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HOW IS A EUROPEAN DIMENSION AND IDENTITY CONSTRUCTED IN THE EUROPEAN CAPITALS OF CULTURE?

rethinkIMPACTS REPORTS:
EVALUATION AND RESEARCH IN AARHUS 2017, NO. 10 2017
Christian Nørkjær Therkelsen

Colophon

Series title and number	rethinkIMFACTS reports. Evaluation and research in Aarhus 2017 no. 10.
Title	How is a European dimension and identity constructed in the European Capitals of Culture?
Author	Christian Nørkjær Therkelsen
Publisher	rethinkIMFACTS 2017
URL	http://www.projects.au.dk/2017
Year of publication	April 2017
Editing	Louise Ejgod Hansen
Secretary of editing	Julie Langdal Andersen
Organization	rethinkIMFACTS 2017 is a strategic partnership between Aarhus 2017 and Aarhus University, which is responsible for the research based evaluation of Aarhus as European Capital of Culture in 2017. As part of the evaluation rethinkIMFACTS 2017 will publish research and evaluation reports, which together will illustrate the social, cultural, political and organizational, image and identity, and economic impacts of Aarhus 2017.



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Preface

rethinkIMPACTS reports are an important outcome of the cooperation between Aarhus University and Aarhus 2017 in contributing with new knowledge on many different aspects of being European Capital of Culture. The reports will convey the results of the different research - and evaluation projects that will be conducted in the upcoming of, during and after 2017 as a part of rethinkIMPACTS 2017. The aim is to make these new findings and insights accessible to a broad audience.

This report is the result of the master thesis project conducted by Christian Nørkjær Therkelsen in Spring term 2016. As a master student in European Studies he focus on a key issue in European Capitals of Culture: What is the European Dimension of Aarhus 2017 and how does this compare to other recent European Capitals of Culture.

Based on a theoretical discussion of how we can understand European Identity, Christian Nørkjær Therkelsen analyses the official application of Mons 2015, Wrocław 2016, San Sebastian 2016 and Pafos 2017 and compare them to the Aarhus 2017 bid. The Aarhus 2017 programme is then analysed on a project level based on interviews with managers of specific 2017 projects conducted in spring 2016.

rethinkIMPACTS 2017 invites master students from different disciplines to contribute to the research-based evaluation of Aarhus 2017 by focusing on specific parts of the Aarhus 2017 project.

1.0 Introduction

"If we had to start all over again, we would start with culture"

-Jean Monnet-

This paper is largely based on the sentiment established by the quotation presented above. Because according to modern myth concerning the European Union, the quote is often attributed to Jean Monnet, the celebrated French statesman and founding father of the European Community/Union, stipulating that if the European Union were to be created anew, then it would be founded on culture and European cultural integration. However, no researcher has with great effect been able to find any reference binding the founding father and the quote together, specifying that the founding father indeed had a vision of culture being the binding force for European unity, but as Shore (2006) indicates, *"the significance of the story lies less in its historical accuracy than in its telling, and in the fact that it is still frequently cited by European union policy elites to support the argument for increased European-level intervention in the field of culture"* (Shore 2006, p. 8). This statement suggests that Jean Monnet's alleged quote is important for several reasons, but most importantly, because the oft-cited quotation denotes that there is a growing political tendency among the European Union elites to appreciate culture as a key ingredient and stimulus to furthering the European integration process (Shore 2006, p. 8). The European Capitals of Culture initiative is the most established and recognised European Union cultural initiative. Former European Commission's President José Manuel Barroso stated that *"European Capitals of Culture are proof that culture has a major role to play at the heart of our policies of sustainable development, because they are part of the long term development of European cities and their regions, as well as a source of stimulus for dynamism, creativity, but also social inclusion"* (Barroso 2009, p. 1).

