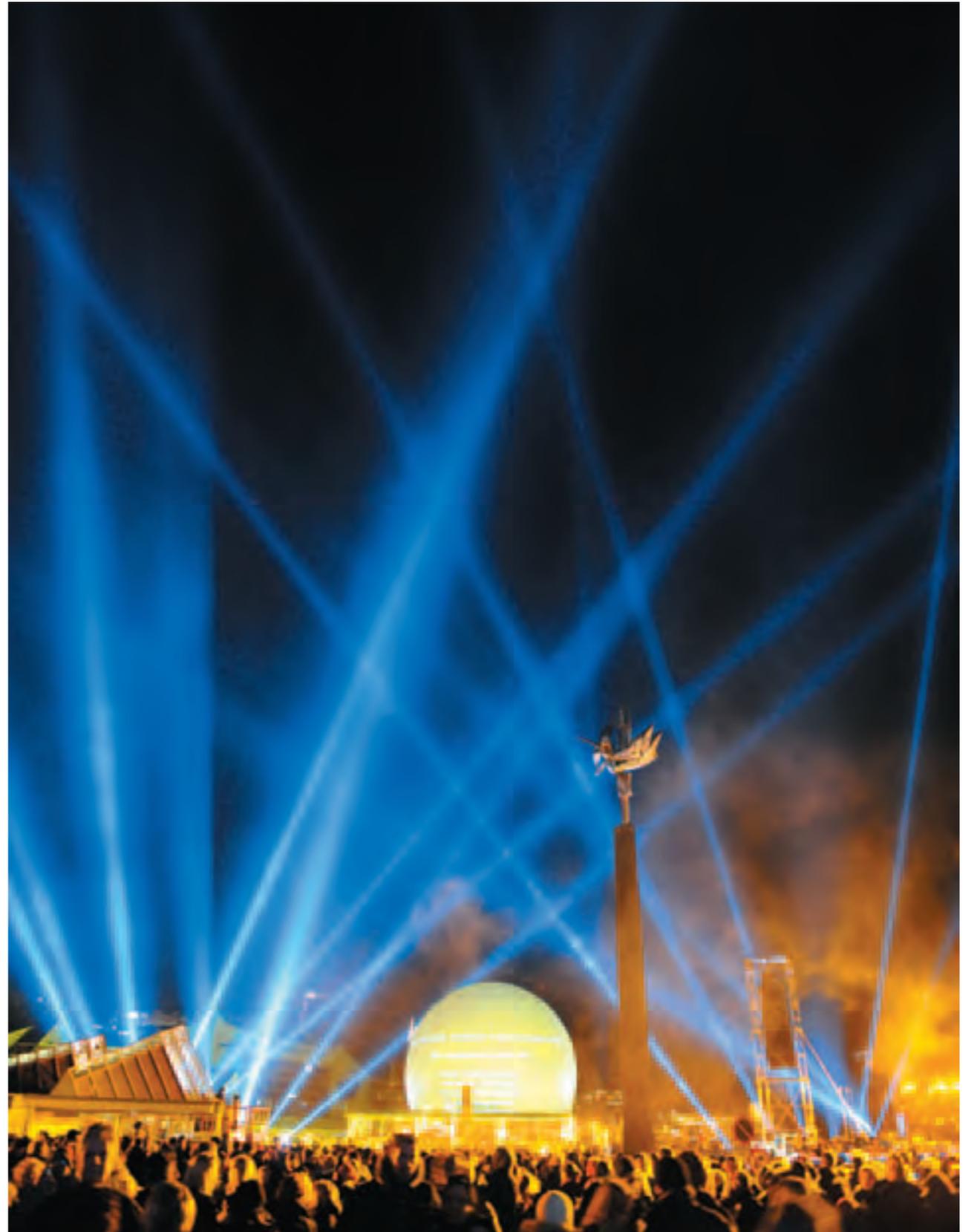
Jan Groth: Tegn 71-72/Sign 71-72, gobelin woven
in collaboration with Benedicte Groth, Rogaland
Kunstmuseum. Courtesy Galleri Riis, Oslo.

