

RIJEKA 20
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Rijeka - Candidate
City for European
Capital of Culture

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Warm welcome to this important publication

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We wrote this book, now it's time to read it.

Team RI:2020

0. INTRODUCTION

0.1 Why Rijeka?

Europe needs Rijeka and Rijeka needs Europe

RIJEKA HAS LEARNED THE LESSON OF DIVERSITY

Rijeka is a city that visitors often bypass on their way to dreamy Adriatic summers because they don't know it. They bypass it because life has become too heavy to include a visit to a complex post-industrial town. Rijeka hasn't put much effort into inviting people to know it. There remains maybe a shyness, rooted in the disappointment of not being seen, of being underestimated. The city learned to not care. The Rijeka 2020 bridge to Europe offers an opportunity to re-ignite both pride and humility.

At the same time, Rijeka frames a space burdened with historical events, as a divided city, shaped by forced and voluntary migrations. Rijeka is a living case study of social, cultural and economic discontinuity, attempting to maintain a worthy existence, despite everything.

Europe, as a continent and as a project, is beginning to doubt its own core values of openness, diversity and tolerance. The old world's ambition as a lighthouse of freedom has turned into a wall built of fear. The only appropriate response is a cultural one. We need exemplary action and citizen engagement, building a Capital of Culture that faces present danger and revives future hope.

RI:2020 is interested precisely in this challenge. Europe 2020 is the European Union's ten-year jobs and growth strategy. It was launched in 2010 to create conditions for smart, sustainable and inclusive growth. Five headline targets have been agreed for the EU by the end of 2020: employment, research and development, climate and energy, education, social inclusion and poverty reduction.

In 2020, Europe will designate the first Capital of Culture from Croatia, a country still synonymous with insecurity, hardship and war, for everything that frightens Europe. That is pre-

cisely why Europe needs Rijeka, a city known for remaining an oasis of normality in an abnormal context, primarily during the 1990s. This stubbornness is what gives Rijeka its European and cultural determinant, although it is barely known.

NEW IDENTITIES IN A TRANSNATIONAL CONTEXT

Rijeka is a somewhat tired city that needs to re-imagine itself. In this way, Rijeka needs Europe. We have to reach beyond our own habitual memories and narratives, as a thriving port, a prospering industrial city, because that city simply does not exist any longer. It slid away at the end of the last century, together with 25,000 lost jobs, leaving abandoned halls, chimneys and power plants.

Rijeka's industrial heritage is vast and epochal, it created the city. However, nostalgia is not an ideal way to live in the present nor to create the future. Rijeka's nostalgia feeds apathy. Thus our need for strong tipping points: the energy of 20,000 students of our relatively new and ambitious University, the innovation of the creative sector and the title of the European Capital of Culture, to cultivate and communicate. We need a challenge that throws us out of our comfort zone of daily life and local pride. Rijeka 2020 is designed as a multi-annual development cycle through which we generate the intensive international experience necessary to allow our cultural competence, our innovation skills and our true heritage to come out of the box.

We need different eyes, encounters with the Other, an identity of curiosity and solidarity. We need a common project to gather us in our desire to invent the future rather than wait for it.

RIJEKA'S CULTURE: HIDDEN TREASURES

Rijeka's cultural scene has always been constant, dynamic, stable and progressive.

However, it has never been a decisive part of the city's image. Outside the city's borders there are not many people who associate Rijeka with culture and the arts. Rather, Rijeka brings to mind ships, blue shirts, captains, cranes, rust, oil and residential high-rises for workers' families.

Rijeka = Work, while Culture = Pleasure, relaxation, beauty, contemplation.

Rijeka has never seriously explored tourism as a development potential, regardless of its predispositions and location. Rijeka arts and culture remain almost completely undiscovered, especially at the international level. Our incredible industrial heritage, indigenous music traditions and a carnival movement protected by UNESCO are secrets kept by the citizens themselves. If it can be said that true culture is endangered by commercialisation and the influence of mass tourism, Rijeka is the contrary. We have not commercialised our culture and heritage at all, so we face the real danger of a local market far too small to sustain.

Rijeka's cultural and creative sector must outgrow its local basic function and become a serious driver of the city's innovative ambitions, attractiveness for tourists and a measurable improvement of the quality of life. Modern world cities are competitors, they fight for investments, new citizens, students, visitors. In that context, Rijeka's cultural potential has barely been tested.

Rijeka has been preparing the Bid for the title of the European Capital of Culture for the last 4 years because it yearns to participate in a "competition", to benchmark itself with other European cities and to re-learn our own value. But we also need to "win" the critical attention associated to the title European Capital of Culture. We need international spotlights to blind us and encourage us to step out of provincial complacency, which we sometimes surprisingly find ourselves sliding towards.

0.2 Does your city plan to involve its surrounding area? Explain this choice.

We work with neighbours because of shared *space*, *ambition* and *identity*

SPACE

The city's development is strongly oriented towards its surroundings. Its area of 44 km² is far too small, which, greatly affects cultural development. This problem dates back to 1993 when, due to the new Croatian territorial system, Rijeka was stripped of 90% of its area and a number of infrastructural resources that took over 50 years to develop.

The issue of administrative fragmentation has been noticed by the European Commission, which stresses the impact cities have on development. In line with its strategy the EC requires that urban agglomerations are set up formally. To overcome difficulties of territorial organisation, Croatia incorporated this requirement into its legislation and Rijeka is the first city to formally implement it, on 7 October 2015.

Rijeka urban agglomeration consists of 10 members (4 cities and 6 municipalities) and covers an area of more than 414 km² and 190,000 inhabitants.

As its centre, Rijeka has designed a development strategy which serves as the basis for identifying projects eligible for funding from the European Structural and Investment Funds – Integrated Territorial Investment.

In other words, Rijeka's life, growth and business do not stop at the city's administrative borders. Rijeka spreads, creating a clear functional whole, a business environment, a lifestyle, and a cultural identity. Rijeka is a single urban area with 50 km of coast and hinterland of Rijeka Bay, an inimitable living space, a space for RI:2020.

AMBITION

The reasons for the County's involvement are many, starting from the fact that Rijeka is its cultural, economic, financial, health, traffic, and scientific centre.

Two of three county cultural institutions are in the very centre of Rijeka, with the third located in the outskirts. Since their activity



is closely intertwined with Rijeka's cultural scene, it is only logical that the county is motivated for being part of RI:2020.

The county also boasts cultural heritage of exceptional importance, with 30 public cultural institutions and a variety of non-governmental organisations. Three cultural traditions from this area have been added to the UNESCO list of intangible cultural heritage.

The sea, 45 islands, mountains and mountain lakes, all within easy reach of the city centre, is what makes Rijeka and its surroundings truly unique and exceptional, a region with unmatched cultural and biological diversity.

The key motive for involving the surroundings is the integrated and interdependent development potential the ECOC offers to the county and wider region. Although 2/3 of the population belongs to Rijeka's dynamic urban agglomeration, the remainder, the mountain region of Gorski Kotar or remote islands, is exposed to adverse demographic, socio-economic and development trends.

Rijeka wishes to fuel development of the remote parts of its region through RI:2020. The decision to involve the surrounding area is based on successful cooperation between the City of Rijeka and the County on a number of capital projects.

The ambition of the Primorje-Gorski Kotar County to be involved in RI:2020 is matched by that of the city of Opatija, an individual city-partner in the ECOC project.

Opatija and its Riviera have recognised the potential RI:2020 has on boosting cultural tourism. Rijeka and Opatija have been promoting themselves as a merged tourist destination since 2014. The fact that Opatija Riviera has 16,500 beds, 8,000 of which are hotel beds, and is only half-an-hour's drive from Rijeka, makes it for a valuable resource making RI:2020 a top cultural tourism destination.

IDENTITY

The region of Rijeka or Kvarner, as the coastal area is called, is an area of coexistence sharing a common dialect, daily newspaper, its football club, its mentality and its single centre with its gravitational pull – Rijeka.

0.3 Explain in short the cultural profile of your city

Rijeka has a rich *history*, *spirit*, contemporary *scene* and *method*

CASE HISTORY

Rijeka is a city with a turbulent past creating a historical map filled with contradictory, sometimes controversial and bizarre details. Politically influenced by monarchism, fascism and communism, a unique and distinctive multinational, multi-religious and multicultural city has developed. Freedom, tolerance and openness are precisely the features that make Rijeka remarkable in an international context.

A look at the political map of the Rijeka region over the past hundred years shows that it is the part of Croatia where as many as 12 states existed. A citizen of Rijeka born in 1913 and still alive in 1991 was a citizen of: the Austro-Hungarian Monarchy, the State of Slovenes, Croats and Serbs, the Kingdom of Serbs, Croats and Slovenes, the Italian Regency of Kvarner, the Free State of Rijeka, the Kingdom of Italy, the Kingdom of Yugoslavia, the Independent State of Croatia, the Third Reich, the Socialist Federal Republic of Yugoslavia and the Republic of Croatia.

Certain moments in political history of Rijeka were particularly dramatic, such as the so-called March on Rijeka, the moment when Italian writer and proto-fascist Gabriele D'Annunzio entered the city with his troops in 1919. He established his own state supported by legal documents in theory and repression in practice, thus establishing the first fascist state in the world.

During two world wars the city was divided much like Berlin decades later – the western part was under the Kingdom of Italy, and the eastern formed part of the Kingdom of Yugoslavia. The city centre was split by a barbed-wire wall erected along the Dead Channel. Conflicts from that period are reflected in the exodus of almost 50,000 Italians after the Partisan army conquered Rijeka after World War II. Rijeka has been a part of fantasy and nostalgia of numerous ethnicities as well as the cause of extensive political turmoil.

Despite these discontinuities, Rijeka has inherited the most from two of the most stable and longest lasting state systems: Austria-Hungary and the Socialist Yugoslavia. The essence of the city is a reminder of Rijeka's construction from

the period of Austria-Hungary. The architectural heritage of Austria-Hungary is valuable. It creates the city's recognisable vista which combines a Mediterranean coastal city with the continental atmosphere of Budapest and Vienna, making Rijeka a true visual curiosity.

Internal migrations have drastically changed the demographic structure and city mentality. Because of job opportunities, people from different parts of Yugoslavia, especially Dalmatia, Bosnia and Herzegovina and Serbia moved to Rijeka and its surroundings. In the period from the end of World War II to the 1970s, the number of inhabitants tripled, primarily due to immigration.

To put it simply, and even to caricature to some extent: the backbone of Rijeka's cultural profile is Austro-Hungarian buildings and Yugoslavian people.

GENIUS LOCI

The post-war immigration encouraged the development of the city's urban structure which in return encouraged specific cultural processes created by youth. The first rock scene in Eastern Europe was formed in Rijeka during the 1950s and 1960s. Its beginnings were marked by the opening of the Husar rock and disco club (1957–1964), the first Yugoslavian rock band named Uragani. Such a base proved fruitful for the new music and performance scene of the 1970s and 1980s that relied heavily on punk. The first punk group in Eastern Europe, the Paraf trio, was formed in 1976 in Rijeka. A large number of then young drivers of Rijeka's urban scene are nowadays active in the cultural life; the actions started then were an inspiration for generations to come: techno community, subcultural movements, the LGBT scene which in recent years has gathered initiatives relating to queer culture and club life.

The culturally diverse area of Primorje-Gorski Kotar County complements the urbanism of Rijeka. There are three features from the region of Rijeka that have been listed as UNESCO's World Heritage: annual carnival bell ringers' pageant from the Kastav area (ethnographic carnival-type phenomena), two-part singing and playing in the Istrian scale (music folklore) and the Mediterranean diet on the Croatian part of the Adriatic sea.

Rijeka's industrial heritage forms an important chapter. The industrialisation of the city started with the foundation of a sugar factory, opened in the 18th century with invested Dutch capital. It was shortly followed by a paper factory (French capital), torpedo factory (British capital), shipyard Ganz-Danubius (Austrian-Hungarian capital), oil refinery (Austrian-French capi-

tal), rice mill (Austrian capital) and other large plants. The most important feature of Rijeka's industrial facet is the torpedo was invented in Rijeka and whose final form was defined by the British industrialist Robert Whitehead.

CONTEMPORARY CULTURAL SCENE

Institutions

12 cultural institutions create the core of the cultural scene, six of them established by the City (Croatian National Theatre Ivan pl. Zajc, Museum of Modern and Contemporary Art, the City of Rijeka Museum, Rijeka City Library, Art-Kino and the Puppet Theatre), three established by the County (the Maritime and History Museum of the Croatian Littoral, Natural History Museum, and Ivan Matetić Ronjgov Institution), two established by the state (State Archives in Rijeka, the Croatian Museum of Tourism in Opatija) and one institution established by the City of Opatija (Festival Opatija).

Some institutions are especially complex, such as the Croatian National Theatre Ivan pl. Zajc which includes an opera ensemble, a ballet company and a drama theatre with Croatian and Italian ensembles. If we include education institutions (the Music School Rijeka, Secondary School of Applied Arts, the Academy of Applied Arts) to the above mentioned, the volume of Rijeka's institutional culture is outlined more clearly. All of the above institutions have around 600 professional employees.

Non-institutional scene

Non-institutional culture includes a number of organisations and individuals that, led by common interests, merge together to realise less conventional creative projects. Civil society organisations in the field of culture have an important role, especially in the field of contemporary art. The spirit of non-institutional culture has its roots in subcultural and counter-cultural movement of the city's youth from the 1980s. In 2016 the City of Rijeka co-finances programmes of 60 independent organisations in culture.

Creative entrepreneurship

Newer elements of Rijeka's cultural life are the creative industries, companies that erase boundaries between culture and business, based exclusively on commercial principles. The sector includes publishing, media, marketing agencies, software companies, design, etc. As

an illustration, there are 47 companies in the field of design and architecture in Rijeka. Taking into account a rapid development of start-up companies, Rijeka has a significant potential for the development of a vibrant cultural sector.

All three segments of Rijeka's cultural scene include around 1,000 professionals.

METHOD

Rijeka's cultural scene and policy is characterised by a strong desire for emancipation, strengthening both institutions and the non-institutional sector. A new institution, Art-Kino was established despite the financial crisis. Valuable cultural infrastructure was given to the independent sector, free of charge. Further proof is a radical personnel policy, i.e. choosing strong and independent individuals from the world of art, Oliver Frlić and Slaven Tolj, to manage two key institutions, the National Theatre and the Museum of Modern and Contemporary Art. The results of this policy are visible.

The National Theatre used the National Independence Day to proclaim itself as the Croatian LGBT Theatre Ivan pl. Zajc Rijeka. It was one of the strongest responses to the devastating national referendum threatening to jeopardise the rights of sexual minorities; Rijeka and its region were among the few in Croatia that opposed that threat.

The Museum of Modern and Contemporary Art offered a new perspective to the inhabitants of Rijeka by confronting them with a unique performance held at the site of the city dividing line formed after World War II, in front of the socialist Monument of Liberation. Sculptures on the monument are located at a height that cannot be readily seen. Therefore, machine-assisted lifting of citizens to the level of the sculptures opened a completely new outlook on the city and levels of meaning.

Rijeka City Library is dynamic in questioning the boundaries and limitations of its operation. Within its premises senior citizens can use tablets, hundreds of them learn to use technology and feel the magic of the Internet for the first time.

At the football stadium of the most popular football club, a small library for young football players has been established.

Within the Library's Department for Children a 3D printing and modelling incubator for children and youth has been organised. It is the only place in the entire country where people can use 3D printing services publicly and for free.

0.4 Explain the concept of the programme that will be launched if the City receives the title of Ecoc.

Port of Diversity is made up of Clusters Water, Work and Migrations

PORT

Rijeka is the largest Croatian port. It was also the largest port in former Yugoslavia and one of the two competitive, main ports of the Austro-Hungarian Empire, **Trieste** and **Rijeka/Fiume**, for nearly 50 years.

The city's ups and downs follow the ups and downs of its port. The port's fate was the city's fate. Despite significant economic shifts, the port maintained a strong position in the economy of the city, encompassing a huge part at the very core of the city. Much of this is now being opened for a different kind of urban development. The port continues to be strongly perceived in citizens' daily life.

The port is a shared, magnetic notion with which all citizens of Rijeka still identify, despite the fact that modern ports, including the port of Rijeka, do not wield the same cultural influence that historical port cities displayed, where seamen became emissaries of cultural exchange, bringing global experiences, new vinyl LPs, new fashion and trends. The historical port of Rijeka played a role similar to Internet, a global information hub which significantly shaped the spirit of the city. The urban re-invention that we imagine for our city in the port area is reflected strongest in our Flagship (& fleet) **Sweet & Salt - where the river meets the sea.**

Next to the photo of Rijeka, in all schoolbooks, there was always a sentence: "Rijeka, the largest Yugoslav/Croatian port". This kind of natural pride sometimes generated political and military struggles, which we follow through the Flagship (and fleet) **Seasons of Power.**

At the beginning of the 20th century Rijeka was the port of embarkation for hundreds of thousands of emigrants from Europe to North and South America. We use these experiences of emigration to enrich the Flagship (and fleet) **The Kitchen - a centre for creative migrations.**

In the second half of the 20th century, more than 5,000 workers worked in Rijeka's port, under the motto "Port is Rijeka, Rijeka is Port". Rijeka's

children learned numbers by counting the ships anchored in Rijeka's bay, from windows and balconies. Citizen relations with the sea coast can be followed through the unique initiative of four municipal/regional museums, the Flagship (& fleet) **Coast Lines – a wandering museum**.

We have done our best to respect the spirit of the port and its industrial heritage, while igniting new meaning and a new narrative: the notion of “port” is entrusted to all spheres of urban life. Our Flagship (& fleet) **27 Neighbourhoods** empowers communities to develop long-term relations with one neighbourhood in each EU member state, gathering knowledge, transforming our cultural habits, people to people.

Traditionally, the port is perceived as a shelter, but also the locus of trade and international communication. In this context, the “flagships” deliver a new kind of cargo to the Port of Diversity 2020: artistic, creative and innovative products from all over the world, shipped to and from Rijeka. Thus, we see the port as a subject of broad, metaphorical meaning, and one in which it is crucial to connect and create a “free harbour” for artistic and inventive experimentation. We live in a peer-to-peer digital culture, which can be seen as a pirate port but also a port of start-up enthusiasm. This transformation of the idea and forms of work are developed and practised through initiatives within the Flagship (& fleet) **Dopolavoro – a shifting history of work**.

And finally – the Port is a place of childhood dreams and fantasies, like the Circus or the Sports Arena. These dreams must be sustained on land, where city meets the sea. We sustain the openness of our youngest citizens, we learn from them and share with them, by creating a laboratory of playfulness, through the Flagship (& fleet) **Brick House** – a shared space to grow, hosted and developed by the **City Library, Art-Kino, the City Museum, the Puppet Theatre** and other cultural associations, at the Rikard Benčić Complex.