This list of European City/Capitals of Culture encompasses grand European metropolises, such as Athens (1985), Amsterdam (1987), Berlin (1988) etc.; Capitals of Culture that to some extent has a significant importance in tracing the history of the European idea or identity. It is however interesting that the title of annual European Capitals of Culture in the last couple of years has been granted to smaller and less well-known cities in a European context, including cities such as Linz (2009) and Pécs (2010). Aarhus is in this paper considered as less-known in a European context or perspective, because as it is stated in the official Bidbook submitted by Aarhus 2017 - "*Aarhus is certainly not a European metropolis, constantly the focus of attention. Rather, it is one among hundreds of medium-sized cities, where a European connection must in fact be explored and defined*" (Aarhus 2017, 2012, p. 5). Thus, analytically this paper sets out to scrutinise how particular narratives and self-characterisations are being constructed in terms of anchoring a meaningful perception of Europeaness to the notion of the European dimension in an Aarhus 2017 context. With additional perspectives considered from the following European Capitals and Culture:

- Mons 2015
- San Sebastian 2016
- Wrocław 2016
- Pafos 2017

2.0 The European Dimension as identity building

In the latest official European Union decision regarding the European Capitals of Culture initiative it is specified that the aims of the scheme are divided into two significant and existential pillars, one designated to the “*European Dimension*” and one to the “*City and Citizens*” (Decision 1622/2006/EC, p. 2-3).

The primary focus of attention in this paper is on the European Dimension. In this regard, the European Capitals of Culture shall: “*foster cooperation between cultural operators, artists and cities from relevant Member States and other Member States in any cultural sector*”, “*highlight the richness of cultural diversity in Europe*” and “*bring the common aspects of European cultures to the fore*” (Decision 1622/2006/EC). These guidelines are in this paper considered as attempts to operationalize certain definitive parameters regarding identity construction in general. Delanty (2003) and Delanty and Rumford (2005) stresses that in terms of identity construction, the following parameters are essential:

1. “Identity arises only in relation to social action
2. Identities have a narrative dimension: they can be seen as the stories people tell about themselves in order to give continuity to their existence.
3. Identity concerns a relation of self and other by which the identity of the self is constituted in symbolic markers.
4. Identity can be multiple, overlapping, mixed or co-existing” (Delanty, 2003).

These parameters or considerations are focal points in this paper’s search for a European dimension in Aarhus 2017, as well as in the comparative analysis of Mons 2015, San Sebastian 2016, Wroclaw 2016 and Pafos 2017.

Before commencing with the analysis and the central findings of this paper, it should be mentioned that previous studies have been occupied by the search for a European dimension in relation to the European Capitals of Culture. The Palmer Report (2004), prepared at the request of the European Commission,

studied the intentions, priorities and performances of the European Capitals of Culture in the period 1994 to 2004 and summarised its conclusions regarding the European dimension as follows:

“All ECOC stated that they had given consideration and significance to the European dimension of their cultural programmes. However, cities interpreted the meaning of these terms in different ways. Some ECOC presented events that focused on the talents of European artists; others embarked on European artistic co-productions and cultural collaborations. Several cities developed European themes and issues in their programmes, or identified and celebrated aspects of European history, identity and heritage” (Palmer 2004, p. 18).

This conclusion indicates that in terms of constructing a European dimension in general, certain aspects of European history, identity and heritage, were identified and celebrated. A tendency that also can be seen in the following comparative analysis of the discourse regarding the construction of a European identity or dimension in the official Bidbooks, submitted by Mons 2015, San Sebastian 2016, Wrocław 2016, Pafos 2017 and Aarhus 2017. The analysis is built on the following data sources:

- The official Bidbooks from Mons 2015, San Sebastian 2016, Wrocław 2016 and Pafos 2017
- The official Bidbooks submitted by Aarhus 2017.

These Bidbooks will be the primary subjects in the analysis determining which narratives and self-characterisations that are being constructed in order to anchor the European identity and dimension in different cases.

In the case of Aarhus 2017 the Bid Books are supplemented by later data related to the official communication about the project with the European Commission. This includes:

- The first and second monitoring reports, published by a panel empowered by the European Commission

3.0 The European Dimension of Mons, Wroclaw, San Sebastian and Pafos

In order to provide the reader with a supplementary nuance of how the European identity or dimension construction is implemented on a project level, interviews with four project managers have been conducted. The Interviewees were selected on the basis of a questionnaire, sent to 107 project managers involved with Aarhus 2017, were the interviewees all answered “*Yes, greatly*” to the question “*Does your project include themes/issues that are relevant in a European context?*”.