Photo:
Morten Thorkildsen

PROJECT	DESCRIPTION	WHERE	OWNER	DATE	AUDIENCE	SUPPORT 2008	OVERALL	PROJECT	DESCRIPTION	WHERE	OWNER	DATE	AUDIENCE	SUPPORT 2008	OVERALL
2008								2008							
JAN GROTH -INFLUENCES AND CONTEMPORARIES	Celebrating the 70th birthday of Jan Groth, Norway's great expressive artist, work of his own in the context of his greatest global influences - US and UK artists from 1950-1970, including Pollok, Motherwell and Rothko	Rogaland Kunstmuseum	Rogaland Kunstmuseum	13/11 08 - 13/4 09	15 000	2 500 000	3 500 000	MUSIC IN CERAMICS	Musical instruments made from Sandnes clay and porcelain, created in collaboration with professional musicians - with specially composed music, and accompanying displays and exhibitions	various	Acousdig		1 309 446	65 000	125 000
JEPHTA (G.F.HANDEL)	Collegium Vocale Gent sing Handel's great oratorio with Fabio Biondi and the SSO, before taking part in the Musiektheater Transparant residency	Stavanger Konserthus	Stavanger Symfoniorkester	7/2	997	200 000	827 431	MUSIKK OG DANS FOR DEMENTE	A two-year project with elderly people, using music and dance to enhance life quality, including a brochure to aid staff, and a seminar	various	Randi Tytingvåg/ Stine I Knudsen	Autumn 07 - Spring 08	150	174 000	198 000
JONER HOS LERØEN	Mikal Lerøen talkshop with actor Kristoffer Joner	Atlantic Hall	Frame Productions	6/8	230	30 000	NA	MUZIEKTHEATER TRANSPARANT- FIRST COMPANY IN RESIDENCE	Stavanger2008's first company-in-residence, from Belgium, concentrated on the voice in every sense, with 5 productions, a world premiere created with teenagers, opera, cabaret, workshops, concerts and a wide range of associated activities and collaborations	various	STAVANGER2008		1 140	3 034 052	3 034 052
KAPITTEL 08	Stavanger's Festival for Literature and Freedom of Speech created a thought-provoking week of writing, film, music and debate, exploring how walls, physical and metaphorical, divide us	Sølvberget		8-14/9	5 491	50 000	NA								
KENT	One of Sweden's most acclaimed bands, live in Stavanger	Stavanger Forum	Stavanger Artistbyrå	25/1	3 200			NEIGHBOURHOOD SECRETS	A major project comprising eight installations by international visual artists, each created for iconic buildings and sites chosen by poll. Work ranged from film 'soap' at Stavanger Hospital to important environmental statements and significant installations	various	Nabolags-hemmeligheter	May	10 000	2 068 500	4 697 406
KIELLAND	An international symposium examining the work of the great Stavanger writer Alexander Kielland, and his acute perceptions of the region's social norms - examined through both Norwegian eyes, and those from other countries	Stavanger	Kiellandforbundet and Wigestrånd Forlag			223 709	NA	NETWORK	For kindergardens, schools and the elderly, also across generations		STAVANGER2008		10 811	860 000	860 000
KULTURSKOLENES FESTUKE	Stavanger and Sandnes culture schools combine their talents for a week of activities culminating in two exceptional performances	Stavanger and Sandnes	Kulturskolene i Sandnes og Stavanger	9-13/3	9 123	67 250	178 762	NEW COMPOSITIONS	The Norwegian Band Federation held the title Artistic Ambassador the during 2008, and held a series of significant events involving thousands of top European players, including 7,000 youth. Events included the European Brass Band Championships, and the comprehensive Joy of Playing event for young musicians	The Stavanger area	Norges Musikkorps Forbund		59 377	900 000	6 885 635
KULTURKIRKEN SKÅRE	A year-long series of discussions around tough polemic issues bringing together the public with 9 church-based organisations. Each session includes an art or cultural performance.	Haugesund	Skåre menighet	All year	1 010	400 000	NA								
KULTURRUSS	Rogaland's 6th form school graduates create their own grand performance of music, theatre, dance and humour to raise money for SOS Children's villages	various	STAVANGER2008	May	2 700	205 419	205 419	NORDIC MUSIC WEEK	The debut of a new festival celebrating the best new bands in Scandinavia, but also building collaborations and encouraging competence in management, production and marketing	various	STAR (Stavanger Rock)	5-8/11	500	670 000	2 361 964