WATER

“Put a finger into the sea and you’ll be connected to the entire world.”

Together with the port, the history of Rijeka developed in a context made up of shipyards, a refinery, a torpedo factory, shipping and fishing industries, military and naval academies. Life and labour by and with the sea are a distinctive part of our city's existence.

However, the sea is not the only urban water. Rijeka is a city that thrived on fresh water; its

immediate hinterland has an average annual rainfall of 3,500 mm. Our surroundings include dozens of fresh water springs. The city is named after the Rječina river that once represented the border between two countries, and two distinct parts of the city. Since the 17th century, the city's coat of arms includes the inscription “*Indeficienter*” (unfailing), under the image of a jug from which **water** flows unfailingly.

One of the city's fresh water sources springs at the very heart of the city, supplying the whole of Rijeka and its region with fresh water. Water is both a strategic resource and a public good, one which provides countless possibilities for sensible and environmentally responsible use.

Extending from that – **bio-diversity**, that marks so clearly our surrounding landscape. Islands, harbours, beaches, sea-side towns, mountains, forest, sky.

We have identified cultural and community projects which focus on our environment. The rapid, dominating industrialism that formed Rijeka during centuries has left challenges, concerns and natural opportunities. Our ports must be re-imagined. Our islands attract visitors who look for authenticity and service. Our city is pierced by a river which both divides and connects.

Rijeka is a city marked by water and named by water – a fluid city, both literally and metaphorically.

WORK

As an essential human right, **work** has been completely transformed over the past two decades. Rijeka survived a collapse of industrial production and is now pursuing new paths of development.

In the 1990s, due to the war and a catastrophic privatisation process, Rijeka lost almost 25,000 industrial jobs, as well as the status and identity of an industrial city. In the de-industrialisation processes, which affected many cities, especially Eastern European, the economic strategy of turning towards the service sector did not bring expected results. Rijeka has yet to discover its full potential in the sphere of intellectual and creative work.

In these times of deep economic and social crisis, accompanied by high unemployment, existential issues arise: what is the fate of work and workplaces in the era of new technologies and industries? Will traditional forms of employment, stable spaces with full hours and rights, survive after 2020? What will the position of employees be in science, healthcare, education

and other spheres of public interest? What fate can be expected for all who must adapt to a life based on occasional and temporary work? What will the position of employees be in cultural institutions? Of independent artists? Can we talk about a connection and interdependence between the “work of art” and the “art of work”?

Artists, intellectuals, workers, activists, and other participants of the RI:2020 programme will approach these and similar questions. With **work** as a source of the Rijeka 2020 concept, an arena is opened for interdisciplinary connections with other spheres of social, productive, political, and creative activity.

MIGRATIONS

Rijeka is a city of political discontinuity, marked by numerous migrations both to and from the city. Different cultures have intertwined/clashed/re-joined. Fortunately, the result is a tradition of tolerance as a fundamental value. During the entire 19th and 20th century, Rijeka as a strong industrial city attracted new residents, so it is no wonder that to be a Rijekan today means to live in a city with 22 national minorities, where daily papers are published in two languages (until recently four), with two constituent minorities, regular radio broadcasting in the Italian language and a Roma neighbourhood whose inhabitants are integrated into the working and social life of the city.

As in the past, Rijeka is recognised today as a liberal and open city which has always opposed discrimination. With RI:2020, we plan to boldly enter areas of difference, arenas of discontent. We are curious about both positive and negative differences.

While forming the final Cultural Programme, the theme of migration imposed itself as an important content/cause of diversity. We understand that Rijeka, Croatia and all of Europe must prepare for future scenarios involving immense changes of population, increased mobility, physical and intellectual nomadism and transnational exchange. But Rijeka already knows this story. So many emigrated, through our port and from our countryside, some have returned, some have cared for their mother culture in other countries and on other continents. We want RI:2020 to provide creative links between the experiences of *emigration* and *immigration*. We want to understand the tendency toward cultural nomadism and intercultural life-styles.

We choose the term “migrations”, plural, as one of the three core programme Clusters. The term “diversity” remains in our slogan: **Rijeka 2020 – Port of Diversity**.

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The RI:2020 Clusters: Water – Work – Migrations, together with the term Port, form our City’s narrative and value system. At the same time, they mirror and reinforce the European Union’s foundations of respect for diversity, open dialogue and transparent cooperation. Regardless of political will or democratic tradition, these values are never guaranteed but must be revitalised by each generation. It is precisely the true and constant danger of collectively losing sight of these values that makes them so valuable and so fragile. They must be defended seriously, strategically and culturally.

Our Cultural Programme provides conditions for artists and citizens of Rijeka to defend and develop these values. They are challenges on which the future of Rijeka and Europe depends. We are convinced that Rijeka 2020’s concept and implementation can inspire other European cities to face similar developmental problems, with an appropriate cultural response.

1. CONTRIBUTION TO THE LONG-TERM STRATEGY

1.1 Describe the cultural strategy that is in place in your city at the time of the application, as well as the city's plans to strengthen the capacity of the cultural and creative sectors, including through the development of long term links between these sectors and the economic and social sectors in your city. What are the plans for sustaining the cultural activities beyond the year of the title?

Rijeka already has a structured strategy with outlook beyond 2020

The 2013–2020 Strategy of Cultural Development of the City of Rijeka (the Strategy), following a broad public debate, was adopted by the City Council on 19 March 2013. The seven-year period was chosen for two reasons. First, it coincides with the EU's seven-year financial framework. Second, RI:2020 is viewed as a potential crown and the grand finale of all our strategic aspirations. The Strategy is in fact the expression of our conviction that “culture must emerge beyond a narrow framework and take a more active role in the processes of urban transformation” and that “the cultural sector must participate in solving social, economic, physical, environmental and other problems faced by the City of Rijeka and thus contribute to its overall development.” Indeed, Rijeka is the first city in Croatia to have adopted a comprehensive strategy for cultural development.

CORE VALUES

The Strategy explicitly affirms culture as a sphere of public interest for all Rijeka residents, paying particular attention to increasing the accessibility to culture for all, and in particular to the most

vulnerable groups of society: the unemployed, the underprivileged, the disabled and the elderly. This document stipulates that public cultural goods and services “must be accessible to all residents of Rijeka, regardless of their socioeconomic status, age, gender, ethnicity, religious affiliation or any other personal characteristics. Culture does not belong only to some specially designated, selected groups; on the contrary, it is a public good that belongs to everyone.”

PRIORITIES AND OBJECTIVES

The strategy defines 13 general strategic objectives and 8 strategic priorities.

They can be grouped in four main goals:

- ▶ strengthen the capacity of and modernise institutions and the independent sector through improved infrastructure and management capacity, computerisation and digitisation
- ▶ increase the quality and availability of cultural products, open the sector to the general public
- ▶ promote cross-sector networking, with an emphasis on linking with the educational system, creative industries and the economy in general, and urbanism
- ▶ establish Rijeka as a “city of culture and creativity” at national and international levels

AFTER 2020

The Strategy expressly states that “the ECOC 2020 project is a lengthy process that requires significant resources, both human and financial. However, we view this project not as an isolated one-year event, but rather as the crown of all our efforts, investments and changes to be made in our culture in the coming years. Moreover, we see it as a sustainable project producing long-lasting cultural, economic and social effects, which in turn will give the necessary impetus for the final transformation of Rijeka into a city of creativity and knowledge”.

This means that our activities undertaken within the RI:2020 will not end in 2020 but will continue, in accordance with the principle of sustainability, to be pursued as an important factor in the cultural life of the city and the surrounding area. By presenting its candidacy, the City of Rijeka also undertakes to continue to offer support beyond 2020, financially and in other ways, to artistic projects and their operators who prove most successful in the framework of the 2020 Cultural Programme. To this end, new line items will be created in the city budget for cultural education and creative industries.

1.2 How is the ECOC action included in this strategy?

ECOC is among our top priorities and of our partners too

The City of Rijeka’s candidacy is defined in the Strategy as the third most important of the eight strategic priorities. This candidacy is not seen as an end in itself, but rather as a project that can contribute significantly to the achievement of the fundamental objective of Rijeka’s cultural and urban development: improving the quality of life of all its residents. The rationale of this strategic priority is that “the candidacy reflects our vision, our belief, in the driving force of culture and its benefits for all aspects of life, and our desire to share this vision with the whole community, the region and beyond, namely, our desire to strengthen the international position of Rijeka, and to connect more closely through faith in a common future.”

That RI:2020 is closely associated with the Strategy can also be seen in the fact that the City Council adopted both the Strategy and the decision to nominate the City of Rijeka for the ECOC 2020 title at the same session held on 17 April 2013.

Rijeka’s Strategy fully complies with the spirit of the ECOC in terms of not only a given mental attitude but also of concrete solutions.

Rijeka’s candidacy is included not only in the Strategy of Cultural Development, but also in Rijeka’s 2014–2020 Development Strategy as one of the three key priorities in the field of urban regeneration: “Rijeka’s candidacy is an opportunity to approach the planning of cultural infrastructure in association with urban regeneration, which is a new task for culture in the development of the city.”

PARTNERS’ STRATEGIES

Rijeka’s candidacy is included not only in the strategic documents of the City itself, but also in those of the Primorje-Gorski Kotar County, the University of Rijeka and the Rijeka Tourist Board.

Given that Rijeka is also the cultural and administrative centre of the Primorje-Gorski Kotar County, strategic guidelines for the cultural development of the city largely overlap with the long-term vision of the County. The “Strategy of Cultural Development of the

Primorje-Gorski Kotar County for the period 2015–2020” is in the final stage of preparation; in it, Rijeka’s candidacy is defined as a priority of the Primorje-Gorski Kotar County as well.

The 2014–2020 Development Strategy of the University of Rijeka lists RI:2020 candidacy as a strategic objective in one of the four key priorities: strengthening the University’s public function. The University Strategy explicitly states “/.../ in cooperation with the City of Rijeka, to compete for the status of the European Capital of Culture 2020.”

Finally, the 2015–2020 Development Strategy of Cultural Tourism in Rijeka, adopted in July 2015, reads: “Rijeka Tourist Board plays an important role in the promotion of Rijeka’s candidacy. If Rijeka wins the title, Rijeka Tourist Board will have a key role in the promotion of the city and all relevant activities.

1.3 If your city is awarded the title of European Capital of Culture, what do you think would be the long-term cultural, social and economic impact on the city (including in terms of urban development)?

We expect the title to seriously boost our trajectories of growth

The candidacy of the City of Rijeka is motivated by a desire to increase the pace. Rijeka’s strategic documents define its vision of long-term development into a modern European city, culturally developed, technologically advanced, socially inclusive and environmentally sustainable.

With regard to cultural development, the title of ECOC 2020 will undoubtedly contribute to improving the quality, diversity and accessibility of the cultural offer, and strengthen the cultural and creative sector. High quality programmes enable Rijeka to present itself to the European public in the best possible way, increasing international recognition as a cosmopolitan city. Moreover, this will also increase the reputation of Croatia as a member state.

Renovation and expansion of cultural infrastructure, revitalisation of the old historic centre, creation of new cultural quarters and new creative hot spots in our county – these are just some of the planned long-term effects on the cultural development. This will stimulate greater interest in the arts and in European cultural

heritage and contemporary works. By bringing art and culture to children and young people, we cultivate new audiences. We increase the participation of existing audiences by inviting them to take an active part in the programme.

During the preparation and execution of RI:2020 artists and cultural workers acquire new knowledge and skills, opening new opportunities for temporary and permanent employment.

With regard to economic development, the title will contribute to greater competitiveness and more rapid restructuring of Rijeka’s economy. Strengthening the creative industries will improve conditions for the development of new products and services. This will also contribute to better cooperation with the private sector and the University of Rijeka.

The title will have a positive impact on an increased quality of tourism. Rijeka is not suitable for mass tourism. The focus is on cultural tourism. Rijeka’s identity is built on its industrial heritage, which becomes a platform for a number of programmes and an important visitor resource as well. Increased tourist visits after 2020 will be one of the criteria for evaluating the success of the project.

With regard to social development, our starting point is a vision of the city as a space of communion, reduced social inequality and social cohesion. RI:2020 will contribute to an increased and active participation of our citizens in cultural activities. We pay special attention to the inclusion of marginalised citizens, people with disabilities and other vulnerable social groups.

With regard to urban development, the title will strengthen the importance of public spaces, enhanced by artistic interventions that encourage direct interaction between artists and citizens. Urban areas become spaces where artistic projects are created in collaboration with the local community, ensuring their sustainability beyond 2020.

1.4 Describe your plans for monitoring and evaluating the impact of the title on your city and for disseminating the results of the evaluation. In particular, the following questions could be considered:

1.4.1 Who will carry out the evaluation?

The approach of the RI:2020 Research Programme is based on a holistic concept, employing different methods in data collection, both quantitative and qualitative, with the aim of measuring effects and impacts. We will set up a structure with four core components:

Independent Evaluator – based on a public tender, the City of Rijeka will commission an independent evaluator to implement a five-year evaluation programme (2017-2021). Independent Evaluator will be responsible for developing and conducting research, monitoring and evaluating the impact of the title year, including the development of baseline studies and surveys.

University of Rijeka – with the aim of increasing the capacity of the University of Rijeka in research and teaching programmes for culture and arts, the University will carry out the Research Fellowship Programme and Open Access Programme.

Advisory Panel – based on the recommendation of the European Capitals of Culture Policy Group we will establish a panel of six members from recent ECOC research teams and one member from the Irish ECOC. The Panel will provide advice and assistance to the Rijeka 2020 Agency, University of Rijeka and independent evaluator. A series of coaching sessions led by the members of the Advisory Panel will be organised in the period 2017-2021.

RI:2020 Agency Evaluation Coordinator – will be responsible for coordination of the evaluation.

1.4.2 Will concrete objectives and milestones between the designation and the year of the title be included in your evaluation plan?

Concrete objectives of the RI:2020 Research Programme between the designation and the year of the title are the following:

General objective

- ▶ provide evidence for decision-making within the RI:2020 Agency in further planning and developing of the cultural programme and marketing strategy

Specific objectives

- ▶ create evidence based on the impacts of the ECOC before the year of the title which will be used as baseline for the evaluation
- ▶ develop an integrative concept of research in order to assess, measure and analyse economic, environmental, social and cultural impacts
- ▶ develop and implement a framework programme for doctoral and post-doctoral researchers who will conduct specific studies and analysis related to the RI:2020 programme and evaluation agenda
- ▶ develop and implement a framework for open and free access to data, reports and studies in on-line and off-line environments as a legacy of RI:2020 and fostering future evidence-based cultural policies

To reach all the objectives within the RI:2020 Research Programme four sub-programmes will be developed:

Integrative Research Programme – all research projects will be developed within the framework of seven thematic clusters. The Programme will start three years before the event and provide baseline data and targets for monitoring and evaluation.

Knowledge Sharing Programme – a series of coaching sessions for the evaluators will be organised by the RI:2020 Agency and led by the Advisory Panel, to develop evaluators' skills, help them to explore possible methods and detect challenges.

Research Fellowship Programme – doctoral and post-doctoral research opportunities for domestic and international scholars will be organised in order to expand participation in the RI:2020 Research Programme. We build on the capacity of the University of Rijeka and foster the development of a new generation of cultural researchers.

Open Access Programme – in order to insure free and open access to all data and materials generated during research, and secure an interactive channel for dialogue with citizens and participants during the evaluation process, the University of Rijeka will carry out a sub-programme of archiving and managing research data in on-line and off-line environments. The Open Data Access will be developed as an e-platform and all the materials will be published under Creative Commons licenses. Public Access Points with interactive displays in public spaces will secure open communication with citizens, offering them participation in the evaluation process and informing them about the evaluation results.

SUB-PROGRAMMES	MILESTONES	2016	2017	2018	2019
Integrative Research	Public tender for independent evaluator	✓			
	Definition and design of the evaluation research	✓			
	Baseline studies, reports, papers		✓	✓	✓
	Monitoring phase	✓	✓	✓	
Knowledge Sharing	Establishment of the Advisory Panel			✓	
	Min. two meetings of Advisory Panel per year	✓	✓	✓	✓
	Min. two coaching sessions for all evaluators per year	✓	✓	✓	
Research Fellowship	Development of the operational body and criteria for the Research Fellowship Programme and first Public Call for fellows	✓			
	Every year one Public Call for fellows Selected fellows conduct research on specific aspects of RI:2020	✓	✓	✓	
Open Access	Design and development of Open Data Access platform and Public Access Points	✓	✓		
	Regular update of Open Data Access platform	✓	✓	✓	
	Public Access Points installed in public spaces		✓	✓	✓

1.4.3 What baseline studies or surveys—if any—will you intend to use?

Various state and public agencies collect data that will be used for evaluation and monitoring purposes. However, a large amount of such data is fragmented or collected with different aims. Therefore, baseline studies will be developed within the framework of seven predefined thematic clusters by combining secondary data analysis, results from existing and additional survey research.

1.4.4 What sort of information will you track and monitor?

We approach the evaluation and monitoring from an assumption that research methods are performative. They do not just reveal facts but also recreate social worlds by responding to different needs and values of various stakeholders. By developing complementary methods we cover a wide range of effects, including intrinsic cultural impacts as well as impacts on economic, social and environmental fields. We will use and combine appropriate assessment

methods, such as case studies, mapping, focus groups, surveys, secondary data analysis, interviews, observations, etc. A special stream of our research is designed within performing social science traditions (e.g. storytelling).

Such innovative use of the research adds additional value, it fosters a sense of belonging, casts the local population as co-producers of projects, fosters a sense of local ownership and provides material for stimulating both citizen and visitor enthusiasm.