3.1/ Bringing the common aspects of European cultures to the fore

In terms of bringing “*the common aspects of European cultures to the fore*”, the European Capitals of Culture – Mons 2015, San Sebastian 2016, Wroclaw 2016 and Pafos 2017 – subjected to analysis in this paper, all base their discourse underpinning their European identity and dimension on particular universal standards of values, which in turn are supported by their placement in European history and heritage.

Mons

As an example, Mons (2015) highlight *Cosmopolitanism* as its core value, stipulating that:

“Cosmopolitanism, which implies that one truly belongs in depth to a single culture and that, by patient work, one brings this culture to the point of universality where it can meet others, is the exact opposite of “multiculturalism”, which consists of a simple juxtaposition of heterogeneous realities” (Mons 2015, 2010, p. 173).

Furthermore, it is interesting to see how the European Capitals of Culture is underpinning their self-characterisations concerning the universal European values, by activating historical and heritage inspired discourses. As an example it can be highlighted that in the Mons 2015 Bidbook, it is stressed that:

“All the flags of Europe have flown over Mons in the course of its history. Spanish Pennants, Austrian standards, emblems of the Netherlands, French flags – and Mons has remained true to its colours. All the armies of Europe have fought on the plain of Mons, bombed its heights and invaded its alleyways – and Mons has kept its soul intact. [...] But in addition, through all these painful confrontations, it has taken on the colours of Europe at its very core, without bitterness, reaping the maximum benefit from its experiences. And its cultural and economic emissaries have never ceased to travel across Europe” (Mons 2015, 2010, p. 18).

In this case, it is interesting to see how the discourse constructed in the Mons 2015 Bidbook is fundamentally rooted in Mons' historical heritage. Thus, the notion of cosmopolitanism is supported by the past space of experience surrounding Mons.

Wroclaw

Wroclaw (2016, 2011) constructs its European identity on the values of *Tolerance* and *Mutual Respect*, when stating that:

“Fruitful to the values of tolerance and mutual respect, we open the city to friendly interactions between different cultures and views, boldly taking advantage of the strengths resulting from the location and the history of our city” (Wroclaw 2016, 2011, p. 17).

In a similar way, Wroclaw 2016 states in their Bidbook that they are taking advantage of both the city's historical heritage, but also its geographical location, in order to underpin its universal values of *tolerance* and *mutual respect*. Again, the notion of history and heritage plays an important role in the construction of a discourse emphasising Wroclaw 2016's European identity and dimension.

However, the Wrocław 2016 Bidbook also employs another fundamentally important narrative in order to underpin its self-characterisation as being tolerant and respectful towards other cultures. The discourse in question concerns Europe's "other" – accurately in this case the Soviet Union. Remembering that Delanty (2003) and Delanty and Rumford (2005) emphasised the need for the "other" in terms of constructing an identity, Wrocław 2016's Bidbook stipulates, as part of its European dimension, that the city has suffered and experienced a complete replacement of its citizens, primarily due to the Second World War, but more importantly due to inclusion into the Soviet regime that followed the war. The discourse constructed in the Wrocław case is relying heavily on the sentiment, that Wrocław is European, or at least a "*reduced model of Europe*" (Wrocław 2015, 2010, p. 21).

Pafos

Pafos (2017) is building its Europeanness and European identity on the value of *Peace*. This value, which is transformed into universal standard underpinning the general trend and common cultures of Europe, in relation to the construction of European identity in the European Capitals of Culture initiative are, to some extent, conform notions of European identity.

Ultimately, the Pafos 2017 Bidbook sums up the overall discursive construction of a European identity and dimension in the cases subjected to scrutiny in this paper. In the Pafos 2017 Bidbook it is stated that Pafos 2017 will:

"develop into the structures that unwind the injuries of the past and help the inland's violently separated communities of Greek and Turkish Cypriot find a common language of peaceful coexistence and collective growth" (Pafos 2017, 2012, p. 46).