LAM OG LAKS	The Forum for Food and Drink's year-long project covered the whole region and involved many national organisations. It featured food festivals, courses, events and debate	various	Fagforum for mat og drikke	All year	9 791	900 000	2 855 000	NORUT	Conference for Norwegians who have grown up in overseas countries	Stavanger		25-27/4	350	30 000	557 000
LANDET INNENFOR	An interactive sculpture gifted by the city of Bergen, as one of the European Cities of Culture 2000	Tou Scene	Stavanger kommune	Spring 08	7 730	0	NA	NORWEGIAN WOOD	A landmark project - international architects create a new generation of eco-friendly, sustainable wooden buildings for Stavanger Region, historically the site of Europe's highest concentration of wooden housing. Along with 16 building projects, a seminar and exhibition	Rogaland	Norwegian Wood	2008 ->	125 000	5 447 000	6 660 212
LENDEN	Celebrating the life of Lars Hovland Lende, who devoted his life to children, the show brought together children and professional performers	Teaterhallen	Stiftelsen Lendespillet	19-28/5	1 638	250 000	706 274	ODIN'S EYE	A comprehensive international story-telling project with 'tellers' from a range of countries	various and overseas	Fortellersenteret AS	1/1 07- 31/4 08	15 000	1 302 873	NA
LIVET, KUNSTEN OG KULTUREN	Workshops and exhibitions		Øyane sykehjem			200 000	288 144	OKKA FESTIVAL	Children and teens design their own multi-performance festival for children of all ages. Included a band exchange with Liverpool '08	Egersund	Okka festival	5-14/9	6 000	300 000	823 170
LYS OG MUSIKK	Bjergstedparken, home to Stavanger Concert House, the university arts departments and Stavanger Culture School, hosted a European workshop for architectural light design with six specific natural locations for innovative lighting and sound installation	Bjergsted	Stavanger Konserthus	18/8-30/9	3 340	2 000 000	NA	OKT/VILNIUS CITY THEATRE- THIRD COMPANY IN RESIDENCE	Stavanger2008's third company-in-residence, OKT presented three Shakespeare productions, including their world premiere Hamlet. The residency also included a major European theatre seminar on comedy and tragedy, workshops for youth and directing masterclasses	Rogaland Teater and Sandnes Kulturhus	STAVANGER2008	Aug/Sept.	3 048	2 936 613	2 936 613
MARKØRER I LANDSKAP	The important Bronze Age rock carvings at Austre Åmøy brought to new life by sound and light installations by Biosphere, leading electronica artists	Austre Åmøy	Rogaland fylkeskommune, kulturseks.	3-12/10	450	200 000	385 692	ON THE EDGE	On the Edge brought together some of Europe's most remarkable visual artists with lighthouses along the Jæren coast. The project included superb Norwegian artists in visual and installation art, music and dance, and also featured a wide programme for children, youth and the community	Rogaland coast	On the Edge	All year	7 206	1 500 000	6 545 659
MELANCHOLIA	Stavanger2008 collaborated with Opéra National de Paris and a number of major Norwegian partners on a new opera by Austrian Georg Frederik Haas on the life of Lars Hertervig, with text by Jon Fosse	The New Opera	Opéra National de Paris; Den Norske Opera		9 487	1 800 000	5 589 031	OPEN EARS	A major and diverse series led by MaiJazz, including events bringing together top global musicians with Rogaland artists	various	Stavanger Jazzforum	All year	5 358	1 500 000	1 619 619
MOT HIMLALEITE! Sauda tour en l'air	A grand-scale and unique event bringing together new music, dance, film and performance with extreme skiers and snowboarders 800m metres up in the mountains at Sauda. 900 of the community also took part	Sauda Ski Senter - Svandalen	STAVANGER2008/ Sauda kommune	6-9/3	3 775	4 100 000	7 900 851	OPEN MOMENTS	Photo project in collaborations with VIKING FC	Hinna	STAVANGER2008	All year		8 272	8 272
								OPEN PORT FOR YOUNG MUSICIANS	Camerata Scotland, the chamber orchestra of Scotland's National Youth Orchestra, and the Norwegian National Youth Orchestra play three concerts in the Stavanger Region		Ungdoms-symfonikerne	12-14/8	608	500 000	1 097 455



Project:
The Closing Ceremony
Photo:
Emile Ashley



PROJECT	DESCRIPTION	WHERE	OWNER	DATE	AUDIENCE	SUPPORT 2008	OVERALL	PROJECT	DESCRIPTION	WHERE	OWNER	DATE	AUDIENCE	SUPPORT 2008	OVERALL
2008								2008							