Following the recommendations of the European Capitals of Culture Policy Group, in order to secure comparability in measuring the impacts, we will track and monitor data within the RI:2020 Research Programme through seven areas and a broad range of potential impacts:

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1

AREA OF ASSESSMENT	KEY INDICATORS
1. CULTURAL VIBRANCY AND SUSTAINABILITY	
Level of Cultural Offer	<ul style="list-style-type: none"> ▶ N^o of cultural and artistic events ▶ % of positive and negative reviews of cultural programmes
Innovative productions	<ul style="list-style-type: none"> ▶ N^o of new collaborations and shared activities ▶ N^o of new cross-sector and interdisciplinary collaborations
Local and national significance of the programme	<ul style="list-style-type: none"> ▶ Peer view of significance of cultural and artistic programme overall: % of local, regional and national significance ▶ Peer reception of key events: % excellent, good, poor
Investment in cultural sector	<ul style="list-style-type: none"> ▶ % of public investment in the cultural sector and number of grants ▶ % of private investment in the cultural sector and number of grants ▶ % of EU investment in the cultural sector and number of grants ▶ % of earned income in the cultural sector
Creation of jobs and development	<ul style="list-style-type: none"> ▶ N^o of people employed in culture ▶ % of cultural employment in the total employment ▶ N^o of learning programmes for professionals in the cultural sector ▶ N^o of employees in the cultural sector with new skills
2. CULTURAL ACCESS AND PARTICIPATION	
Demographics of event participants	<ul style="list-style-type: none"> ▶ % of local, regional and national participants, ▶ % of participants by socio-economic background (age, annual income, education level, etc.) ▶ % of participants with little previous affinity to culture ▶ N^o of citizens participating in art works
Volunteers	<ul style="list-style-type: none"> ▶ N^o of volunteers at the events ▶ N^o of registered and active volunteers ▶ N^o of days volunteering
Audience satisfaction	<ul style="list-style-type: none"> ▶ Reception of events: % of excellent, good, poor
Cultural access	<ul style="list-style-type: none"> ▶ N^o of cultural venues adapted to people with disabilities ▶ N^o of discount tickets, pass cards, dedicated transport to events ▶ N^o of free events ▶ N^o of events in neighbourhoods, schools and community venues
3. IMAGE OF CITY	
Media	<ul style="list-style-type: none"> ▶ N^o of press and digital articles ▶ N^o of reports in electronic media ▶ N^o of published items in social media
Perception	<ul style="list-style-type: none"> ▶ Residents, regional and national perception: % of people that see the city as a cultural destination ▶ Residents, regional and national perception of the city: % of good, % of bad ▶ National perception of RI:2020 : % of people who desire to visit the city ▶ % of 18-25 year olds who consider coming back after studying elsewhere ▶ % of students at the University of Rijeka who consider staying in the city and region

AREA OF ASSESSMENT	KEY INDICATORS
4. GOVERNANCE AND DELIVERY PROCESS	
Sponsors and income	<ul style="list-style-type: none"> ▶ N° of sponsors ▶ % of income from private sector
Budget	<ul style="list-style-type: none"> ▶ % of income sources from local, regional, national government, other public sectors, EU ▶ % of expenditure on cultural and artistic programmes, marketing and administration
Range of governance and delivery team	<ul style="list-style-type: none"> ▶ N° of cultural professionals involved in governance and the delivery team ▶ % of professionals from other sectors involved in governance and the delivery team ▶ % of employees by socio-economic background (age, annual income, education level, etc.)
5. EUROPEAN DIMENSION	
European collaborations	<ul style="list-style-type: none"> ▶ N° of European partnerships and countries involved in new projects ▶ N° of projects based on European themes
European audience in the city and region	<ul style="list-style-type: none"> ▶ N° of visitors from other European countries ▶ N° of participants in events from other European countries ▶ N° of participants in events from other European countries
European Perception	<ul style="list-style-type: none"> ▶ % of people that see the city as a cultural destination ▶ % of people who desire to visit the city ▶ % of residents with awareness of diversity of European cultures ▶ % of residents with a sense of belonging to a common cultural space
6. ECONOMY AND TOURISM	
Jobs created in relevant sectors	<ul style="list-style-type: none"> ▶ N° of employees in tourism ▶ N° of employees in knowledge economy
Additional expenditure	<ul style="list-style-type: none"> ▶ N° of companies that provide services and goods for the cultural programme ▶ average amount of visitor spending
Number of visitors	<ul style="list-style-type: none"> ▶ N° of conferences in city ▶ N° of conference delegates visiting the city
Accommodation	<ul style="list-style-type: none"> ▶ Total room nights in the city and the region
7. OTHER AREAS	
Social capital	<ul style="list-style-type: none"> ▶ % of people with a strong sense of belonging and local and regional pride ▶ % of people that have built new social connections ▶ % of people that report increased self-confidence and confidence in the community
Urban regeneration	<ul style="list-style-type: none"> ▶ N° of renovated buildings and remodelled public squares ▶ N° of regenerated urban areas ▶ N° of urban regeneration projects in the city
Environmental sustainability	<ul style="list-style-type: none"> ▶ N° of commuters on public transport ▶ N° of events that use regular promotion of environmental awareness

1.4.5 How will you define “success”?

We will focus on two dimensions of success: delivery and value. The RI:2020 will be a success if we reach planned objectives on schedule, satisfy quality expectations, and execute the project on

a planned budget. But, success will also depend on value created for the citizens of Rijeka and the region. We expect an increase of at least 70% of all measurable indicators within different thematic clusters and we expect the public to recognise positive effects of the ECOC on community life.

1.4.6 Over what time frame and how regularly will the evaluation be carried out?

WHAT	WHEN	OUTCOMES
Who and how: setting organisational structure and planning	2016	<ul style="list-style-type: none"> ▶ Stakeholders operating ▶ evaluation plan defined
Design of the evaluation research and sub-programmes	2017	<ul style="list-style-type: none"> ▶ List of indicators and definition of targets approved by all stakeholders ▶ First research conducted for baseline studies ▶ Concept and plan developed for series of coaching sessions, and first sessions organised ▶ Concept/criteria developed, and first public call for fellowship published ▶ E-platform for open access data developed ▶ Prototype of interactive display developed
Baseline studies	2017 2018 2019	<ul style="list-style-type: none"> ▶ Baseline researches conducted ▶ Statistics, documentation, reports, papers and studies published
Monitoring phase	2017 2018 2019	<ul style="list-style-type: none"> ▶ Monitoring carried out ▶ Results compared with objectives and defined impact of success ▶ Corrections identified
Implementation of Knowledge Sharing Programme, Research Fellowship Programme and Open Access Programme	2017 2018 2019 2020 2021	<ul style="list-style-type: none"> ▶ Series of coaching sessions realised ▶ Public calls for fellowships published ▶ Research conducted by fellows ▶ E-platform for open access data regularly updated ▶ Interactive display installed in public spaces and worked every day
Implementation of evaluation of RI:2020	2020	<ul style="list-style-type: none"> ▶ Multidisciplinary research conducted
Post-RI:2020 evaluation	2021	<ul style="list-style-type: none"> ▶ Data analysis conducted ▶ Final evaluation report published and disseminated
Beyond the evaluation time-frame	2022 & after	<ul style="list-style-type: none"> ▶ Long-term effects measured through new research projects
Beyond the RI:2020 Research Programme	2022 & after	<ul style="list-style-type: none"> ▶ Legacy of RI:2020 Research Programme are visible through the sustainability of Research Fellowship Programme and Open Access Data and Strategy for long-term cultural development of the city

2. EUROPEAN DIMENSION

2.1 Elaborate on the scope and quality of the activities

Already in our primary Clusters: **Work, Water** and **Migrations**, we identify three common and essential challenges in the European landscape. Our entire Cultural Programme is defined by these commonalities and our hungry search for encounters that enrich the local/regional context.

Rijeka is a medium sized city, with a functioning port, a long and sometimes bloody history and a rich industrial heritage. Rijeka is a city on a river, surrounded by mountains and seascapes. As a coastal city at the edge of Europe, we share these traits with many cities throughout Europe.

Rijeka is a city rich with artistic quality, an active, critical audience and a recognised power of initiative. We have a proud industrial heritage, a proven capacity to invent and produce both goods and ideas. We share a healthy distrust for incompetence.

We therefore respond to *both* challenges of becoming a European Capital of Culture: **ethics** and **excellence**.

Ethics in the meaning of a participatory, diverse and inclusive Programme, focusing on citizen engagement and identified needs. We know that “temporary citizens”, observers and inspirers, often see more clearly what could be done. They break through our local blindness and social habits. Rijeka 2020 has made firm agreements with cultural and learning institutions, with citizen initiatives from cities and neighbourhoods in other European countries. These transnational exchanges re-ignite our capacity to imagine and implement serious programmes of cultural inclusion.

Excellence in the meaning that we raise the standard of artistic endeavour and the critical capacity of our audiences, by bringing them in direct contact, as audience, sometimes as participants, with a number of Europe’s finest, celebrated and critical artists. It means identifying Europe’s most creative directors, writers and composers and borrowing them for our city. Rijeka has the capacity, the space and the hungry audience to support high artistic encounters with contemporary masters.

It is the mixture and benchmarking of our cultural capacities that mark Rijeka’s place in Europe and Europe’s place in the world. We understand, preparing our Bid, that continuity is a necessity. This is central to our heavily focused European direction. Everything tells us that interdependence demands patience and a will to learn.

So we have hand-picked our relations with European networks. We have concretised what input we need and what exchange can take place. We turn Rijeka into a crossroads of European cultural partnership, with defined objectives.

2.1.1 Promoting cultural diversity, intercultural dialogue and mutual understanding between European citizens

We gather our Cultural Programme in three Clusters, one of which is **Migrations**. The experience of shifting contexts, of adapting and expanding, is built into the history of our people and our city, as well as into the fabric of Europe.

With our Flagship **Kitchen**, we establish a centre for creative migrations, where these experiences can be shared, illuminated, revealed. A number of collaborations with European centres for migration policy, refugee reception and special projects are confirmed. We attempt to change the rhetoric of mobility, exploring the advantages, enrichment and distillation of intercultural societies.

So we turn to Europe for outlooks and insights. The Vienna based cultural centre **Brunnenpassage** is a civil/municipal partnership that engages directly with migrants, mixing and clashing, resulting in street festivals, creative workshops and community performances. They guide us in our efforts to create a sustainable programme of “intercultural acupressure”.

Culture Action Europe (CAE) is Europe’s largest cultural political platform. The network’s special focus group on intercultural action will help us to formulate our objectives and place them in a European tapestry of dealing with difference.

The Flagship **27 Neighbourhoods** represents a more intimate form of intercultural competence development. Local associations at one end of Europe are confronted with experiences from another; shared traditions and concerns form them into acts of cultural exchange, shared at the Festival of Neighbourhoods. It is in the eye-to-eye meeting between widely different realities that our curiosity and our self-reflection are awakened.

2.1.2 Highlighting common aspects of European cultures, heritage and history, European integration and current European themes

We have – through our Flagships – identified certain challenges that need new strategies in the face of rapidly changing conditions, in Europe, in the world.

Sweet & Salt touches on urban re-invention and post-industrial planning. We will engage with architects, city planners and activists throughout Europe in order to calibrate the appropriate balance between tradition and modernity, between development and heritage protection, both natural and historical. European cities know these challenges.

Coast Lines, as a new form of museum and memory archiving, will learn from networks like **NEMO** and the **European Network of Open air Museums**, fine-tuning the routes and the technology of a “museum without walls”.

Finally, if there are themes that tightly bind European cities to one another, they centre on work, unemployment and economic security. The Flagship **Dopolavoro** focuses on both work and non-formal work, on free time and the pressures of survival. By sharing approaches, studying creative start-ups, developing co-working initiatives like **RiHub**, practising cooperative ventures and sharing with similar initiatives in other cities, we build an experiential base on which to form an integrated and flexible approach for new work forms.

2.1.3 Featuring European artists, cooperation with operators and cities with which cooperation is envisaged. Specify. Name the transnational partnerships your city has already established.

The Flagship **Seasons of Power** engages some of Europe’s finest theatremakers. The four co-productions, placed in exciting temporary arenas for large-scale performance, will bring high quality theatre and opera creation to the critical Rijekan public. But they also expect to attract, each season during 2020, a large number of visitors as highpoints of our Cultural Programme. **Jan Lauwers** and **NEED**

Company, Flemish Belgium’s finest contemporary company, are preparing a new major work, engaging with citizen groups and amateurs as well as professional artists from the Croatian National Theatre in Rijeka. The Macedonian playwright and Academy of Science member **Goran Stefanovski** has been commissioned to write a new play, reflecting on Rijeka’s dark history, directed by **Oliver Frlić**, artistic leader at the Croatian National Theatre. Polish director **Krzysztof Warlikowski** is designing a new site-specific production, sharing experiences from the divided city of Gdansk. Finally, **Oskaras Korsunovas**, the renowned Lithuanian director, brings his post-soviet experience into play in the post-Yugoslavian reality.

Even **Brick House** will gain from shared experiences with other youth cultural initiatives throughout Europe. **Subtopia** (Botkyrka) and **The Green House** (Pecs) are two examples of models which open to future audiences and educational innovation.

During the preparation of our Bid, we came in contact with a spectrum of cultural responses to the difficult tasks of *re-inventing work, sustaining our environment and adapting to changing populations*. European cities – in neighbourhoods, suburbs, small towns and learning centres/campuses – are facing comparable obstacles. They are also finding solutions.

One River: Learning is the horizontal thread throughout our Cultural Programme. Along that river there is a continuous flow of experience to and from European partner regions, cities and neighbourhoods. We list these partnerships in each Flagship section further along in our Bid. We use experience/expertise developed elsewhere in Europe, and translate in order to respond to local needs and conditions.

Working the European Net is another strategy we employ. We are aware of the richness of European networking – a human and organisational web with many layers, nurtured for decades by European cultural workers. Our institutions, although they already have many partners and collaborators across Europe, need new points of departure. In the process of becoming Cultural Capital, European networks help us build long-lasting relations at the European level.

We have established concrete partnership agreements with a number of carefully chosen networks. We host their annual meetings in Rijeka throughout 2017–2019, during the *process* and not at the end. The intention is to establish new relations which accompany Rijeka as it becomes a Capital of Culture.

- ▶ Culture Action Europe
- ▶ European Network of Open Air Museums
- ▶ Intercultural Cities/Council of Europe
- ▶ River//Cities platform
- ▶ Agenda 21 – United Cities and Local Governments (UCLG)
- ▶ Kooperativa – Regional Platform for Culture
- ▶ Trans Europe Halles
- ▶ IETM
- ▶ Les Rencontres – LIKE

2.2 Can you explain your strategy to attract the interest of a broad European and international public?

There are three parallel roads, equally important

The **first** – to bring large numbers of visitors to Rijeka for the *depth* of our programme – we will need time. Our many international Partners, already developed and still to come, are important ambassadors and multipliers. They open windows to our sea.

With **27 Neighbourhoods**, we cultivate long term relations with neighbourhood-based cultural and civic associations in all EU member countries. This leads to a Festival of Neighbourhoods annually for at least three years. Mobility at grassroots.

With **Brick House**, we develop methods of working for and with kids, by bridges built following European examples. Cultural centres working with children and youth will bring us perspectives and test our capacity to awaken the creativity of our youngest citizens.

Kitchen launches a centre which is truly inter//local. Rijeka becomes international from within and from outside, linking with migration initiatives all over Europe.

The **second** – to bring large numbers of visitors/ audiences for the *quality* of our programme – we are also building slowly. The focus is on 2020. But along the way, the developing **Riječki Karneval** is a kind of antenna throughout the build-up in 2018–2019, to understand if we have revitalised our local tradition, with many new visitors.

Seasons of Power is a primary motor for large scale European audiences. Four creations, one each season, performed over a long period of time and by some of Europe’s finest theatremakers. Throughout 2020 there will be major presentations, each season a new place is chosen, each season another perspective. Absolute European.

Dopolavoro and **Sweet & Salt** include top architects, social thinkers, social innovators in the work, bringing high level attention to both Rijeka and to its academic community.

Finally, the **third** road – to bring a limited number of qualified and motivated European visitors to our city to *inspire us* – is essential. Rijeka 2020 is heightened by learning through transnational exchange. It demands innovative forms of reception for “temporary citizens”. We call this “targeted mobility”, where both the *quality* and the *quantity* of the exchanges are parts of the equation.

Our invitation to Europe is not focused on massively increasing a superficial flow of consumers to our city and region. Instead, taking our example from the long history of tourism in the city of Opatija, we want to create conditions for a deeper, more complex, visitor’s profile. In Opatija the tourism sector was based on families hosting other families and individuals from the cities, making them feel at home and encouraging return visits.

2.3 To what extent do you plan to develop links between your cultural programme and the cultural programme of other cities holding the European Capital of Culture title?

A strong jump-start and continuity are essential

We have already extensive relations created with a number of Capitals, both present and future, among them **Donostia/San Sebastian 2016**, **Leeuwarden 2018** and **Matera 2019**. Our cooperation is framed in signed Letters of Agreement, to be activated immediately when the 2020 title is awarded.

We have opened channels with other candidate cities to future years, above all from Ireland (**Galway** and **Limerick**), Romania (**Timisoara** and **Bucharest**) and Montenegro (**Herceg Novi**). We share special qualities with these cities and some of the same spirit.

We have maintained friendly but restricted contact with our fellow candidate cities in **Croatia** for 2020. We have invited all four cities to present their bids in a public forum in Rijeka in March, after we have all delivered our bids. We believe this initiative is a transparent and meaningful way to pass on to our citizens the alternative strategies, their strengths and weaknesses, before the professional Panel gives its verdict.

All of these relations are grounded above all in **One River: Learning**, the horizontal thread that informs our Bid. It is about building and sharing capacities, learning transnational skills – competence that every European city needs in a framework of inter-dependency and healthy partnerships, regardless of which city carries the title.

In the case of already chosen cities we have further defined concrete project overlaps. With **Donostia 2016**, a series of artistic internships bridging our two cities begins in 2016. **Matera 2019** programme **Beautiful Shame** and our own Flagship **Seasons of Power**, are closely linked as performing arts initiatives in new spaces with prominent directors and authors. **Leeuwarden 2018**, with its clear focus on countryside and networked urbanism, is a natural partner for **27 Neighbourhoods**.

Most of all – we have already practised the learning phase of our process, by studying closely the clever successes and constructive failures of European Capitals of Culture before us. We have identified five major challenges:

▶ Create a **Programme Team** which reflects both the local strengths and international tendencies. Rijeka has given the mandate to prepare this Bid for a carefully chosen group with cross-cultural skills, rooted in the developed curiosity of the Rijekan cultural landscape, balanced with international experience with networks and European policies. We have created the Bid in the energy field formed by these two directions. Nearly every project, has clear and essential links to major partners from other European countries. Inter//local.

▶ Root the Culture Programme in the **community** and its citizens. Form the project grid on collaboration not only internationally but also by empowering cross-institutional initiatives, as well as ideas which cross invisible borders between municipal/regional institutions and the independent sector.

▶ **Continuity**: form a structure and a programme which can be sustained over time. It is about creating conditions for cultural development and not simply creating an event during a specific year. It is about the process of *becoming* a European Capital of Culture and this is a 6 year process.

▶ **Expectation management** is essential. The Cultural Programme should propose a series of small and realistic steps that *build* our capacity to implement the title year 2020. There must be space for monitoring and improving the programme. It is a question of humility and frugality in a Europe that cannot afford to be wasteful.

▶ **Start immediately** with the work when the title is announced. This means preparing a programme that takes its first initiatives early in the process, not losing the momentum of the joy and satisfaction that comes with the recognition. It is not about highly visible event-making in the beginning. It is about building the commitment to long term relations, audience development, significant change in institutional and governmental structures and a permanent transformation of the city.