San Sebastian

San Sebastian (2016, 2010) highlights *Human Rights* as the sentiment of the city's Europeanness and European identity. In a fashion similar to the one in Wrocław, the "other" is also discursively important in the San Sebastian 2016 case. But instead of relying an external "other", such as the Soviet Union, the San Sebastian 2016 Bidbook is in turn grasping at the city's historical heritage

concerning the overcoming of conflict and suffering instigated by the feared local terrorist group – ETA. But the overall sentiment analysed in the San Sebastian Bidbook is the same as in the case of both Mons 2015 and Wrocław 2016. The discourse in San Sebastian 2016's Bidbook is constructed on the basis of historical heritage and geographical location.

Generally the European Dimension in these European Capitals of Culture is constructed on the basis of a past/present discourse or narrative, which employs universal values, that are underpinned by past experiences of overcoming conflict and suffering, initiated either by an internal – the ETA or external “other” – the Soviet Union and the Turks. Likewise, geographical location is important when stipulating one's European identity or dimension.

3.2/ Highlighting the richness of cultural diversity in Europe – a broader perspective

Geographical location is more significant and explicitly underpinned in relation to highlighting “*the richness of cultural diversity in Europe*” (Decision 1622/2006/EC). The following section will show that the four analysed European Capitals of Culture in this part of the paper, in particular San Sebastian 2016 and Pafos 2017, are utilising metaphors such as *bridges*, *border-crossers*, *crossroads*, *coexistence*, and *gateways*, in their respective Bidbooks to anchor their European dimension in highlighting the richness of cultural diversity.

San Sebastian

San Sebastian 2016 (2010, p. 141) under the heading “*Con-verging: Bridge of Passage*”, is creating a project titled “*Crossing without borders*”, which also adopts the discourse of culture not being exclusive to single countries. Given the city's location in Spain close to the French border, it has provided the city with a strong border-consciousness.

“This border-conscious nature has been one of the decisive elements in building the identity of this area. The Crossing without borders programme aims to [...] promote different mechanisms helping us to rethink this symbolic place of

passage [...] building bridges bringing us together on common matters" (San Sebastian 2016, 2010, p. 142).

By emphasising the city's geographical location, a frame is discursively constructed in order to promote the notion of Europeanness and European identity on a wider European scale.

Pafos

Pafos 2017 is perhaps the most relevant in relation to utilising its geographical and border position in order to stipulate its Europeanness and European identity. Arguably the perceptions of European identity as defined by Delanty (2003), is not exclusive to the continent of Europe, which the European Union, to some extent signalled when it chose Istanbul as a European Capital of Culture alongside Essen-Ruhr and Pécs in 2010. Pafos (2017) is one of the first cities to articulate expressively the relationship between Europe and beyond from a "real" border position, using its proximity to the Middle East and North Africa to link the east and the west, by "*Linking continents*" and "*bridging cultures*". Because Pafos lies on the crossroads of three continents, Europe, Asia and Africa, the city has been transformed into a cultural factory producing culture for the future (Pafos 2017, 2012, p. 23).

In conclusion the analysis of the four ECoCs indicate the same central findings, as was presented in the Palmer Report (2004), that the European Capitals of Culture have developed European themes and issues in their programmes, identified and celebrated aspects of European history, identity and heritage, as well as relying heavily on their respective geographical locations. But what about Aarhus 2017? How does Aarhus 2017 construct its European identity and dimension?

4.0 The European Dimension of Aarhus 2017

Initially it should be pointed out that Aarhus 2017 on several occasions have been recommended to enhance the European dimension. A recommendation that has been brought forth by both the Selection Panel Report and the First Monitoring Report. However, the Palmer Report (2004) has on this matter concluded, that:

“All ECOC reported that they experienced problems with regard to the planning and delivery of the European dimension of their programmes, including inadequate sources of finance for European projects, often an absence of experience in the city to develop and manage European programmes, and the lack of sustainability of projects beyond the cultural year. There were a number of ECOC that stated that in retrospect they had not spent sufficient time on, or had given too little consideration to, this aspect of their programme in view of many other pressing priorities and pressures” (Palmer 2014, p. 18)

Meaning that all European Capitals of Culture to some extent must have been given the same recommendation as Aarhus 2017. Making Aarhus 2017 no better or worse than any previous European Capital of Culture in regards to the construction of a European dimension. Thus, making it interesting to analyse how Aarhus 2017 go about constructing a European dimension. Is Aarhus 2017 following the general trend as described in the previous chapters, or not?