OPENING CELEBRATIONS	Stavanger2008's opening ceremony, attended by HRH King Harald and Queen Sonja, presented a formal event with three world premieres, distinguished speeches and performance followed by an outdoor event on a scale unprecedented in Norway, with 2000 performers from all 26 of Rogaland's municipalities + five European companies. 12 further performances took place throughout Stavanger in the evening, one broadcast live on national TV	Sandnes and Stavanger	Stavanger2008	January	77 300	21 500 000	21 500 000	SPOR I SAND	Led by SPOR (Klepp, Hå, Time and Gjesdal municipalities) 3000 children created a massive artwork from sand and art works along Orre beach	Orre beach	Spor-kommunene	28/5-2/6	8 000	1 000 000	1 450 934
								STAR	Stavanger's rock agency produced a CD promoting new young bands, and ran a year-long series of song-writer workshops led by international names	various	Stavanger Rock	All year	6 250	430 000	430 000
OPUS 2008 - Open Port to Open Space	An international conference on architecture, landscape and design, exploring the impact of public spaces on the cultural life of cities	University of Stavanger	Universitetet i Stavanger	26-28/6	65	100 000	382 180	STAVANGER OPEN	A series of innovative visual arts projects demanding intense public reaction - international art which surprises and provokes debate around social and environmental issues	various	Rogaland Kunstsenter			1 000 000	NA
ORKESTERFESTIVALEN '08	Youth orchestras from all over Norway and Europe meet for one of the biggest gatherings of orchestras in Norway ever	Sandnes	De Unges Orkesterforbund	20-23/6	5 732	100 000	1 192 164	STAVANGER STEEL DRUM BAND	A whole new band, with especially commissioned instruments - and the chance for Nordic children to play and experience the music of a very different culture	various	Ingeborg Løseth	All year		200 000	204 179
OVER SKYENE	A signed, simultaneously audio-visualised theatre piece for visually and aurally impaired children, full of fantasy and magic	Haugesund	Haugesund Teater	Summer	1 052	800 000	947 000	STAVANGER STREET FESTIVAL 2008	Bringing together local performers from all kinds of organisations, the festival presented three days of fun	Stavanger city centre	STAVANGER2008	6-8/6	18 000	826 533	826 533
PASJON 08	Medieval traditions and local history, festivities, music, jousting, strolling players, pealing bells, puppet theatre, and a reciprocal programme for children	various		5-13/3	8 950			STJERNEVANDRING	New Year procession from Medieval times through the centre of the city	Town square, Egersund	Den Norske Kirke Egersund	6/1	900	20 000	86 047
PERFORMANCEKUNST.NO	A new website for Norway's performance artists, providing updates, networks, information and marketing opportunities for performers and critics		Anne-Marthe Rygg	All year		250 000	NA	SUMMER IN THE CITY	During Norway's traditional holiday month, a whole month of daily interactive games, events and performances for children, tourists and visitors	Stavanger and Sandnes	STAVANGER2008	July	3 500	163 537	163 537
POINT OF PEACE	A major conference on polemic political issues which brought together Nobel Peace Prize winners, major humanitarian figures, politicians and also youth. Point of Peace also presented a performance involving 300 local children, and major names in Norwegian rock	Atlantic Hall	Stiftelsen Point of Peace	10-12/9	4 550	9 650 000	21 922 332	TB DALANE KUNSTPROSJEKT	A symposium, collaboration and exhibition bringing together visual artists from Slovakia and Norway to reflect on the four municipalities of Dalane	Dalane	T.B Dalane kunstprosjekt	All year	1 887	100 000	448 071
								THE ISS PROJECTS	The International School created a rich programme of multi-cultural projects - art, schools' theatre, and music.	various	International School of Stavanger	All year	350	70 000	78 256
PROJECT BANDALOOP	San Francisco-based aerial dancers, Project Bandaloop collaborated with young regional artists over a two-year period, creating a unique performance on the cliffs of Gloppedalen, and on the lake below	Gloppedalsura, Byrkjedal	STAVANGER2008	21-24/8	5 702	3 143 830	3 143 830	THE MESSIAEN FESTIVAL	2008 celebrates Messiaen's 100th anniversary. Håkon Austbø, pianist and professor, led a programme of concerts, workshops, lectures, discussions and masterclasses with international participants	Stavanger Cathedral	Universitet i Stavanger	19-22/11	580	0	NA