It is a pleasure to share experiences with the other Capitals of Culture and the candidate cities. They are already primary sources of inspiration, not to copy, clone or imitate – rather to learn, distil and finally implement in our own distinct way.

In order to profit from the lessons learned from other ECOCs and to contribute to the legacy, a **panel will be formed** by six members from recent Capitals of Culture leadership teams, to advise and assist Rijeka 2020 in the evaluation process.

3. CULTURAL AND ARTISTIC CONTENT

3.1 What is the artistic vision and strategy for the cultural programme of the year?

3.2 Describe the structure of the cultural programme, including the range and diversity of activities/main events that will mark the year. For each one, supply the following information: date/place/partners/financing.

A Port is a place of welcome, a point of encounter, an opening, a prologue.

In a living city there are multiple points of entrance, many windows, many piers.

The Rijeka 2020 Cultural Programme, extending from 2016 to 2021, is a map of “cultural ports” leading to Rijeka, extending into Primorje-Gorski Kotar County.

An invitation with multiple choices.

Diversity creates necessary tension, inspires constructive re-invention. It is an encounter with the many “others” which tests the strength of a flexible society. Diversity is our Port.

We see the primary function of RI:2020 as **creating conditions for collaboration**. Between city and regional institutions, with independents and communities, across often restrictive borders of place, status, generation and history.

Over two hundred proposals were received at the first Call. It was followed by a slow distillation as the artistic strategy took shape. We refined the Clusters: Water, Work, Migrations. Their significance for Rijeka is already described in the Introduction to this Bid.

We have prepared a sharply profiled artistic strategy, with seven interdependent and ongoing streams – we call these **Flagships (+Fleets)** – dispersed but not fragmented, which can grow

and adapt. The initial actions stimulate responses. New relationships become new actions.

The cultural programme is designed following both principles of **ethics** and **excellence** (see more in 2.1. scope and quality of the activities). It is a balance between community-focused cultural actions, participatory art and sub-cultural activities on one side, and events of larger scale, with some of Europe’s finest artists and distinct cultural tourism activities on the other.

The ongoing thread, while *becoming* a European Capital of Culture, is our “river of action”. It informs all aspects through all phases of RI:2020. We intend to leave *human-structures* in place, beyond *infra-structures*, when Rijeka passes the title on to other European Cultural Capitals in 2021.

One River: Learning

We are aware of our own limited capacity. Our intuition has been confirmed with the experiences in other European Capitals of Culture: we need to nurture cultural leadership, management and communication skills, citizen alliances. This takes time. Learning takes time and continuity, a major ingredient in both the artistic programme and a broader cultural strategy.

The “river” vitalises the capacity of our city to produce and distribute cultural experiences to citizens and visitors. It provides experience, competent cultural leaders, technical resources and an increased network of European partnerships. The legacy of this thread goes far beyond year 2020. It is about active shaping, development, interventions, motivational processes – the transformation of community potentials into a productive, effective and lasting human and cultural capital.

It is designed as an integrated learning programme for building on the capacity of the cultural sector and for empowerment of the local community, developing both **transversal skills and specialised know-how**, to generate teams that are necessary to run the ECOC during the entire period, 2016–2021.

The programme will be organised by a special unit within the Agency in the [ri:map] and [ri:learn] phase. After that, a newly formed structure, **Rijeka Resource**, will take over management of the learning programme.

University of Rijeka (UNIRI) is a key partner of the programme, while specific activities are organised in collaboration with diverse organisations from Croatia and abroad.

All this has its epicentre at **RiHub**, our communication and networking headquarters which is the launchpad for Rijeka 2020, into the community and the rest of Europe.

EXPECTED RESULTS

The “river” will bring:

- ▶ about **3,300 personal educational experiences**, both for local people (approximately 75%) and their peers from around Europe
- ▶ about **175 particular activities**: workshops, seminars, trainings, residences/intern-ships, conferences, meetings, coaching, summer schools, laboratories, study visits, students’ placements
- ▶ **5 tool-books** and a number of databases and documents created and available locally and globally through digital means
- ▶ **Rijeka Resource** – Rijeka’s resource centre as a permanent supporting structure for cultural development in three areas: (1) space & technical operations, (2) cultural management & leadership, and (3) audience development & community engagement

APPROACH

The programme will be organised following principles of participatory group work & interaction, critical thinking & dialogue, theoretical understanding & practical usefulness. Therefore it will:

- ▶ produce multiplier effects – those who learned will be motivated and enabled to transfer this knowledge further on
- ▶ develop both specialised know-how, and transversal skills such as communication, self-teaching, teamwork, cooperation and similar
- ▶ creative thinking and a proactive approach in problem-solving

Activities are conceived and chosen according to three **criteria**:

- ▶ responding to concrete needs of a specific Flagship and their Fleets (e.g. organisation of small-scale events) or direct contribution to the development of capacities of sector in general (e.g. strategic planning in culture)
- ▶ having long-lasting impact and spill-over effects (when possible)
- ▶ the most efficient and effective way for reaching specific educational outcomes

Target groups and capacities to be built

CAPACITY	WIDER COMMUNITY	PROFESSIONAL SECTOR
1. BARGES – SPACE & TECH		
Management of shared spatial & technical resources	✓	✓
Environmental sustainability of cultural venues		✓
Participatory planning of spatial development	✓	✓
Training and mentoring skills for RIJEKA RESOURCE staff: Space & Tech		✓
2. CREWS – MANAGEMENT & LEADERSHIP		
Project management, event organisation and art-hosting	✓	✓
Collaborative management of projects, partnerships building and networking		✓
Management of complex international projects and large-scale events		✓
Business development in culture & complementary sectors	✓	✓
Fund-raising: EU funds, sponsorships, individual donations, crowdfunding		✓
Strategic approach to organisational development		✓
Institutional innovation		✓
Training and mentoring skills for Rijeka Resource staff: Management & Leadership		✓
3. VOYAGERS – PUBLIC & COMMUNITY		
Innovative strategies for audience development		✓
Digital skills for cultural outreach		✓
Animating the community to engage in culture as co-creators	✓	✓
Community-oriented museums	✓	✓
Creative learning methods	✓	✓
Volunteering in culture – citizens as co-workers	✓	✓
Training and mentoring skills for Rijeka Resource staff		✓

This learning thread provides multiple opportunities to develop potentials and acquire new skills, for:

- ▶ **the professional sector** – culture & creative industry operators (young and experienced), future cultural & creative operators (students, young unemployed), cultural leaders, artists and creators (young and mature), creative industry creators (designers, architects, techies), local administration (cultural, social, spatial planning, economy), experts (university, independent)
- ▶ **the wider community** – citizens in general, and in particular those that are active in the neighbourhoods where the 7 Flagships activities will be implemented, citizens organised in associations and informal groups (from choirs and amateur theatre groups to associations of pensioners and football fans), inter-mediators (such as: teachers, social workers, activists), entrepreneurs with small local businesses

We build and reinforce **specialised capacities**:

- ▶ In addition to specialised know-how, those who participate in the programme, also improve their **transversal skills**, such as:
 - ▶ working with others – team-work, joint decision-making, partnershiping
 - ▶ communication skills – dialogue, public presentations, negotiating
 - ▶ learning skills – self-learning, learning with others, teaching the others
 - ▶ entrepreneurship – skills and encouragement for proactive problem-solving
 - ▶ intercultural competence – learning about/with the “Other”

Examples of activities

Training and mentoring skills for Rijeka Resource staff

A group of 10–12 people learn how to teach and work with others – trained as trainers and mentors. They all undergo general training, while specific skills regarding the areas of work are improved through coaching (3–4 people in one group; 1 group for each area). This secures the necessary capacity for the establishment of **Rijeka Resource**. It enables the transfer of know-how throughout Rijeka’s cultural sector, both institutional and independent.

1. BARGES – SPACE & TECH

Setting-up and using unusual spaces and unfinished venues

A workshop to equip cultural operators with specific know-how on the usage of unusual spaces (e.g. open public spaces) and unfinished venues (e.g. former industrial spaces) for cultural activities. Best practices from Europe are brought by the Trans Europe Halles network, in cooperation with POGON and Association Operation City (Zagreb).

Energy efficiency & zero-waste solutions for cultural venues

An international cross-sectoral conference to raise awareness on the importance of environment-friendly management of cultural venues, and provide a platform, debating practical solutions. In partnership with UNIRI.

Laboratory of Urban Re-Invention

A series of workshops for defined groups of citizens, to equip them with basic know-how and to encourage active participation in urban planning. Training for the administration on how to engage citizens in planning. In cooperation with the Association of Architects, UNIRI, Platform 9.81.

2. CREWS – MANAGEMENT & LEADERSHIP

Managing small scale projects/ hosting cultural events

Workshops and coaching (mentioning specific projects) for non-professionals, enabling them with basic skills for project management, or for hosting artists and cultural events – a long term investment in potentials of communities throughout the County.

UNICULT

A 2 week long summer school of cultural management and policy, focused on international collaboration, accredited within the UNIRI. Guided by top local and international experts, it offers students insights about project planning, monitoring, policy frameworks for European collaboration, and tools for research, analysis and strategic thinking. With international students from other Capitals of Culture and from the Southeast Europe, UNICULT is a platform for networking and partnership building.

Seminar and lab: Fundraising from individuals

Seminar presenting good practices and methods concerning collecting donations from individuals, followed by a laboratory in which several concrete crowdfunding campaigns are produced. In partnership with UNIRI.

Public institutions of the future - governance, management, programme, community

An international seminar that will present best practices and current trends of institutional innovation in Europe, and that will encourage the local sector and experts to engage in rethinking institutional models in culture in Croatia and the Balkans. This will be followed by study visits in Europe and in the year 2020 with a high-level conference focusing on ECOC as a vehicle for institutional innovation. In partnership with UNIRI, and regional and European networks.

3. VOYAGERS – AUDIENCES & COMMUNITIES

Audience development planning

Before the year 2020, concrete audience development plans for projects and institutions/organisations are developed through a series of workshops. Cultural operators gain basic knowledge on current audience development trends (a 3 day seminar) and follow successful practices in Europe, engaging in incoming and outgoing residences (internships) with other European organisations.

Animators-in-residence

A hybrid of artists-in-residence and internship programmes; European exchange learning programmes for cultural professionals (operators, artists, communicators) to develop their skills for community engagement. In collaboration with various organisations in Europe.

Engaging volunteers

Workshops and coaching for cultural institutions and organisations to work with volunteers. In partnership with SMART Rijeka.

Rijeka Resource

A structure that serves as a resource for preparing and organising RI:2020 cultural programme, and beyond, with three units:

1. Barges – Space & Tech
2. Crews – Management & Leadership
3. Voyagers – Public & Community

The centre will be built of “human structure” – a group of experienced cultural operators will be trained to become trainers and mentors in these particular fields. We will not only teach and train people, we will also train people to train others.

MAIN ACTIVITIES

Training & support

- ▶ organising educational activities – workshops, seminars, internships, etc.
- ▶ professional support – expertise, consultations, practical advice

Shared resources & partnership building

- ▶ management of shared venues, mobile stage, staff
- ▶ coordination of teams
- ▶ facilitation of partnerships and joint initiatives locally
- ▶ match-making with partners from abroad
- ▶ joint audience building campaigns

Research & publishing:

- ▶ research: mapping spaces/venues, audience research, management practices
- ▶ digital publications: databases on spaces/venues, people & capacities, audiences, tool-books & educational materials

PARTNERS

The University of Rijeka (UNIRI)

- ▶ activities that are jointly designed and implemented (e.g. UNICULT, student placements, business development, strategic planning, institutional innovation)
- ▶ participation of UNIRI professors and scholars as experts in various activities
- ▶ participation of UNIRI students as direct beneficiaries of Learning programmes

Building long-lasting relations between UNIRI and cultural institutions and organisations.

ASSOCIATE PARTNERS

Organisations and institutions engaged in designing and implementing learning activities:

- ▶ Academy of Arts, Belgrade
- ▶ Trans Europe Halles, and member cultural centres
- ▶ Culture Action Europe, Brussels
- ▶ NEMO – Network of European Museum Organisations, and member museums
- ▶ Fondazione Fitzcarraldo, Italy
- ▶ Creativity, Culture and Education (CCE), UK
- ▶ Association Operation City, Zagreb
- ▶ POGON – Zagreb Centre for Independent Culture and Youth
- ▶ SMart.Eu, Brussels and Europe
- ▶ Platform 9.81, Split
- ▶ Kooperativa – Regional Platform for Culture
- ▶ Valletta 2018
- ▶ Donostia 2016
- ▶ Intercultural Cities – Council of Europe
- ▶ Agenda 21 – UCLG

Four Phases

The process for **Rijeka 2020 – Port of Diversity** is an extended period from 2016–2021. We have analysed other European Capitals of Culture during the last years and we are convinced that valuable time has often been wasted in the time immediately after the title is awarded.

Sometimes too great an emphasis has been placed on the actual Cultural Capital Year, without initiating the slow and challenging process of actually “becoming” a Cultural Capital.

We see Rijeka 2020 as a long term project and cultural investment. It also reflects our humility in the face of the task, we know good things take time and that only a careful and detailed strategy will help us reach our objectives. The timing and rhythm of a 6 year project are recognised and essential factors to achieve a constructive impact.

[ri:map] 2016–2017

The cultural mapping of Rijeka and the County starts immediately when the title is announced and then deepens throughout the first 1,5 years. We need to know our city and our region, to find the invisible, to give voice to the unheard. This takes investment of time and passion.

All **27 Neighbourhoods** are chosen and they begin communicating across Europe.

Building Capacity. Workshops, internships, seminars, exchanges, summer academies.

Studying and charting. Neighbourhoods, industrial heritage, civil groups and structures, activist groups and changemakers.

Extending internationally. Study visits and hosting of partners from other countries. Virtual and social media exchange.

Identifying sites for future cultural actions by Rijeka 2020 and our Partners.

[ri:learn] 2017–2019

During this overlapping phase, we increase the temperature of the Rijeka 2020 project. More opportunities for continued education, new education and lifelong learning are provided, especially through **One River: Learning**. Close collaboration with the University of Rijeka and other European academic institutions are developed.

The communication centre **RiHub** is stabilised and becomes a centre of both learning and peer-to-peer teaching.

The **Brick House** Flagship (& fleet) and associated partners work more intensely with schools, inspiring co-creation.

We create a **necessary learning base** to support our ambitious cultural development goals.

Framing RI:2020

[ri:invent] 2018–2020

As we approach the last 1.5 years before Rijeka 2020 reaches the port, new structures have formed: Rijeka Resource; **Brick House** and **Kitchen**, both at the Rikard Benčić Complex; the **Galeb** has been renovated and placed at the end of Molo Longo Longo. All these provide physical platforms for sustainable initiatives.

Riječki Karneval already shows signs of profound transformation and new capacities.

The major European co-productions prepared for **Seasons of Power** begin manifesting themselves with guest performances and regional tours.

Our capacity to receive visitors – cultural tourists and international audiences in our City and Region is growing rapidly in this phase. The Flagship **Coast Lines – a wandering museum** will already be available, new stations under planning and construction.

[ri:build] 2020–2021

Finally we are harvesting some of the personal and collective investment of energy dedicated during the first four years.

Independent cultural initiatives have been strengthened and support mechanisms for new creative endeavours to be put into place. This means also changing relationships with cultural institutions, both for artists and audiences.

We have – with low budget and efficient management – generated both sustainable and flexible resource centres and cultural spaces, empowering further constructive cultural action in Rijeka.

[prologue] Karneval

Grand Opening – February 2020

[epilogue] Karneval

Grand Finale – February 2021

RI:2020, as it approaches the pinnacle of its “becoming”, is framed by the major local tradition – **Riječki Karneval**. Both The Grand Opening and The Grand Finale are generated by the Carnival.

We want to create a worthy **Prologue** for 2020, a climax of a learning process. We want to round up the year with an **Epilogue**, a new start, in the beginning of 2021.

For hundreds of years, Rijeka has been turned upside down at the beginning of each New Year during the “fifth season”, as it is known in our city. Rules change, masks are donned. This invasion is established and potentially surprising. It is built on the fantasy and inventiveness of citizens from all over the County. They prepare costumes, masks and choreographies throughout the year. They meet in sewing groups and garages, families work together in neighbourhoods, after work and school. It is likely the most participatory cultural action practiced in Rijeka.

IMPULSE

More than 50,000 people gather every year in the streets of Rijeka at this event, in winter, despite weather or world events. Every individual is affected by carnival. Everyone, visitor or performer, is a *constant participant*. This is the dynamic we want to signal at this crucial launch of a European Capital of Culture.

Carnival takes ideas from both pagan and Christian origins, as a promise of new growth, transforming hope into a feast of becoming, change and renewal. This is the signal we want to send to our neighbours, to our visitors and to Europe.

Subversion, laughter, ambivalence and becoming are all elements underlying the unofficial language of Carnival. “Official” is subverted through laughter, the world is seen anew.

At the same time we have learned lessons from inaugurations arranged for other European Capitals of Culture in recent years. We choose *not* to generate a Rijeka 2020 “spectacle” or make a specific one-off mass event, commissioned to

celebrate the title. Rather we gain access to the deeply rooted participation which Riječki Karneval represents. A carnival cannot be dictated, it is about freedom. A carnival cannot – finally – be superficial, it is about generations of tradition.

But the **Riječki Karneval**, like all traditions in a contemporary context, needs re-invention and new impulses. An immense opportunity that becoming a Capital of Culture offers.

We choose to accompany and develop the Karneval starting already in 2017, in close partnership with local associations, communities, Bell Ringers, schools, orchestras and sports clubs. For nearly three years we experiment together with Karneval groups from all around the Kvarner region.

We engage with European initiatives to multiply the colours of the Karneval, to bring skills and practice from other carnival traditions and experiments. A sincere will to learn has been cultivated among stakeholders of the Riječki Karneval traditions.

By 23 February 2020, when the International Riječki Karneval opens the year officially as European Capital of Culture, our citizens/performers are equipped to meet visitors and European colleagues in a magic encounter between heritage and modernity.

By 14 February 2021, when the key to the City is returned to the Mayor and the Karneval has once again run its course – the end is always a new beginning.

PLACES

The Riječki Karneval takes place over several days and it ignites first in small towns throughout the region and with a Children's Carnival. Focus is placed on generating these launching places, spreading into the entire County.

It culminates with the traditional procession along **Korzo**, the central walking and shopping street in Rijeka. The procession is connected to RI:2020 Clusters, launched in three central parts of the town, involving local communities. They interpret the Clusters as they wish, in true carnival tradition. These *parallel events* overlap with the main procession on Korzo, arriving at the city centre from the edges, small towns and neighbourhoods.

ACTION

Workshops and residencies:

Professional carnival performers/teachers/musicians are invited to Rijeka starting already in 2017, to develop relations with local Carnival groups.