4.1/ Aarhus 2017 – A European dimension

Regarding the discursive construction of a European dimension and identity it can be stated that Aarhus 2017, like Mons 2015, San Sebastian 2016, Wrocław 2016, and Pafos 2017, highlight certain values that to some extent underpins Aarhus' Europeanness. These are *diversity, democracy* and *sustainability* (Aarhus 2017, 2012, p. 11). But in contrast to the European Capitals of Culture highlighted in the previous chapter, these values highlighted by Aarhus 2017

(2012) are not underpinned by a discourse based on a past space of experiences. In the Bidbook submitted by Aarhus 2017 the attempt to construct a European identity and dimension based on a historical heritage narrative is rather quickly abandoned. The Bidbook provides only two essential and discursively important examples of Aarhus's historical heritage – exactly that Aarhus and Pafos share a unique history, because, as it is stated, the Danish King Erik Evergood (1060-1103) died in Pafos while being on pilgrimage. And furthermore that “*Aarhus is one of the oldest cities in the Nordic region. Over 1200 years ago, Vikings built the first settlement by the river, which runs through the heart of the city*” (Aarhus 2015).

But rather than focusing too greatly on these rather minor historical influences, at least in comparison to the broader perspective, as presented above, the historical narrative is quickly redirected in Aarhus 2017's Bidbook towards a more future oriented perspective on Europeanness and European identity. A rather unique and clever way of constructing a European identity and dimension that is not based on either historical heritage or geographical location.

The emphasis on a discourse mobilising future horizons of expectations can be seen in relation to the aforementioned ill-fated journey of the Danish King Erik Evergood, on which it is stated that, this:

“ill-fated journey is the basis of our collaboration in the form of rediscovery of possibilities for cooperation, the sharing of knowledge and experiences and perhaps for discovering entirely new potential together” (Aarhus 2017, 2012, p. 18).

In relation to the Viking experience, the sentiment is the same. According to Aarhus (2015), the Vikings each year attracts Viking enthusiast from most of Europe, and each year the city of Aarhus hosts the biggest Viking gathering in the Nordic region. A gathering that ends with a huge staged “*battle next to newly re-designed Moesgaard Museum*” (Aarhus 2015, p. 1). It is interesting that instead of using the past experiences as the sentiment to Aarhus' Euro-

pean dimension and identity in a traditional way, the past experience in Aarhus 2017 is being framed as to focus on notions such as “rediscovery” and “re-designed” directly linked to the Aarhus 2017-theme of “rethink”. In other words, whereas Mons 2015, San Sebastian 2016, Wroclaw 2016, and Pafos 2017 highlight, in their respective Bidbooks, past experiences as their primary foundation for Europeaness, Aarhus 2017 puts a greater emphasis on the future horizon of expectations in terms of conceptualising its European identity. An argument supported by such statements as:

“One perspective of our bid is that European cities are confronted by common agendas, challenges and indeed “burning issues”. Perhaps these outweigh our heritage as individual cities – or even common heritage. A common destiny is perhaps a more important reason to work together” (Aarhus 2017, 2012, p. 21).

This unique way of constructing a discourse is cunning when arguing that Aarhus is a city that is less well-known in relation to European historical heritage and geographical location.

Thus, the discourse anchoring the European dimension in the Aarhus 2017 Bidbook is concentrated around a future horizon of expectations, rather than a past space of experiences. In other words, Aarhus 2017 is constructing a discourse concerning a present/future perspective, rather than a past/present perspective, which is trending among the broader collective of European Capitals of Culture. However, it is in this case furthermore interesting to analyse how this rather unique construction of a European dimension is “downloaded” on the ground-level within the Aarhus 2017 framework. Thus, how the different projects are implementing the guidelines brought forth by Decision 1622/2006/EC.