PÅ KAMMERSET MED ELO OG BOYADJIEV	Two world premiere ballets commissioned from Norwegian National Ballet by Stavanger2008 for the city's chamber music festival. Music by Bach for solo violin, and Schubert for string quartet.	Stavanger Konserthus	STAVANGER2008	15/8 07	618	530 363	530 363	THE NORTH SEA PROJECT	The North Sea project explores the links past and present between west coast Norway and east coast Scotland: every genre of art, and participation from acclaimed international artists through to enthusiasts and children	Rogaland and East Scotland	STAVANGER2008	All year	3 000	2 763 187	2 763 187
RAS (Regional Arena for Samtidsdans)	RAS, based at Sandnes Culture House establishes a national centre for excellent new international work in dance, both in performance and production. It also stimulates dance in the region, and includes multiple, diverse programmes, education and work with children	Sandnes Kulturhus	Sandnes Kulturhus	All year	2 507	1 200 000	NA	TOU WORKS	Tou Scene eclectic series for Stavanger2008 - provocative performance art and wide explorations of creativity	various	Tou Scene	All year	4 774	1 050 000	1 168 234
								TRISTAN & ISOLDE	Wagner's great romantic opera, performed in concert, with minimal staging.	Stavanger Konserthus	Stavanger Symfoniorkester	16/5, 20/5	1 810	300 000	1 570 114
RESONANS	Stavanger Cathedral's church bells along with electronics and technology - a new work by composer Nils Henrik Asheim	Cathedral Square	Stavanger Kirkelige Fellesråd	20/9-	300	50 000	112 954	TRULS MØRK & HÅVARD GIMSE	Two of Norway's greatest musicians, playing Beethoven and Strauss	Stavanger cathedral	STAVANGER2008	5/10-	291	153 737	153 737
SHELLPRISEN	For the 25th anniversary of the Shell Prize, 25 previous winners returned for a Gala Concert, which also included the 2008 winners, drawn from all Norway.	Stavanger Konserthus	Universitet i Stavanger	10/2	727	1 500 000	NA	VOICES FROM THE NORTH	Six Norwegian writers presented for the first time in English in a new anthology launched at the world's biggest book festival in Edinburgh	Edinburgh	STAVANGER2008	16/8-		312 801	312 801
SKOLEFESTIVALEN	A major performance concluding the Ajax series. Large-scale music theatre, storytelling and music involving a huge cast of primary school children	Stavanger Forum	STAVANGER2008	28/11-	4 500	213 620	213 620	WATERCOLOURS	Major urban and landscape lighting project in and around Sandnes, created by Berlin-based Phase 7	Sandnes	Sandnes kommune	11/01 →	71 000	3 725 000	5 244 815
SOUNDS FROM THE CATHEDRAL	Major 3-year series exploring sacred music in all its forms, bringing together players from Stavanger Symphony Orchestra with specialist musicians and singers from all over Europe and beyond. Directed by Finnish violinist Sirkka-Liisa Kaakinen-Pilch	Rogaland and overseas	Stavanger Symfoniorkester	All year	8 053	6 500 000	16 942 742	WOODEN CONSTRUCTIONS	Master craftsmen mentor younger colleagues using wood to maintain historic building techniques in wood. Includes a major national seminar	Ryfylke	Ryfylkemuseet	Summer	73 101	200 000	417 816
								YOUTH AND MIGRATION	A web-based programme for youth designed to fight racism and intolerance and to stimulate debate through an exploration of immigration and migration throughout Europe, present and past; including an international summer-school.	various		All year	130 550	2 255 000	NA
SPIRIT OF THE WILD	An outdoor exhibition of seminal wild-life pictures by Steve Bloom, focusing particularly on endangered species	Breiavatnet	Prosjektgruppe	26/6-30/9	5 000		NA	YOUTH EXCHANGE PROGRAMME	Involving youth from Liverpool and Stavanger	Liverpool/Stavanger	STAVANGER2008	23-30/11		215 458	215 458

Project:
Mot Himlaite! Suda tour en l'air

Photo:
Knut Bry





Photo: Kjetil Alsvik

- 1 Anne Dorthe Sunde, Volunteer Co-ordinator
- 2 Mona Nessa, Marketing/Sponsorship Co-ordinator
- 3 Anne Britt Strømnes, Programme Manager
- 4 Marianne Sunde Vaaland, 2008-TV Producer,
- 5 Torje Lindeberg, Finance Coordinator
- 6 Dina Friestad, Director's Assistant/Hospitality Manager
- 7 Morten E. Hansen, Senior Advisor
- 8 Cecilia Sandsmark, Website Manager
- 9 Odd Halstensen, Production Director
- 10 Knud Helge Robberstad, Information Advisor
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