Study visits by local Carnival activists to other European towns, to exchange experiences, especially through identified networks and research programmes.

Local artists, facilitated through collaborations with **Brick House** and **Kitchen**, stimulate new approaches to Carnival preparation, adding elements and participants.

Invited guest artists and theatremakers

Each year from 2017 – 2021, specially invited guest professionals from the most fascinating examples of European carnival, marching bands and street theatres. Each year some elements will remain and grow from the impulses the year before.

Exhibitions

A number of visual presentations, both visual and media art, highlight the history of the Riječki Karneval, comparing with other European carnival traditions, Bell Ringers of Europe, masks. These tour to neighbourhoods throughout Europe, as part of the exchanges and residencies.

- ▶ The Clusters: Water, Work, Migrations – also become Carnival themes. Carnival groups interpret as they see fit.
- ▶ Increased participation of visual artists, theatremakers and designers, adding new values and innovation to the Riječki Karneval.
- ▶ The rural Karneval events (whose main characters are often Bell Ringers) are accentuated. Other similar groups from Europe will be included, especially through **27 Neighbourhoods**.
- ▶ Extending into “public art” which is sustainable and remains in place (co-producer: Museum of Modern and Contemporary Art).
- ▶ Development of the Children's Carnival (co-producer – **Brick House**).
- ▶ Development of intercultural impulses (co-producer – **Kitchen**).



Jerko Gudac, Rukavac zvončari – bellringers, courtesy of the author

TIMING

[ri:map] & [ri:learn] 2016-2018

- ▶ workshops; exchanges with European carnival groups, neighbourhoods and marching bands

[ri:invent] 2018-2019

- ▶ test run: January 2019; a first “re-vitalised” Riječki Karneval is presented

[ri:build] 2019-2021

- ▶ Grand Opening: Jan/Feb 2020
- ▶ Grand Finale: Jan/Feb 2021

STRATEGIC PARTNERSHIPS

Lead Project Hosts

- ▶ Rijeka 2020 Agency and designated artistic producer
- ▶ Rijeka Tourist Board

Local

- ▶ Cultural Department of the County
- ▶ Cultural Department of the City
- ▶ Network of community Carnival committees

European

- ▶ European Cultural Capitals – Valletta 2018, Matera 2019, 2020 (Ireland), 2021 (Romania, Greece)
- ▶ EUNIC – European Union Network of National Institutes for Culture

LOCAL ENGAGEMENT

The central goal of the project is increased engagement and developed creative skills in local communities. The Carnival groups are based there. That is where the primary work will take place in the transformation process from 2017-2019.

POTENTIAL IMPACT

A re-vitalised Riječki Karneval manifestation, rooted in existing participation, expanded, engaged. These impulses are sustained by collaboration with the ongoing **Rijeka Resource**, an intended legacy of the RI:2020 experience.

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3.3 How will the events and activities that will constitute the cultural programme for the year be chosen?

Matrix

A narrative structure defining criteria to test each project idea. A series of concrete questions, making comparisons and synergies between project ideas possible. To provide a dramaturgic structure, inter-linking the projects at the very conception, regardless of the scope, form or geography.

Early in the Bid process, a Call for Proposals went out in Rijeka, the County and beyond in Croatia. 221 more or less concrete projects were put forward, with uncertain criteria but enormous passion and inventiveness. After clustering and analysing many good initiatives from cultural operators, institutions and individual artists, we crystallise indicators and signposts, to reflect on each project, compare and sometimes connect them.

In Spring 2017, a *new* Call for Proposals will be made, also internationally. We have reserved resources for additions and changes in the Cultural Programme as we move towards 2020. Colleagues will be invited to respond to the Clusters: **Water, Work, Migrations** and to the **Flagships (+Fleets)** described in depth in the next chapter.

This Matrix poses exceptional conditions on artistic work created and presented with in Rijeka 2020. It asks about audiences and inclusion, it encourages performances in unconventional and public spaces, it requires serious collaboration between 2 or more cultural institutions and associations, local and European. It puts art and freedom at the centre of a multi-layered project over 6 years.

Each project, already connected or invited to connect to Rijeka 2020, is evaluated according to the following indicators and the project's capacity to respond:

IMPULSE

Why should this project be done?
What makes it relevant?

PLACE

Where does the project take place?
Community, public spaces, established art spaces, new places for art?

TIMING

How long does the project take? Continuous or repeated? Different phases?

ACTION

What will happen? Size and consistency of the event?

STRATEGIC PARTNERSHIPS (LOCAL, NATIONAL, REGIONAL, EUROPEAN)

Who are the co-organisers? Who are the stakeholders? Who could fund it? Other support?

LOCAL ENGAGEMENT

Who is the local community engaged? Are they stakeholders/participants or only audience?

POTENTIAL IMPACT

What are the consequences of the action? What could be the spin-offs?

SEVEN FLAGSHIPS (+FLEETS)

that's how we sail

Each Flagship has a **core action** or series of actions, defining a specific central thread.

Each **Flagship** is led by collaboration between 2 or more cultural institutions or independent arts organisations. Cooperation is a basic principle of our Artistic Vision - encouraging a mixture of competence and experience in order to achieve surprising results and open new territories.

Each **Flagship** is conceived as a driving force for a **Fleet** of small and medium scale projects. A **Flagship (+Fleet)** runs through the entire build up, implementation and echo of the European Capital of Culture 2020.



1. Twenty Seven Neighbourhoods

27 + Rijeka = Europe

Through the years, the European Union has expanded rapidly, with now 28 Member States and Croatia the latest. The pains and challenges of integration are obvious. Developing a presumed European identity has proven more difficult than imagined.

Europe faces a declining capacity to cope with diverse cultures, traditions and habits. The European Union is the most complex political eco-system in the world. Has the EU grown to its limits, unable to cope with differences? Can neighbourhoods, as basic social units of urban and rural areas, bridge these limits by engaging in a network of relationships and cultural encounters with other European neighbourhoods? We challenge ourselves, our neighbourhoods, and our neighbours throughout Europe.

Europe can re-identify itself as a cooperative effort, based in local and regional initiatives. The place one lives and works is the natural beginning point for each citizen. The neighbourhood is where cultural participation is most intensely negotiated. To cultivate both transnational and local identities is the true meaning of *inter//local*.

STRATEGIC PARTNERSHIPS

Lead Project Host: Rijeka 2020 Agency, with a designated Flagship Director. Supported by Rijeka Resource

Local: Cultural Department of the County, Cultural Department of the City, a growing number of community associations

European: European Cultural Capitals 2018 (Leeuwarden, Valletta), 2019 (Matera, Plovdiv), 2020 (Ireland), 2021 (Romania, Greece), Agenda 21 for Culture & UCLG – Network of Cities, Local and Regional Governments, Intercultural Cities – The Council of Europe, EUNIC – European Union Network of National Institutes for Culture

Supplementary funding sources: European structural funds: ESF, ERDF, EAFRD, Europe for Citizens, local businesses, local tourist boards, local town governments.



IMPULSE

Neighbourhoods throughout Rijeka and Primorje-Gorski Kotar County lack local cultural centres and developed models of citizens. They are not yet equipped to open to unexpected impulses, to share with other European neighbourhoods, distant but facing similar challenges.

27 Neighbourhoods provides multiple opportunities for practicing exchange, stretching across the entire EU, forming an informal network of inter-neighbourhood cultural actions, stretching beyond 2020. The impulse is to develop community skills that both Rijeka and Europe need. Shared space.

PLACES

27 chosen neighbourhoods – quarters, towns, villages, islands – in Rijeka and Primorje-Gorski Kotar County. In the mountains, on the seaside or at the edges of the city.

They are matched with 27 neighbourhoods, each from a different EU country. The choices are made together with 27 partner organisations identified in each country. In some countries, we will cooperate with ECOC cities from 2019–2021. In others, community organisations or art centres who are invited to participate.

The neighbourhoods will be matched based on concrete criteria – organisational capacity, a local group that takes ownership of the project, a dynamic local culture – but not always because of similarity. Differences and contrasts will be encouraged.

Some Rijeka 2020 neighbourhoods have already been identified and sensitised to the mission.

Pehlin, with an active Roma community; **Turnić**, with its high-rise apartment buildings from the 60s-70s; the **Student Campus** (University of Rijeka), newly developed and constantly growing; **Baredice**; the islands of **Unije** and **Susak**. Together they already manifest the diversity of people and place that makes Rijeka/Kvarner what it is today.

The remaining neighbourhoods are chosen by an open call, where neighbourhoods must manifest their will and engagement to engage transnationally. They nominate themselves and participate in a cultural mapping. The effects of this process spill over to other communities, giving the project further impact and sustainability.

TIMING

[ri:map] September 2016 – December 2017

- ▶ identifying all 27 Host neighbourhoods in Rijeka and Primorje-Gorski Kotar County; experts are introduced, cultural competence is in focus.
- ▶ identifying all Guest neighbourhoods, one in each of the other 27 EU countries, facilitated by our European partners: networks of local governments, community arts associations, other European Capitals of Culture, embassies/consulates.
- ▶ shaping and realising the Neighbourhood Web, with advanced interactive functions.

[ri:learn] and [ri:invent] 2017–2019

- ▶ building capacities of neighbourhoods; support to local organisations, internships, workshops.
- ▶ renovation and cultural recycling of small cultural centres. Staff development.
- ▶ expeditions by neighbourhood teams, travelling across Europe to meet their counterparts

[ri:build] 2019–2021

- ▶ *Festival of Neighbourhoods* – annually for three years (2019, 2020, 2021)

ACTION

27 Neighbourhoods starts with community self-reflection, assisted by both experts and artists. In a complex web of meetings, encounters and interviews, the community defines its needs and imaginations.

The **Neighbourhood Web**, a community media website with state-of-the-art interactive functions, is designed and carried out. The website is used for promotion of course but more importantly for presentation of different aspects of neighbourhood life, “home movies”, video chats and virtual encounters. It is an essential tool for such a complex grid, with 28 countries × 2 neighbourhoods × 15 associations/schools/groups = **more than 840 ongoing relations**.

In the period 2017–19 a whole spectrum of local events, residencies, workshops, exhibitions, surveys take place: **3 years × 27 places × 4 events/cooperation = at least 324 live encounters**.

Neighbourhood teams will make expeditions to their partners across Europe, a targeted and well prepared mobility scheme with local roots. By bus and train, Rijekans step outside their comfort zones and meet other realities.

And finally we arrive at a series of *large-scale public* presentations, the **Festival of Neighbourhoods**. Each year, results from 9 of the ongoing exchanges are manifested. Invitations are extended to the European Guest neighbourhoods, to artists, activists and associations, who are then hosted in Rijeka during the 10-day festival periods, each Spring, 2019–2021. The Festival is a gastronomic, visitor-friendly chain of activities in the 9 highlighted neighbourhoods, crossing experiences, performances, concerts, exhibitions and debates.

Each Festival of Neighbourhoods takes one of the Cluster themes: Water, Work or Migrations. When the three year festival cycle is complete, all 27 partnerships have been spotlighted.

FLEET – SOME EXAMPLES

Displaced Histories (Baredice)

Two neighbourhoods enriched through artistic interventions. It features two teams: **Creative Cluster Kombinat** (CRO) and **Fundacija Sonda** (SLO). The Rijeka team visits Maribor and the Maribor team visits Rijeka, several times, for up to a week each visit. They explore with local residents “small heroic” episodes from neighbourhood history, stories they carry back to their home neighbourhoods.

Islands (Unije & Susak)

A partnership will be explored with island communities of Greece, Cyprus or Malta, as well as islands from the Baltic and North Seas. Emigrated communities, naturally limited infrastructure, seasonal tourism, new technologies to break isolation, local food and production.

High Rise (Čandekova)

Čandekova street, chosen as an example of typical Rijeka’s social housing – highrise buildings from the 60s, is mainly inhabited by the working class. The street is also well known for its engaged community that continuously gathers around artistic actions. A partnership is explored between local artistic association *Movise* and a similar community from Marseille.

Eco-Hood (Drenova)

One of the largest Rijeka’s neighbourhoods actively gathers around several local initiatives to preserve the natural heritage and biodiversity of the neighbourhood, to sustain the “*green lungs* of the city”. A partnership with a similar neighbourhood from Göttingen (DE), involving a special

form of community/intercultural gardens. **Partners:** Dobrovoljno vatrogasno društvo Drenova, Mješoviti pjevački zbor DVD Drenova, Udruga Bez granica, Udruga Dren, Aktiv žena, Klub umirovljenika “Drenova”, Ri rock climbing club, etc.

Wanderers (Pehlin)

Rijeka’s Roma neighbourhood connects with Roma residents from Usti nad Labem through collaborations between schools, associations and artists. **Partners:** Association Oaza, Elementary school Pehlin.

Campus (student’s campus, University of Rijeka)

Rijeka’s new campus is still somewhat isolated. A partnership with a successful example of an integrated urban university campus from another European country explores ways of fusing with the surrounding city. **Partners:** The University of Rijeka and the City of Rijeka.

LOCAL ENGAGEMENT

The central goal of the project is increased engagement by local communities. They map themselves, present themselves and choose partners. They improve local cultural centres, they communicate and coordinate on the **Neighbourhood Web**. Local businesses are engaged both as sponsors, hosts and for services, improving the visitor reception capacity on the ground.

POTENTIAL IMPACT

27 quarters/towns/villages, by the end of 2020, will have well operating local cultural community centres, run by trained staff (volunteer or professional) and supported by **Rijeka Resource**.

The **Neighbourhood Web** is developed and maintained. A functional platform for cross-cooperation and continued exchange, neighbourhood to neighbourhood directly.

Communities not chosen in the 5 year programme are sensitised through other programmes initiated by the Regional cultural authorities, following the practice of **27 Neighbourhoods**, conceived as a model and a laboratory for community cultural action.

Rijeka Resource, is already at the initial stages engaged and continues to support the exchanges, especially the audience development and tech/space capacities.





2. Brick House

a centre for young creativity

How to ensure the cultural future of the city is a fundamental question, both for Rijeka as a European Capital of Culture and for the community generally.

The answers can predictably be found in well-planned, active work with new generations: children and youth. However, an appropriate approach, with adequate spatial and human resources, was not easy to imagine. A prolonged re-thinking was needed, merging existing initiatives, connecting artists/institutions, analysing existing programmes.

Our solution was found with the **Brick House**, a municipal initiative in a unique recycled factory, mixing institutions and programmes, providing content radically different to any initiative today in Croatia. The *Brick House* is both a *physical space* and a *node* for cooperation, headed by key cultural institutions. It serves as a focal point of knowledge and inspiration for the entire population, particularly kids.

Three of the City's cultural institutions (**City Library**, **City Puppet Theatre** and **Art-Kino**) join forces as logical partners in this effort. They develop programmes with the support of local organisations working with children and youth. The Brick House model includes research, promotion of reading, informal education and active participation of children.

STRATEGIC PARTNERSHIPS

Lead Project Hosts:

Art-Kino, the City Library, the City Puppet Theatre

Local: Museum of Modern and Contemporary Art, Youth Council Benčić, Prostor Plus, Krila, 3. Zmaj, Malik, Anima Fest (Zagreb)

European: Subtopia (Botkyrka), Future Library (Veria), The Green House (Pecs), Trans Europe Halles (European network), Sarajevo Film Festival, Cinema Zero (Pordenone)

Supplementary funding

sources: European Social Fund, Erasmus+: Youth in Action, Creative Europe – Culture and Media (EU), Diverse Foundations with special focus on children, youth and special needs, Croatian Ministry of Social Policy and Youth

IMPULSE

The idea of the *Brick House* is a response to a limited cultural offer adapted to children and youth, to the issue of free time co-opted by global companies for profit, to growing modern illiteracy.

The *Brick House* instills creativity into the free time of the young and, in the long run, builds foundations for a meaningful adulthood. It is a living room rooted in the right of every child to access cultural content, information, learning and entertainment. A place where every child is free to develop potential, to express themselves. The watchword “With them, not just for them” is strongly emphasised. Parents are cast as partners with those that care for children outside the family structure. Within the mixed community, the *Brick House* becomes a space for developing early intercultural competence, as a key to the future development of our city and Europe.

PLACE

Physically, the *Brick House* is part of the revitalisation of the former factory Rikard Benčić, a growing complex of cultural institutions next to the central train station. This complex and the infra-structural significance for Rijeka 2020 are described in more detail in section 4.2.1 The centre for young creativity becomes a shared space of educational programmes for children and youths.

Until *Brick House* takes its final form in 2019, artistic programmes are going on at different locations in Rijeka: public spaces, community centres, schools, theatres, libraries). When the centre is a functional space, it continues to be a platform for outreach, sending out cultural signals and teams to offsite places.

TIMING

[ri:map] 2016-2017

- ▶ partnership; coordination planning by host partners
- ▶ collaboration with educators and art researchers
- ▶ mapping local and international Partners for content input to the House
- ▶ intensive research

[ri:learn] and [ri:invent] 2017-2019

- ▶ exchanges & internships (building capacity of cultural animators)
- ▶ design of the building (in cooperation with the kids/youths – design labs)

[ri:build] 2019

- ▶ re-construction of the building
- ▶ Opening: 2020 – early spring

ACTION

The programme of the *Brick House* will integrate several forms of art and contemporary forms of creative expression – literary, film, performance, visual, music and multimedia culture and literacy in all its contemporary forms: reading literacy, digital literacy, financial literacy, media literacy, ecological literacy... The fundamental aim and wish is to create content that corresponds with the needs of children in 2020 and the needs of generations to come, while also playing an educational role with the aim of creating active and self-aware citizens, developing creative skills, stimulating an exploratory spirit and educating future creators and active participants in Croatian cultural life.

FLEET

RI Cultural Passport

Aimed at strengthening the capacities of cultural and educational organisations that work with and for children: researching habits, needs, interests; creating a cultural passport, offering access and rights; developing educational materials and implementing training programmes for partners.

MultiMedia Camp

MultiMedia Camp is envisioned as a week long summer social event where children and young people acquire or perfect their technical competencies for creating multimedia content. They learn to think critically (media awareness), both from mentors and by exchanging with peers (“peer to peer learning”). The first camp is planned for 2017, thereafter annually. The camp becomes a unique platform for networking and training of future professionals in Rijeka’s audiovisual industry, connecting theory and practice.

Brick House on Wheels

The *Brick House* is not just a building, but a style, content and energy. It needs to be mobile: *Creativity on the Go* – cultural caravan and book clubs created together with the County Bookmobile; *Happy House* – A fusion of literature, film and puppet theatre, based on an award-winning picture book. It travels to children in remote villages and, together with books, brings them a

noble story of the smallest library in Croatia, and perhaps even in Europe – that is in the village of Kutina in Gorski Kotar, run by volunteers.