4.2/ European identity and dimension operationalized at the project level

This analysis is based, as previously described, on interviews conducted with representatives or project managers from various projects involved with Aarhus 2017. The projects manager individually represents different aspects of cultural production, such as music, imagery, history and communication. The relevant projects and managers were found by utilising the answers given by

107 projects manager (in a questionnaire), to the question “*Does your project include themes/issues that are relevant in a European context?*” Visually the answers delivered by all 107 project managers can be seen in the Word Cloud presented below, which to some degree additionally provide this paper with a basic understanding of what the projects finds relevant in terms of a European dimension.



Figure 1: Word Cloud constructed on the basis of the elaborated answer provided by the questionnaire asking: *Does your projects include themes/issues that are relevant in a European context?*

4.3/ Highlighting the richness of European cultural diversity at the project level in Aarhus 2017

In terms of highlighting the richness of cultural diversity relating to the European dimension in the Aarhus 2017 programme, one project in particular follows the general trend concerning borders and border-crossing. About the project, the project manager states:

“it is the young people [from Europe] who contribute with poems in their own language, poems we work with in different ways, both in a translated version, but also in their national language. This to tell that regardless of whether you come from Spain or Lithuania or Denmark, then the everyday dreams of children and young people are the same ... We use this as a platform to create a more ingrained understanding stipulating that we probably are not really so different when it comes down to ... the dreams for our lives” (Project manager).

When considering the sentiment presented by this statement, it can be argued that the purpose of this project is at first hand to highlight the diversity of the European languages, but more importantly to bridge languages together, because as stated "*we are probably not really so different when it comes down to the dreams for our lives*". This is an excellent example of how the broader perspective on highlighting the diversity of European cultures is being constructed in an Aarhus 2017 context. Because, as well as exposing European diversity, the project is also incorporating the "*rethink*" element, stipulating Aarhus 2017's idea of being a future oriented platform.

Another way of elaborating the diversity of European culture in terms of constructing a European identity and dimension in a specific context, relating to Aarhus 2017, can be seen in the following statement, articulated by a project manager, representing a project engaged with the imagery culture. Concerning the question "*how does your projects work with diversity*", the project manager answered:

"[We] exhibit images of Jews with big noses, which is the way the West has caricatured and perceived the Jews, as people with big noses and an interest for money ... [the project] exhibits pictures of how people from the West has been caricatured through time, how "others" have perceived us as witches and wizards, and there will be several allusions to Pippi Longstocking, whose father was a "Negro King"" (Project manager).

In other words, the project is exhibiting taboos in relation to race and ethnicity, but at the same time they are constructing a rather obvious border and distinction between "*us*" and "*them*", referring to the perception that "*identity concerns a relation of self and other by which the identity of the self is constituted in symbolic markers*" (Delanty and Rumford 2005, p. 55), as well as constructing a European dimension on the same basis as for example Wroclaw 2016. A distinction between the west and the non-European, exemplified in this statement as the Jews. However simultaneously the project is also acclaiming di-

versity because the project is exhibiting the different styles of caricature simultaneously, which indicates that the exhibitions are more inclusive rather than exclusive.

4.4/ Bringing the Common aspects of European cultures to the fore at the project level in Aarhus 2017

In relation to the general trend concerning the past/present discourse underpinning the construction of a European dimension, one project in particular is more successful than the official Aarhus 2017 discourse located in the Aarhus 2017 Bidbook. Because, whereas Aarhus 2017's official discourse in relation to past/present discourse mobilises King Erik Evergood's ill-fated pilgrimage and death in Cyprus, the project in question is focusing primarily on a more tangible and historically substantial topic, exactly "*dannelsesrejser/travels of education*". This, arguably, is rather successful in terms of underpinning the project's European dimension and identity. In the interview conducted with the representative from the project, it is stipulated that:

"[Denmark's] richest people's at that time ... had as a certain part of their education that they should travel in Europe and these educational travels were often connected through family ties ... they had artists and architects who came up [to Denmark] ... and of course they spoke German, French and English ... we have seen some examples here from Gl. Estrup or from the family living here that there are items here, which in the 1700s are the highest fashion in Paris ... in other words, only one and a half years after the items have been presented in Paris they items have found their way to Gl. Estrup" (Project manager).