Month of Children's Literature

This month-long event welcomes popular European children's literature writers, with creative literary, visual and comic workshops, special activities by book clubs, initiatives to stimulate reading through cooperation with writers, illustrators, translators, editors and publishers of children's books.

Sweet Theatre

The project *Sweet Theatre* is "theatre in nappies". It offers shows for babies and toddlers (0-3). Babies and parents, together with the performers, are on a stage covered with soft foam. Parents learn simple games and object animations to play at home. An integral part of the show is physical interaction between the children and the actors, props, set and puppets.

Sensory Theatre

A form of art born from the synergy between art and therapy. The project is multi-purpose: a sensory room as a theatre event, a workshop space for creating instruments and tactile objects, all of this essential especially for children with special needs and disabilities.

Stories from the Roof

A fusion of narration and performance. Stories/fairy tales read out loud and animated offer immediate contact with the storytellers. A series of encounters at the Children's Library, where children select what they want to hear/read at the next meeting. Held on the roof of the *Brick House*, where an "open-air theatre" is planned. **International:** L'Antic teatre Barcelona.

Brickzine

An online journal covering topics such as culture, creativity, education and books.

Activities: Journalism school, Multimedia school, Workshop on digital picture books.



Ivan Rendić,
Brick House, 2015,
courtesy of the author

Klik! Lab - Klik! Instal - Klik! Fest

Kliker is the first Croatian platform established with the purpose of developing contemporary dance, that is aimed at younger dancers and audience. Project activities take place in public spaces, primary schools and the **Brick House**. Partnerships and collaborations will result in an innovative and different activities: education programs, residencies, site-specific actions, guest performances and festival productions. **Lead Partner:** Prostor Plus. **National:** Kliker network. **International:** Kopergieterij (Gent), Mercat de les Flors (Barcelona), PTL (Ljubljana), Kino Šiška (Ljubljana), FABULEUS (Belgium).

LOCAL ENGAGEMENT

It is the cross-referencing between children, parents and educators that guarantees success for **Brick House**. The design and governance of the space is guided by the **Benčić Youth Council**, starting already with the design of the interior spaces based in laboratories with kids, as part of the re-construction process.

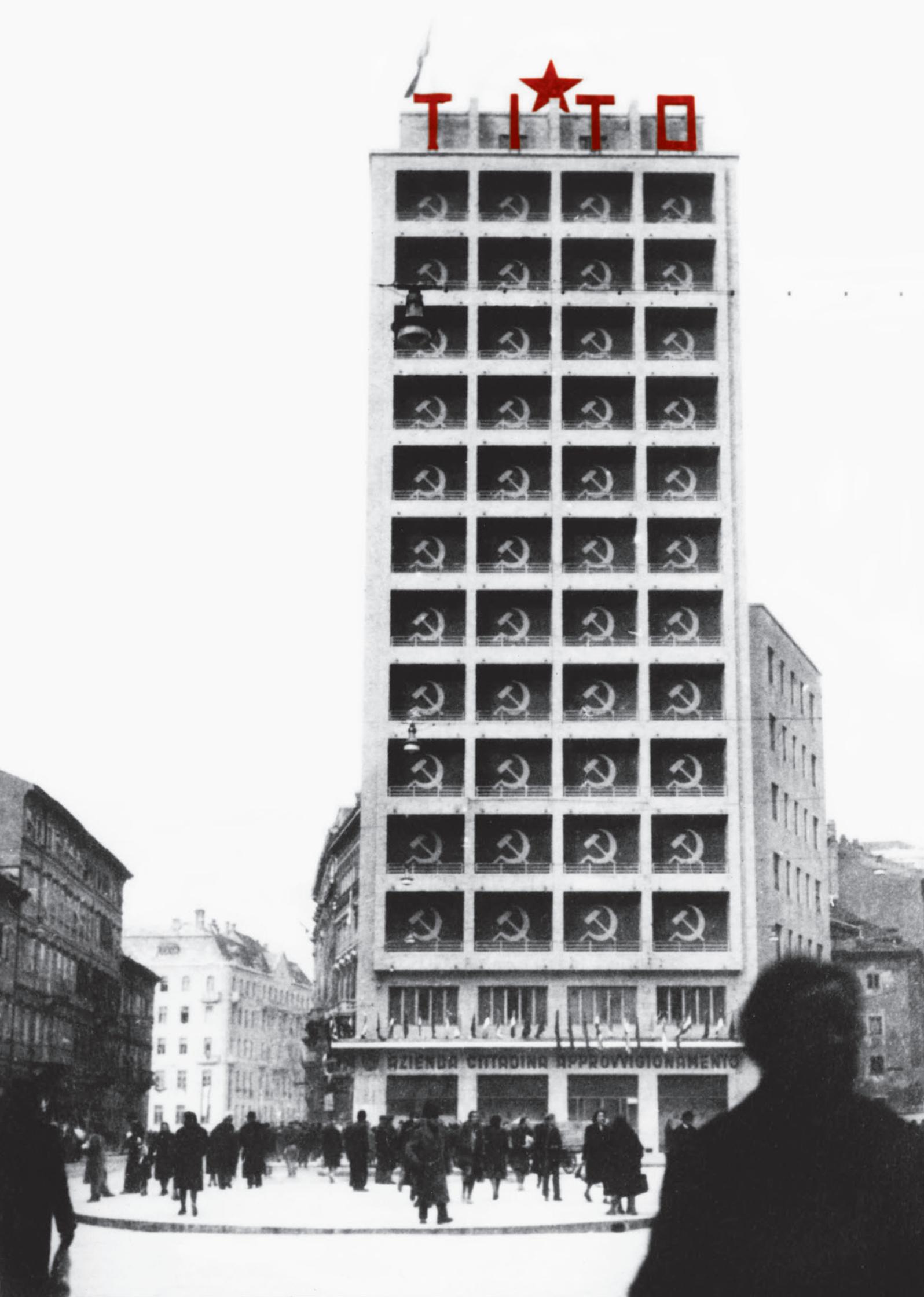
POTENTIAL IMPACT

The profound collaboration between three municipal institutions **Art-Kino**, the **City Puppet Theatre** and the **City Library**, merges expertise in literacy, creativity, new media and performance. The inter-institutional engagement is transferred to other initiatives in the City, not only cultural ones.

Brick House becomes a natural point of encounter for kids from all over Rijeka, a laboratory and platform for ongoing cooperation with children's cultural centres throughout Europe.

Brick House defines a model for creative interventions in other educational institutions: schools, social centres, community centres.





T I T O



AZIENDA CITTADINA APPROVVIGIONAMENTO

3. Seasons of Power

great European art responds to crisis

The experience of being divided has shaped the identity of many European cities. The City of Rijeka has lived a divided history, between the Kingdom of Yugoslavia and the Kingdom of Italy, resulting in a short period as the Free State of Fiume, the first fascist state. By 2020 exactly 100 years will have passed. What followed was a controversial and bloody re-population of Rijeka. This division is still visible in the city's tissue, architecture and conflicting collective memories.

Rijeka has survived occupation, liberation, monarchies, crumbling empires, de-railed socialist experiments. This Flagship delves into the world of totalitarian regimes, structures of power and fear, transforming Rijeka's spoken and unspoken narratives.

STRATEGIC PARTNERSHIPS

Lead Project Hosts: Croatian National Theatre Ivan pl. Zajc (Artistic Director: Oliver Frlić)

Local: Museum of Modern and Contemporary Art, Art-Kino Croatia, Documenta – Centre for Dealing with the Past, Department of Cultural Studies – University of Rijeka, Faculty of Humanities and Social Sciences – University of Rijeka, Centre for Advanced Studies – University of Rijeka, City Museum of Rijeka, Institute for Contemporary Art (Zagreb)

International: Teatr Wybrzeże (Gdansk), NEED Company (Brussels), Kaai Theater (Brussels), Laibach – Neue Slowenische Kunst (Ljubljana), HAU (Berlin), Croatian National Theatre in Mostar, Slovenian National Theatre in Nova Gorica

Supplementary funding sources: Creative Europe – Culture, co-producing European theatres and festivals, European tour incomes for two or more of the co-productions

IMPULSE

Rijeka's cityscape functions as an urban palimpsest, re-inscribed with new symbolic architecture and ideological signals with each successive regime, the occupiers or the liberators of this port city. Memory sites in Rijeka and its surroundings mark places of power and resistance which contribute to the region's layers of identity.

Rijeka's history inspires a search for sister cities, places where divisions are still visible in the urban landscape, in the surrounding countryside and in the eyes of the people who live there. It also mirrors contemporary Europe, the seasons of hope and sadness that our continent has experienced.

A city divided for decades, with a border formed by the river Rječina, an example of cynical political border design. Faced with barbed wire erected throughout Europe, the question of borders becomes central and relevant. The tension cannot be ignored.

PLACE

Many **Season of Power** actions take place in and around local memoryscapes – buildings (the D'Annunzio's Palace), memorial sites (Goli otok, Kapor camp on Rab), museums (Lipa), monuments (Victory monument, Podhum), military complexes Sv. Katarina, former barracks of Spanish Civil War volunteers, currently the university campus), glorious remnants (Tito's yacht Galeb) and lost places where history was officially forgotten.

The series of European co-productions, prepared for 2018–2019, culminates with four site-specific spectacles, at specially chosen sites, according to the research and will of the authors. Large scale, temporary public arenas are constructed for each season, with the support of **Rijeka Resource**.

ACTION

This Flagship has several overlapping periods and multiple experiences.

We start with background research, drawing upon projects (FRAMNAT, EU Remembrance, Future Monuments) and classes (Comparative History of Cultural Memory) already in progress at the University of Rijeka. Potential memory sites are identified, research teams established and cooperation with sites already in use (such as museums) secured. This phase draws upon a broad network of international academic and civil society partners for conferences, workshops and scientific studies.

The second period is the most widespread and visible, as dozens of memory sites across the city and in nearby communities are animated by artistic interventions (performances, exhibitions, concerts, poetry readings, new memorials, plaques and signs, renovated public space). **Seasons of Power** climaxes with four seasons of art, four divided cities on stage, four monumental works by some of Europe's finest theatremakers, during 2020.

FLAGSHIP HIGHLIGHT

Divided Cities

Lost populations. Fiume becomes Rijeka. Danzig becomes Gdansk. Mostar remains divided. Belfast heals.

Four commissioned works by major European directors/choreographers/companies, together with local artists and target community groups. Four places in Rijeka and the region, transformed into powerful encounters with large-scale performing arts. Performing arts setting the standard for European excellence and critical thinking, for 2020 and beyond.

Four major European directors/companies create one "season spectacle" each, on a theme of power in shifting forms through history.

Lead Partner: Croatian National Theatre Ivan pl. Zajc/Rijeka. **Engaged directors/writers:** Oskaras Korsunovas (Vilnius), Jan Lauwers and NEED Company (Brussels), Krzysztof Warlikowski (Warsaw), Stefan Kaegi and Rimini Protokoll (Berlin), Goran Stefanovski (Skopje/Canterbury), Oliver Frljić (Rijeka).

FLEET

Memoryscapes

To locate, investigate, analyse and re-interpret Rijeka's own history as part of a broader European narrative in the twentieth century and not merely through narrow ideological prisms of the past. Mapping memoryscapes, then reinterpreting them with artistic interventions – plays, performances, exhibitions, concerts, poetry readings, new memorials, informational plaques and signs, renovated public space, museum additions, etc.

Lead Partners: Faculty of Humanities and Social Sciences at the University of Rijeka, departments of Cultural Studies, History, and Art History. **Local:** Art-Kino Croatia, Documenta – Centre for Dealing with the Past, local NGOs. **International:** University of Regensburg, University of Groningen, Central European University (Budapest).



From the album of Miodrag Šepić, captain of Tito's yacht Galeb, courtesy of Šepić family

Remembering Goli Otok and Sveti Grgur

Goli Otok and Sveti Grgur are two small islands in the Adriatic Sea. Their controversial history began when Yugoslavia was ejected from the Cominform in 1948 and severed all ties with the USSR. The islands serving as concentration camps for people accused as sympathisers or spies for the Eastern Bloc. When the prison camp was closed in 1956, it became a detention centre for juvenile delinquents, criminals and political prisoners. Today the camp is in ruins. The aim is to signal political traumas still burdening our society. With art actions on Goli Otok and Sveti Grgur, we address this complex theme in a socially relevant but not politicised way, focusing on cultural critique and artistic expression. The project culminates in 2020 with the launch of a memorial area, opening of the public exhibition, theatrical performances, concerts, art workshops.

Lead Partners: Association Goli Otok "Ante Zemljar", Art De Facto, Zagreb, municipality Lopar i City of Rab. **Local:** Osijek Centre for Peace, Non-Violence and Human Rights, Zagreb Civic Committee for Human Rights, Zagreb Croatian Helsinki Committee, Documenta - Centre for Dealing with the Past, Zagreb. **International:** Slovenian Artistic Collective Laibach (Ljubljana), Centre for Cultural Decontamination (Belgrade).

Culture of Totalitarianism

This corner of the world inevitably revolves around two protagonists who marked the 20th century - Gabriele D'Annunzio (aka *the Comandante*) and Josip Broz Tito (aka *the Marshal*). Rijeka in a regional/global context, totalitarianism as a political and cultural phenomenon. D'Annunzio occupied Fiume during a short time as a Free City-State (1920-24), a prologue to Italian Fascism. Tito led Yugoslavia until his death.

Our encounters with the subject are manifested by multimedia/interactive exhibitions and public gatherings. Particular interest is given to the reconstruction of D'Annunzio's and Tito's public speeches that evoke important events in Rijeka. Both were masters of rhetoric and inflamed their public to boiling point; the one a fascist, the other a communist. Their impact on the course of history was massive, their destinies so different. In Rijeka, these rivers of history are intertwined.

Locations: Rijeka City Museum and public spaces.

Lead Partner: Rijeka City Museum. **Local:** Art-Kino Croatia, Centre for Industrial Heritage, Staro Selo Museum (Tito's birthplace), Kumrovec, Museums of Hrvatsko Zagorje, Gornja Stubica, Croatian History Museum. **International:** Società di Studi Fiumani (Rome), Muzej istorije Jugoslavije (Belgrade), Universalmuseum Joanneum (Graz).



Kompleks Ristić by
Oliver Frlijić, HNK
Ivan pl. Zajc, 2015

90s: Scars

Twenty-five years after the biggest political, social and economic shift in our times, we still cope with the consequences. Through research, publication and an exhibition project on visual arts and culture of the 90s, the project will relate to European and Euro-Asian recent past, collective memory vs. collective oblivion, reconstruction of influential social myths and political obligations which influence cultural and artistic production. Complexity of possible events embraces research network, research organisation, archives, conferences, exhibitions and other public events, printed and electronic publications. Local community in this project is both, participant and audience.

Lead Partner: Institute for Contemporary Art, Zagreb. **Local:** Museum of Modern and Contemporary Art (MMSU), Rijeka. **International partners:** Estonian Art Museum (Tallinn), National Gallery of Art (Sofia), Leipzig Centre for the History and Culture of East Central Europe.

Borders/Body/Cities

Frontiers in relation to bodies in urban spaces. Observing and documenting shapes, symptoms and politics of borderlines in diverse European cities (Berlin, Gorizia, Mostar, Nicosia), During three years (2017-2019), archive research is to be done in Rijeka and cities included in the project. The result is to be a mobile exhibition continuously staged along the former border between Fiume and Sušak, along the river Rječina.

Locations: Hartera, Delta, Square of Josip Broz Tito, Porto Baroš, etc.

Lead partners: Museum of Modern and Contemporary Art, Rijeka. **Local partners:** Prostor Plus, State archive Rijeka, City of Rijeka Museum, University of Rijeka.

TIMING

[ri:map] 2016-2017

- ▶ identify and confirm chosen artists/companies and co-producers
- ▶ choose the four sites for each specific co-production
- ▶ contact local artist and citizen groups to be engaged in the performances
- ▶ inventory of memory sites of other actions

[ri:learn] & [ri:invent] 2018-2019

- ▶ interviews, workshops and rehearsals with local community targets
- ▶ manuscripts/story boards/plays are written and accepted
- ▶ art actions and exhibitions take place at various memory sites

[ri:build] 2020-2021

- ▶ final rehearsals
- ▶ construction of the sites for Divided Cities and surrounding technical needs
- ▶ 15-20 performances of each Co-Production, one each season (2020)
- ▶ touring of two or more Co-Productions to other parts of Europe (2021)
- ▶ art actions and exhibitions take place at various memory sites

LOCAL ENGAGEMENT

This flagship is envisioned as a collaborative and participative project with all the stakeholders serving as both, participants and audiences – local communities, journalists, filmmakers, writers, musicians, visual artists, performance artists, actors, teachers, students, especially students majoring in fields related to cultural studies, history, sociology and the humanities. Also included here are people and institutions directly involved with accessing the coming to terms with the past – victims of totalitarianisms of the past, ex-political prisoners and their families, human-rights activists and organisations, civil society organisations, but also a politically and culturally-interested wider public.

POTENTIAL IMPACT

A parallel goal to the actions brought by this flagship is development of a Centre for Innovative Humanities at the University of Rijeka which would coordinate various research projects as well as continue to apply for new funds related to the themes of this flagship. Moreover, direct impact of these actions will be determining which of the located sites of memory can be transformed into the permanent memoryscapes. By unearthing these sites (some of which are marked while others are left forgotten) and re-appropriating them for the 21st century, Rijeka's role in Europe's totalitarianisms of the past century will enable the city and its visitors to reflect on both the dangers of dictatorships and the emancipatory potential of resistance to oppression.

The final phase will determine which sites have long-term potential to be incorporated into existing and planned cultural institutions and memoryscapes.



Gabrielle D'Annunzio



4. Coast Lines

a wandering museum

Alive and moving, physical and virtual path following traces of life by the Adriatic Sea.

A series of 15 specially designed installations are built throughout the city and region. They are connected by local transport, including boats to some islands. A necklace of historical/natural points of departure, placed at the root/home of each narrative. The guided tours are designed for active participation and coordinated travel (electric bus, boat, on foot).

The expertise of four museum institutions which manage the project guarantees the knowledge and relevance of the chosen sites. This synergy of museums, together with independent artists and tourist associations, produces cultural tourism services. The project inspires the museum institutions to be more open, more accessible, more experimental with “in situ” exhibitions.

We plan four *starting points* (Opatija, Rijeka, Crikvenica and Rijeka Airport), where it is possible to observe the live situation at all 15 locations, through onsite cameras transmitting to TV monitors displayed at each starting point. Here – as well as through a developed smartphone app – visitors get info about transportation and guides and reserve tickets for special programmes.