Meaning that the common aspects of European cultures are facilitated through the Manor Houses; and the emphasis in this instance is again on border-crossing, which is a significant element in constructing a European dimension, at least when regarding the broader European Capitals of Culture perspective. As well as the statement is a rather successful example of mobilising the past space of experiences in order to underpin a European dimension and identity.

A notion that is even more explicitly emphasised in another project entitled “*Borders of Europe*”.

The discourse concerning this particular project bears resemblance to Wrocław 2016’s “*reduced model of Europe*” metaphor. Because as stated in the interview; Europe is experiencing the “*greatest flow of refugees since the Second World War*” (Project manager). The representative from the project is on this occasion drawing on the same past/present discourse, concerning the Second World War and the immediate post war period. While at the same time mobilising a narrative underpinning the notion concerning borders and especially border-crossing. The project is questioning how the great flow of refugees affects us Europeans and what it means for the globalised world we live in. It deals with questions concerning European integration. On this regard it is stated that “*the interesting thing about music is that everybody understands it [...] there is no need for translation [...] there is at most concerns about dialects*” (Project manager). Again, the positioning concerning the value of diversity is articulated. But in the same instance the past/present narrative is being constructed in order to mediate Europeaness and European identity in local allegiances. Neighbourhood is the central perception in relation to the “*Borders of Europe*” project.

The same sentiment can be seen in the following statement, which again is provided by the project manager, representing musical culture:

“you can say that the interesting thing about the jazz contra the classical music is that the classical music in general has been used in terms of composing and creating national hymns ... in other words, it has been used to compose national anthems ... meaning that this type of music is tied to national cultural identity and the funny thing about jazz or the philosophical exciting is that the jazz is based on an extreme extroversion and border crossing understanding” (Project manager).

This statement highlights a clear indication that the self-characterisation concerning Europeanness and European identity. Europe is jazz, meaning that Europe is borderless and extrovert and not nation-states. In other words, jazz can be an answer to the divisive legacy of nationalism, in reference to Shore (1993). The statement is mobilising the past/present narrative, because the statement is constructed in such a way that you on the one hand have the classical, i.e. the traditional, and on the other hand have the jazz symbolising the opposite of traditional, which is the progressive or modern. The classical music is equal to national hymns and by such nationalism, whereas the jazz is equal to extroversion and border crossing cultural understanding.

6.0 Conclusion

As a conclusion to the work on Aarhus 2017 and more specifically how a European dimension and identity is constructed in the European Capitals of Culture, it can be stated that this paper set out to scrutinise how a European identity and dimension is being constructed in terms of anchoring a meaningful perception of Europeanness in relation to local allegiances, found in particularly Mons (2015), Wrocław (2016), San Sebastian (2016), Pafos (2017) and of course Aarhus 2017.

In relation to the four initial European Capitals of Culture, which were subjected to analysis, it has been concluded that the general trend in constructing a European dimension and identity, is done by identifying and celebrating European historical heritage and geographical locations, which in turn support some general and universal values.

As for Aarhus 2017, it can be concluded that, the discourse analysed in Aarhus 2017's Bidbook is somewhat different from the general trend among European Capitals of Culture in relation to constructing a European identity and dimension. The discourse found in Aarhus 2017's Bidbook is future oriented, rather than based on a past/present narrative. However, at the project level within the Aarhus 2017 framework, the general trend concerning historical heritage, geographical location and for example "*borders*" and "*border-crossing*" is more profoundly expressed.

5.0 Litterature

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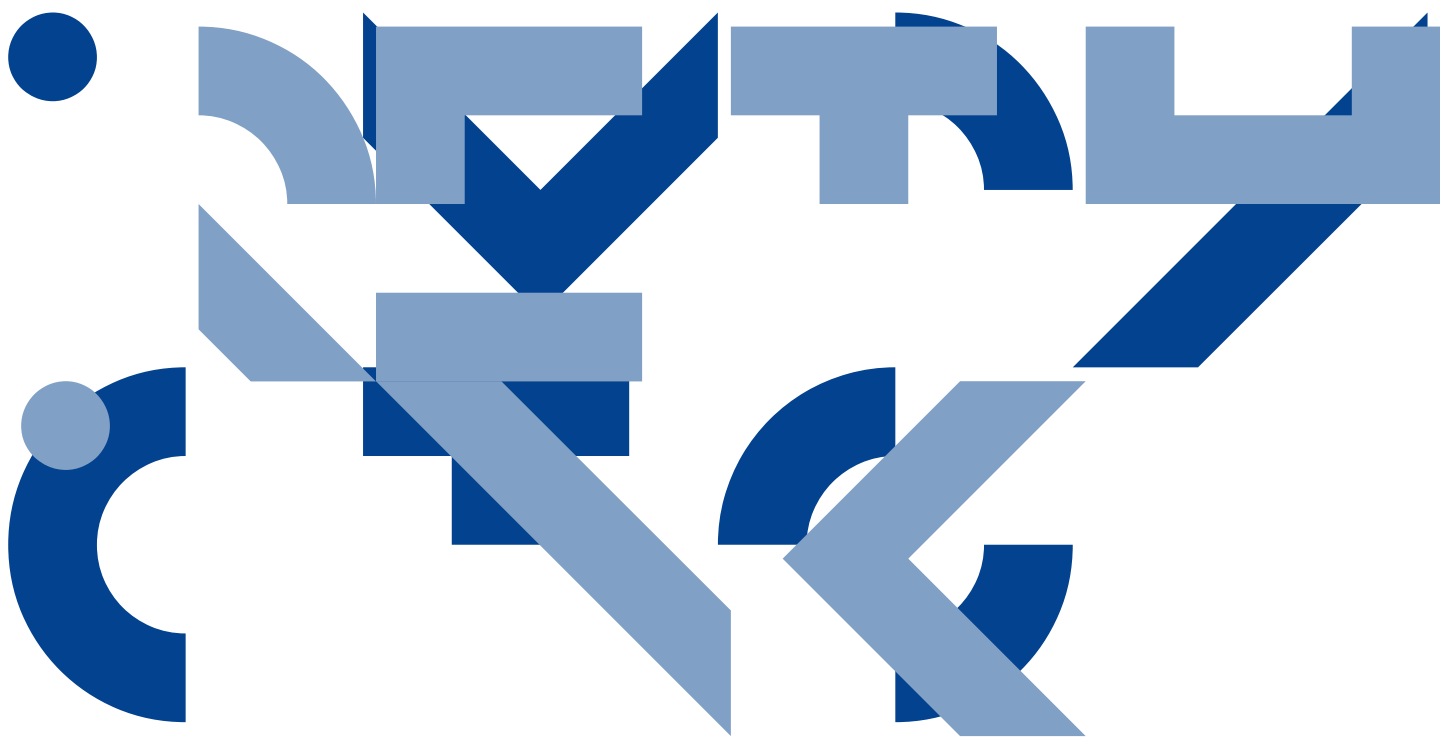
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This report focusses on a key issue in European Capitals of Culture: What is the European Dimension of Aarhus 2017 and how does this compare to other recent European Capitals of Culture. The report aims to analyse how a European identity and dimension are being constructed in terms of anchoring a meaningful perception of Europeanness in relation to local allegiances, found in particularly Mons (2015), Wrocław (2016), San Sebastian (2016), Pafos (2017) and of course Aarhus 2017. It is however interesting how the European Dimension is conceptualised, interpreted and communicated locally in the case of Aarhus 2017. Based on notions concerning European identity this thesis analyses and evaluate how pronounced Europe is present in Aarhus 2017 at the implementation level. The Aarhus 2017 programme is analysed on a project level based on interviews with managers of specific 2017 project conducted in spring 2016.

Christian Nørkjær Therkelsen is a master student in European Studies at Aarhus University. The report "*How is a European dimension and identity constructed in the European Capitals of Culture?*" is based on his master thesis.