STRATEGIC PARTNERSHIPS

Lead Project Hosts: National Museum of Tourism, Opatija, Natural History Museum, Rijeka, City of Rijeka Museum, Maritime and History Museum of the Croatian Littoral, Rijeka

Local: Museum of Modern and Contemporary Art, (MMSU), Tourist boards and local governments at each of the 15 stations

European: NEMO – Network of European Museum Organisations, European Network of Open Air Museums, River/Cities Platform, Association of the Maritime Mediterranean Museums

Supplementary funding sources: Creative Europe – Culture, Ministry of Tourism Croatia, European Regional Development Fund – ERDF, local businesses in each chosen community

IMPULSE

The sea has an immense meaning for people in and around Rijeka. Being a major climate driver, the Adriatic Sea has given unique life to the region – through sea trade, military exploitation and industrial production, through fishing and tourism. But the narrative of life on the seacoast is too diverse to be housed in one specific building. It encompasses the coastline, the mountains, the islands and bays, the urban port – all places that make a region unique in terms of natural and cultural heritage. For this reason we have chosen the format of a “wandering museum” – site-specific, maintained by local people, flexible and year round.

Coast Lines is trans-institutional, managed through a cooperation between the **Natural History Museum of Rijeka, City Museum of Rijeka, Croatian Museum of Tourism** and the **Maritime and History Museum of the Croatian Littoral**. It is multi-leveled, consisting of 1 national museum, 2 regional museums and 1 municipal museum. **Coast Lines** opens for a groundbreaking, cross-fertilising collaboration between our heritage institutions. A flexible, open-air, wandering museum becomes the point of encounter and re-interpretation for natural, human and historical heritage.

Coast Lines generates accessibility, facilitating links between local communities both urban, rural and coastal, celebrating tradition and rethinking the roll of the sea in our lives. It reverses the relationship between hosts and tourists: tourists take part in the daily life of the hosts.

PLACE

15 stations will be designed, built and maintained as part of **Coast Lines – a wandering museum**. Sites will be researched during the [ri:map] phase, when inter-disciplinary teams of researchers map the proposed historical/natural heritage that form the **Coast Lines** tour.

1. **Bakar:** Transport tunnel as an observatory

Bakar is a sea town with a rich cultural-historical heritage and an important natural history phenomenon. Unfortunately the whole area was devastated due to heavy industry in the second half of the 20th century. The transport tunnel of the ex Coke Ovens that connects two parts of the Bakar bay will be turned into an observatory for marine life. This will also function in the reverse, as an aquarium where fish can observe people. An industrial remnant transforms into an exciting underwater walk.

2. **Crikvenica:** fishing innovations

Crikvenica is the birthplace of Ivan Skomerža who was the inventor of the fishing boat with engine drive. Mario Puratić, also from Crikvenica, invented the winch for pulling the fishing nets from the sea. All of these innovations can be presented in collaboration with City Museum of Crikvenica.

3. **Mošćenička Draga:** pagan Slavic mythology presented with Eco-museum Perun's World.

4. **Volosko, Mandrač:** arts town

5. **Torpedo – Launching ramp:** industrial heritage

The industrial heritage of Rijeka is largely concentrated along Milutin Barač Street – ex Industrial Street. Many of the buildings have been related to the sea. The most important heritage object is the launching ramp, used for testing torpedoes produced in a nearby factory. The torpedo was invented to protect the coast from attacks by sea. The test launching ramp, presently in disrepair but still an attraction for Rijekans and visitors, will be presented as a station along **Coast Lines**.

6. **Rijeka Fish Market:** a gastronomic re-interpretation, where the sea provides food

7. **Baška:** Buymer – Fishing Shelter

Buymer is a site in Vela Luka Bay near the town of Baška on the island of Krk, where a group of enthusiasts has re-built a fishermen's shelter and turned it into an historical object, although it can still be used for shelter in stormy weather or passing relaxed time with friends and locals.



Ivan Hrkaš, Trojka, 2015,
courtesy of the author

8. Mali Lošinj: Museum of Apoxiomen

Apoxiomen is a late antiquity bronze sculpture which was found in the sea as a part of a Roman shipwreck near the islet of Vele Orjule near Lošinj. This monumental sculpture is presented in the Kvarner Palace in the Town of Mali Lošinj.

9. Susak-Unije: world of sand

Unije and Susak islands are exceptional from a bio-diversity aspect, with special sand brought by the river Po. These islands are exceptional because of language, natural history and culture. Boat trips connected to the **Coast Lines** tour will be arranged.

10. Lovran: Maritime Architecture: a medieval port

Traditional boat *guc* can be seen in the local port – Lovranski mandrač. This port has the status of protected cultural site as an example of maritime architecture.

11. Novi Vinodolski-Zebar: hotspot of the biological diversity.

12. Beli, on the island of Cres: stars, poetry and vultures

Beli is a small historic hill town on the island of Cres. On the surrounding cliffs are nest of an unique population of Griffon Vultures.

13. Nerezine: wooden shipbuilding

Long tradition of the wooden shipbuilding is presented by local experts who tell stories and give workshops.

14. Cres-Osor: the strength of the wind

The creation of the town of Osor on the island of Cres was related to importance of the sea straits between the island of Cres and Lošinj where in antiquity Liburns who lived here dug a channel and physically created two islands.

15. Krk-Soline: mud bath

Soline have been a sand export centre from the antique times. This Coast Line station is positioned at Soline beach, famous by its healing mud.

TIMING

[ri:map] 2016-2017

- ▶ Survey and interviewing local people
- ▶ a coordinated and interdisciplinary plan of interpretation for each station

[ri:learn] 2017-2018

- ▶ research and inter-museum initiatives
- ▶ workshops in storytelling and interpretive guiding (professionals and volunteers)
- ▶ seminars for museum professionals
- ▶ commissioning to artists for the design of the stations - open call

[ri:invent] 2018-2020

- ▶ construction of "stations" - installation spaces (5 annually)
- ▶ Total = 15 implemented designed and permanent installations

[ri:build] 2020-2021

- ▶ opening of the completed "museo errante" - 15 "stations"
- ▶ establishing the first seasons with full itinerary
- ▶ international conference on open air museums and historical itineraries

ACTION

The Lead Project Hosts prepare the ground for this nomadic project. However, it is the co-ownership of the local communities where the **Coast Lines** stations are built that gives the project its logic and meaning. In collaboration with local associations, local citizens will be interviewed, bringing their memories and observations into the presentations. They will also be engaged as volunteer guides and maintain the installations.

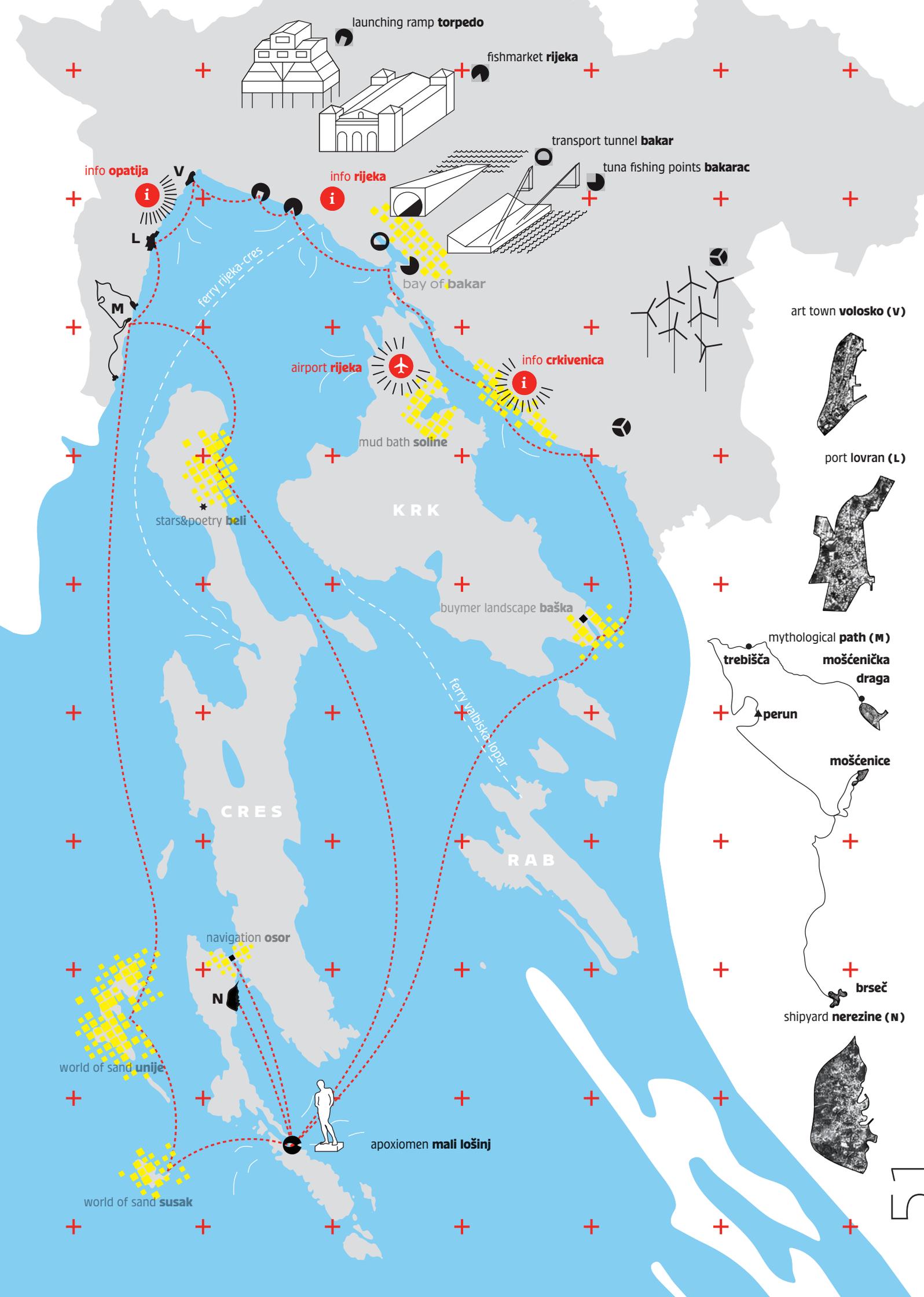
Each station is commissioned separately, through collaboration with the MMSU, to artists based on an Open Call. Each is individually designed, according to the genius loci of the chosen sites. They become permanent "public artworks", with a common thread and identity.

The digital extension of **Coast Lines** is an essential element. Built into the design are instruments for tracking all events/stations online, searching information about programmes, transport, extra services, etc. The digital level of the project will be highlighted by 4 specifically chosen starting points for the **Coast Lines** tours. Further, each station will be observed by live cameras, transmitted both to the internet and to the starting points.

Other artists, craftsmen, pedagogues, scientists and lecturers are included. Performances, exhibitions, literary programmes, workshops for children, touristic routes and gastronomic festivals take place. New public transportation solutions (boat and bus lines that connect project elements) are debated and developed, according to the diversity of **Coast Lines** and environmental respect.

Some events linked to the stations along **Coast Lines**:

- ▶ The **Fiumare** programme (traditional gatherings of local associations related to maritime tradition) will be held at various locations.
- ▶ Performers of the **Music Festival Water** programme will highlight the stations annually.
- ▶ **La Mer 2020**, a massive sound/light spectacle, created especially for 2020, will coincide with at least one of the **Coast Lines** stations. It is performed by the Zagreb Philharmonic Orchestra together with the Rijeka Philharmonic Orchestra, a major high point of RI:2020.



launching ramp **torpedo**

fishmarket **rijeka**

transport tunnel **bakar**

tuna fishing points **bakarac**

info **opatija**

info **rijeka**

bay of **bakar**

art town **volosko (V)**

airport **rijeka**

info **crkivenica**

mud bath **soline**

port **lovran (L)**

stars&poetry **beli**

KRK

buymer landscape **baška**

mythological path **(M)**

trebišća

mošenička draga

aperun

mošćenice

CRES

RAB

navigation **osor**

N

brseč

shipyard **nerezine (N)**

world of sand **unije**

apoxiomen **mali lošinj**

world of sand **susak**



5. Dopolavoro

Work is Dead, Long Live Work!

Rijeka is a workers' city. Its population grew based on its industries, harbours and resulting job opportunities. In the past two decades, Rijeka lost most of its jobs. It underwent de-industrialisation but never fully transformed from an industrial centre into a knowledge hub.

Work is a foundation of existence, an act of creation. A human right, inseparable from life itself. Homo Sapiens is also Homo Faber, the working man. Work becomes also boredom, effort, a necessary evil. Work is difficult, idleness a nightmare.

Rijeka and its immediate cultural surroundings mark a region with the highest rates of unemployment in Europe, staggering when it comes to youth. Precarious work has become a paradigm of the European south.

There is a certain elation ignited by the freedom of digital communication as a sector, the colourful cityscape of start-ups and co-working, the economics of sharing. The world of work has never been more exciting. The world of idleness has never been so depressing.

What is Rijeka's future with 20,000 students replacing the 25,000 industrial jobs lost in the last 20 years? Dopolavoro means fun after work, but also Europe post labour.

STRATEGIC PARTNERSHIPS

Lead Project Host:

Drugo more, Rijeka

Local: BADco, Zagreb, Radiona.org/Makerspace, Zagreb, Multimedia Institute, Zagreb, Rijeka City Library, Rijeka, Film-protu-film, Zagreb, Institute for Political Ecology, Zagreb

International: Aksioma (Ljubljana), The Influencers (Barcelona), AND (Manchester), Bulegoa z/b (Bilbao), Maska (Ljubljana), SKOGEN (Göteborg), Science Communications Research, (Vienna), TKH – Walking Theory (Belgrade), Institute for Applied Theatre Studies at Giessen University (Giessen), Chocolate Factory (London)

Supplementary funding

sources: Creative Europe – Culture, European Social Fund – ESF, local businesses

Marko Marković, Labour Saves, 2012, courtesy of the author

Logos of most important Yugoslav companies and brands



IMPULSE

Artists and unsentimental searchers have large roles to play in this afterlife. To look at something from an unexpected position, to question, provoke and invent are all traits associated to cultural work. We have asked some significant Croatian artists/researchers, both local and national, to invite their closest European colleagues to reflect on the subject of work, with performances, media works, public sessions and street actions. A gathering over the 6 year period, repeated, changing and reminding Rijeka of its complicated relationship to work.

Societies today are no longer able to provide full employment. Despite abundance so great that it threatens the limits of the planet's ecosystem, the manufacturing sector dwindles, people are pushed from the labour market, institutions of solidarity collapse, marginalisation grows. Work is no longer an instrument of social development, in its conventional form. Who knows more about this than artists and creative workers, who have always lived with temporary and precarious support for their work?

This is our *thinking* Flagship in the Cluster of Work, where art stirs the community, where a special sheltered space for deeper reflection is carved out. To step outside conventional statements, often repeated but seldom justified with data, about innovation feeding growth, profit and effectivity.

PLACE

Actions take place in former working environments – abandoned factories, port facilities, shipyards – and more recent ones – art institutions and NGO spaces with precarious working conditions. One Fleet action – **from Gredeľj to Benčić** – uses the existing railway to connect Croatian cities that share the same post-industrial realities.

ACTION

Dopolavoro is formed as a **school of thought** about past and present forms of working conditions, with an emphasis on the relationship between work and technology, rooted in Rijeka's industrial and engineering heritage. The Flagship Highlights **Work Examination Laboratory** and **Idle Actions** form the core on the way to 2020. Other side programmes include research activities, workshops, exhibitions, mini-festivals, concerts, waste facilities, children's games competitions and joint work actions.

FLAGSHIP HIGHLIGHTS

Work Examination Laboratory

A laboratory for examining different work processes and their relationship to technology we use on a daily basis. Technology transfer, ways of organising labour and the effect of technology on social structures and political systems, the Lab explores through practical activities that straddle the balance between art, sociology and economic exchange. A variety of smaller events – seminars, conferences, workshops, lectures, exhibitions, knowledge and skill exchanges, studies, publications – the Lab stimulates the local community to define their own narratives and work organisation models. This thread continues throughout the entire Rijeka 2020 experience.

Lead Partner: Drugo more. **Local:** Radiona.org/ Zagreb Makerspace (Zagreb), Multimedia Institute (Zagreb). **International:** Aksioma (Ljubljana), The Influencers (Barcelona), AND (Manchester).

Idle Actions

Over a five year period, **BADco** invites a number of local and European artists/researchers to propose performances and presentations in **speculative time formats:** (1) **8 + 8 + 8** – a format dealing with the eight-hour day, the division of the day into eight hours of work, eight hours of rest and eight hours of sleep. **BADco** organizes one 24-hour event each year, and in 2020 two events; (2) **24/7** – a format that explores the rela-



tionship between art and sleep, sleep disorders, wakefulness in the context of the imperatives of productivity and efficiency; (3) $1 + 0 = 10$ – a format which deals with issues of accumulation and growth. In addition, Idle Actions includes three smaller seminars and in 2020 a larger conference “Profession, Occupation, Invitation, Freelance labour, Hobby” – about the value of art.

Lead Partner: BADco. **Local:** Rijeka City Library, Film-protufilm, Institute for Political Ecology. **International:** Bulegoa z/b (Bilbao), Maska (Ljubljana), SKOGEN (Göteborg).

FLEET

Work is dead, long live work

Universal basic income and feminist visions of a just society. A range of topics rooted in Rijeka’s industrial and port history, including the phenomenon of “gastarbeiter”, shift of production to developing countries, temporary and precarious work patterns, feminisation of labour, labour of parenting, domestic labour and care work. We maps these topics in an open process with public seminars, as well as residencies of artists, writers and thinkers. In 2020 it culminates with an *international group exhibition* at the Museum of Modern and Contemporary Art (MMSU).

Lead Partner: What, How & for Whom/WHW. **Local:** Centre for Labour Studies, Museum of Modern and Contemporary Art. **International:** Tensta Konsthall (Stockholm), The Showroom (London).

From Gredelj to Benčić

A participatory art project connecting Rijeka with other cities and regions in Croatia, using the existing railway. Three train wagons, donated by the Croatian Railways, are converted into exhibition-educational-archival spaces in a joint labour process with workers from the Gredelj Factory of Railway Vehicles from Zagreb (in bankruptcy procedure since October 2012). Each wagon encompasses a segment: (1) **participatory work**; (2) **educational platform** and (3) **creation of**

archives, about bankrupted factories closed since 1991. The train travels throughout Croatia, stopping in chosen places, adapting to each local context. After 2020, the “archive of collapsed factories” remains at the Richard Benčić Complex, as an exhibition and an educational platform.

Locations: Zagreb, Split, Knin, Zadar, Šibenik, Osijek, Vinkovci, Vukovar, Koprivnica, Varaždin, Sisak, Novska, Kutina, Moravice, Pula, Rijeka

Lead Partner: Museum of Modern and Contemporary Art, Rijeka. **Local:** Gredelj Factory of Railway Vehicles, Croatian Railways.

RiUse Centre

RiUse Centre is a facility to creatively process discarded clothes, furniture, books, electronic waste, audio and video girders, home appliances, computers, tools and in return provides ecological and functional products for personal use and in the home. Merging lifelong learning, employment and trade of recycled products. Culture meets sustainability, inventive ecology. The project aims to be self-sustaining by 2022 with more than 30 employees, mostly marginalised citizens, and more than 100 innovators supported.

Lead Partner: Molekularni proces. **Local:** Merlin, Kombinat, Delta, Socijalna zadruuga Humana nova Čakovec. **International:** ENSIE (Brussels), RepaNet (Wien), Ateliere Fără Frontiere (Bucharest).

FRIS 2020

A multimedia festival about **robots** and **light**. The “robot” is explored as a machine to help with or even replace human labour. Participants are invited to create own narratives related to robots: stories, e-picture books, comics, computer illustrations, audio clips, video pictures or animations.

Lead Partner: Peek & Poke. **International:** Cirkulacija2 (Ljubljana), Ljubljana Digital Media Lab.

Mladen Stilinović,
Artist at Work, 1976,
courtesy of the author





Petra Mrša,
Rehearsing Family,
2015, courtesy of
the author

Rijeka Industrial Olympics (RIO)

RIO links people and buildings of Rijeka's industrial heritage with popular local children's games of the 60s, 70s and 80s. Motivating people to spend the day, in the company of friends and family, learning about the history of their city by playing games that their grandparents, parents, or they themselves played as children. RIO contestants compete in five disciplines: flying paper planes, tying boating knots, shooting from *štukalnica* [shtoo-khal-nee-tza] – a spitball gun made from a pen, cities-and-countries quiz and the battleship game. Each game is played at a location with close links, for example the battleship game is played at the Torpedo Launch Ramp – dedicated to Rijeka's most significant invention.

Locations: Different locations in Rijeka linked to industrial heritage (the old paper factory – Hartera, torpedo launch station, etc).

Lead Partner: Society for Sports Recreation – DSR Primorje. **Local:** Maritime and History Museum of the Croatian Littoral, Rijeka City Museum, ProTorpedo.

Dry stone

Turning dry-stone masonry into a cultural and tourist product that interprets the heritage through collaboration with local artists, cultural workers and organisations. A centuries old craft.

Location: Island Krk .

Lead Partner: Srce za Volosko Association.

Local: Žmergo, Suhozid & Dragodid associations, Faculty of Humanities and Social Sciences.

May Day Assembly

An international festival of work and socially engaged contemporary art, whose main goal is to encourage the protection and preservation of a fundamental human right – the right to work. The festival takes place on MayDay each year (2017–2020) and includes concerts of local and international Workers Choirs.

Lead Partner: Association SIZ. **International:** Art Academy – Mimar Sinan (Istanbul), ASK Centre, University Bocconi (Milan), Narva Art Residency – Estonian Academy of Arts (Tallinn).

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ŠKVER

Unique experimental contemporary art festival takes place in July 2020, in the shipyard (in local slang: Škver) on the island Lošinj, inviting local and international contemporary artists to invade the rugged workplace of the Mali Lošinj ship-workers, installing art into a historic, but still very real and operational shipyard. Shipyard workers, contemporary artists, locals and tourists stroll through the enormous warehouses, scrap piles, workshops, ships, and outdoor spaces and collaboratively create site-specific installations.

Lead Partner: ŠKVER Festival. **Local:** Škver Shipyard, Mali Lošinj City Museum.

Printing handicraft

Walking through the basics of printing handicraft the project is dealing with the history of Rijeka, emphasizing the narrative of paper manufacturing and printing thus referring to the golden age of paper processing in Rijeka (middle of 19th century). The project takes place in Museum of Rijeka City and former Paper Factory in Ružičeva street. The idea of collaborative participation is thought of as a merger of workshops and exhibiting spaces into a new whole, aiming to achieve a maximum effect of interaction and communication with targeted public groups.

Lead Partner: Centre for Industrial Heritage – University of Rijeka, City Museum of Rijeka. **International:** National Print Museum (Dublin), Tipoteca Italiana (Cornuda).

Crane Choreography

The idea of the project is to organize an unannounced performance in the port area. The event will connect orchestra performance (Rijeka National Theatre orchestra and potential locally renowned musicians), with the recognizable Rijeka dockside and bridge cranes “dance choreography”. Cranes will thus perform predefined gestures in sync with the music and light repertoire.

Lead partner: Croatian National Theatre Ivan pl. Zajc/Rijeka. **Local:** JMZM.

TIMING

[ri:map] 2016-2017

- ▶ establish Work Examination Laboratory
- ▶ research of labour, complex organizational systems and material conditions of production in the arts, effect of technology on social structures and political systems, various forms of work from the perspective of narrative, information flow and the organisation of work
- ▶ conversion of train composition into the exhibition-educational-archival space

[ri:learn] 2017-2019

- ▶ performances and presentations in speculative time formats
- ▶ public lectures, workshops and interdisciplinary research seminars, conferences
- ▶ residencies of artists, writers and theoreticians
- ▶ presentations and artistic interventions in public space
- ▶ creation of archives about factories that are in bankruptcy procedure

[ri:build] 2019-2022

- ▶ conference titled “Profession, Occupation, Invitation, Freelance labour, Hobby”
- ▶ international group exhibition
- ▶ creation of an archive of Rijeka’s collapsed factories in the Rikard Benčić Complex
- ▶ establishing RiUse centre – a creative waste facility

LOCAL ENGAGEMENT

This Flagship is envisioned as a collaborative and participative project with all the stakeholders serving as both, participants and audiences – local community, shipyard workers, railway workers, workers from collapsed factories, or those in bankruptcy procedure, Workers Choirs, civil society organisations, musicians, visual artists, performance artists, universities, cultural and educational institutions, organisations and associations, private companies, craftsmen, creative industries.

POTENTIAL IMPACT

Dopolavoro stimulates the local community to search forms of self-organisation, inventing their own narratives and work organisation models. The end goal is to increase the new employment forms, re-integrate marginalised people into the social economy and offer support and inspiration in generating creative workplaces.



6. Kitchen

a centre for creative migrations

We imagine a place of dialogue, between those who travelled to us and those who travelled away. A place to sit, drink tea or good coffee, share stories. We call this **Kitchen**, a core space in any “home”, where recipes are exchanged, taste developed and honest exchange is possible. Food is an essential cultural instrument, the beginning of sharing. The staffing and the menu reflect the diversity of Rijeka. **Kitchen** becomes an open workshop in exchanges of ideas, habits, prejudices. An informal pulse that merges and gathers. A workplace: a studio for developing art, a centre for research, a gallery for exhibitions, in the borderlands between city history and contemporary reality. As a platform for encountering migration experiences from other parts of Europe.

STRATEGIC PARTNERSHIPS

Lead Project Hosts:

MMSU – Museum of Modern and Contemporary Art

Local: Art-Kino, City of Rijeka Museum, Centre for Advanced Studies – University of Rijeka, City Library, Academy of Applied Arts – University of Rijeka, Croatian National Theatre Ivan pl. Zajc

European: Red Star Line Museum (Antwerpen), Deutsches Auswandererhaus (Bremerhaven), Brunnenpassage (Vienna), Mångkulturellt Centrum (Botkyrka/Stockholm), CAMP / Centre for Art on Migration Politics (Copenhagen), Migration Policy Group (Brussels), Trampoline House (Copenhagen), EPEKA (Maribor)

Potential funding sources/financial partnerships:

Creative Europe – Culture, EU Structural Funds, Europe for Citizens, Erasmus+, Società di Studi Fiumani, Rome, Ministry of Culture of the Republic of Croatia

IMPULSE

Millions of people are on the move. War, natural disaster, poverty and political oppression puts most of them on the road but some are drawn by adventure and curiosity. Work, family and educational opportunities are primary reasons for migration, the most powerful factor in our changing geo-political landscape.

The experience of crossing borders and re-establishing is not new to human history. The city of Rijeka was a starting point for emigration to the Americas at the beginning of the 20th century. As a port city, central to sea transport for a great part of Central Europe, Rijeka has known mass flight to the new world. Once known as Fiume, it has always been a city balancing between Italian and Croatian spheres. At a turning point for both the city and Europe, more than 50,000 citizens, ethnic Italians mostly, emigrated following the Second World War, as part of the so-called Istrian Exodus. Rijekans became “gastarbeiter” in Northern Europe, for better jobs and better conditions. At the same time, the city served as a destination for immigrants from the region, encouraged by expanding industries. Rijeka knows the negotiation of diversity and the loss of home.

Contemporary Europe is confronted by a trauma of migration, testing the limits of our union. A capacity must be built to manage – in an ethical and effective way – the tidal force of migration to and through our European cities.

An appropriate response to the challenge of migration is a cultural one, reflecting on migrations from different perspectives: the nomadic, the cosmopolitical, sub-cultural as well as ethnic and religious.

PLACE

The choice of a homebase for **Kitchen** originates from the space itself, as part of the **Rikard Benčić Complex**. It will be housed in the bottom floor of the building that already houses the Museum of Modern and Contemporary Art (MMSU), as the first step in the ongoing renovation of the Complex. Across from the planned entrance to **Kitchen** is the main entrance of **Brick House**, the children’s centre on the same courtyard. The potential cross-overs between these institutions and structures are vast.

The question is how to create a public space where we can negotiate our differences as minorities, refugees or migrants, starting with the status as a zero human position while constructing a new micro society, facilitating civil trust and friendship.

TIMING

ri:map 2016-2017

- ▶ **Project Coordinator** is hired for the entire initiative, from 01/17
- ▶ collaboration with sociologists and other researchers – University of Rijeka
- ▶ mapping local and international Partners for content input to **Kitchen**
- ▶ study visits, workshops, internships, at least 3 each year
- ▶ research on historical and political shifts of populations – what remains?

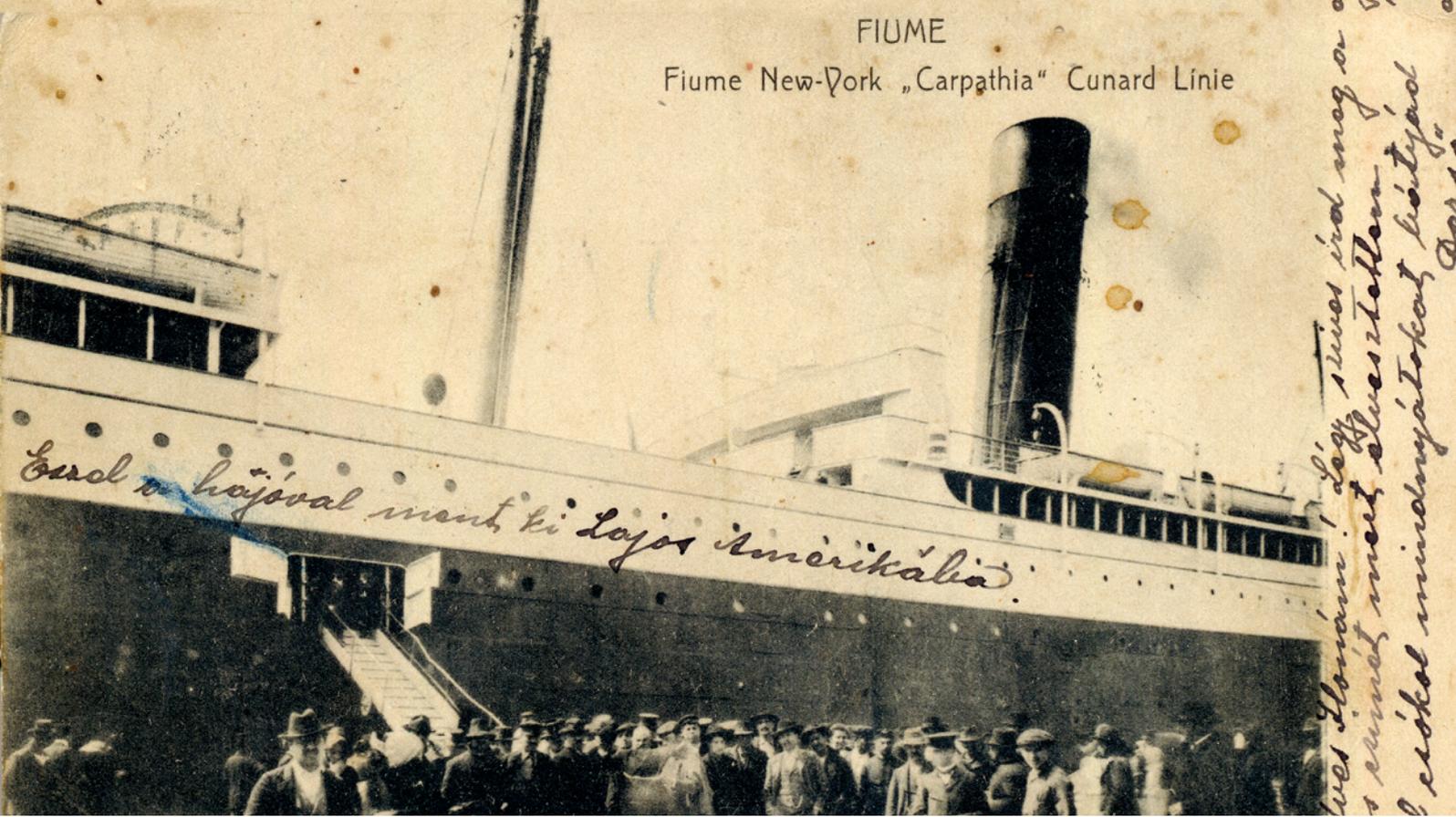
ri:learn and ri:invent 2018-2019

- ▶ first series of exhibitions, film presentations, in raw/developing space
- ▶ initiating renovation of space, exterior and interior
- ▶ study visits, workshops, internships, at least 3 each year

ri:build 2020-21

The centre is ready. A small staff maintains the space, run by the associations that use it, together with the staff. Financing is secured by becoming an effective and attractive gastro-nomic point in the Rikard Benčić Complex.





Postcard Fiume –
New York “Carpathia”,
courtesy of the City
of Rijeka Museum

ACTION

As laboratories for social change, cities constantly redefine what it means to belong to a place. If we acknowledge that a city identity is more fluid and easier to adapt than a national, cities must use this advantage to foster the creation of a new “we”.

Kitchen is envisioned as a perfect test ground for the creation of new “urbanscapes of inclusion”. Working directly with communities, it concerns itself with self-management of daily life and public space. Through dialogue and negotiations on common urban habits and values, **Kitchen** provides a platform for practising “full-blood” citizenship and generates genuine cohesion by focusing on what holds its citizens together.

The Fleet actions gathered through the open call are the starting point of an open process and collaborative work negotiated between participants. Parallel to this process, further collaboration is developed with European museums, like Red Star Line in Antwerpen and Deutsches Auswanderer haus in Bremerhaven, aimed at designing exhibitions that will give a broader picture of Europe’s own mass exodus just 100 years ago.

Besides being a place of communication among communities in joint preparation of food – a literal kitchen, **Kitchen** will provide opportunities for people to showcase their culture, celebrate their history and share their stories.

FLEET

Migrations of ideas and art

The 19th century left its mark on Rijeka’s architecture (the construction of the railway, theatres and other palaces) but unmistakably in the visual arts. World-famous artists such as Gustav Klimt, Ernst Klimt and Franz Matsch were invited to decorate the Croatian National Theatre. On the ceiling, they painted motifs characteristic of Romanticism and Historicism. The exhibition presents the paintings publicly for the first time in a museum.

Gustav Klimt stayed in Rijeka only for a short while but left an indelible mark. His visit to Rijeka marks an important moment for a humble city, once a European hub.

Lead Partner: the City of Rijeka Museum. **International:** Universalmuseum Joanneum (Graz), Narodna galerija Ljubljana, Interpret Europe-European association for heritage (Bochum), Centro de Recursos Educativos e Formação (Setubal).



Adrian Paci,
Lives in Transit,
2013, courtesy
of the artist

Women at Work

The UN Department of Economic and Social Affairs (UNDESA), reported that since 1990 the number of female migrants has exceeded the number of male migrants, from nine Balkan countries. Before the fall of the iron curtain, foreign workers were mostly men. Today women are in demand because physical labour in factories in the West has been replaced by new forms of employment.

The bus drive on the route Trieste-Rijeka is full of stories. The two-hour drive is abundant in recipes, caring tips and anecdotes. They take care of the old and the sick, 15 to 30 days in a row, leaving their own old and sick at home. Two buses depart from Rijeka daily. The exact number of women who travel from Croatia to Italy for this kind of work is unknown. Including: a theatre play in which women careworkers participate, a photographic exhibition documenting the women's stories, women's storytelling on the Rijeka-Trieste bus route.

Lead Partner: Pomodori. **Local:** Montažstroj. **International:** Women's Association of Romania AFRI TOGETHER (Bucharest).

Unreal Cities

Exchanging ideas among performance and mime artists connected through art-related migrations. Mime serves as a link, a shared background for all the participants. What happens when artists are on the move? How does it change the artwork? We're gathering for a festival of migration and performance in Rijeka in 2020.

Lead Partner: Creative Laboratory of Contemporary, Theatre KRILA. **International:** Platform 88 (Pérols/Montpellier), ToTum Theatre (Barcelona), Poulpe Electrique (Paris).

Hera

Developed as an educational and artistic platform that sensitises on the theme of LGBTIQ and feminist policies in Rijeka. The project has three main components: an online magazine, an international residency programme and a queer/electronic arts festival, held at different locations in Rijeka, primarily at **Kitchen**.

Lead partner: Erect. **International:** Platoon.org (Berlin, Germany), Kino Šiška (Ljubljana, Slovenia), Shape Platform & Transmediale Festival Berlin (Berlin, Germany).

City of story

Movement, change, time and space – are the backbone of every life, but also every story, as part of the oldest European festival dedicated to a special literary form, the short story. Writers' residencies are placed within the cabins of the cranes in Rijeka's harbour.

Lead partners: Festival of the European Short Story, Literature Across Frontiers.

Leaving Home

The project focuses its theme on changing populations, shifting employment and broken bonds in a co-production between the regional minority theatres.

Lead Partner: Dramma Italiano/
Croatian National Theatre Ivan pl. Zajc.

International: Slovenian language theatre in Trieste, Teatro Pubblico Pugliese/TPP (Bari).

TIFOS

Football and sub-cultures. Thousands of people throughout Europe follow their sports teams fanatically, travelling great distances to attend matches. They also share songs and rhymes, choreographies and costumes. The top Croatian league team HNK Rijeka, locally supported by its fans, also invests in football camps and development in African countries, bringing young players to Europe for training and evaluation. Such initiatives stand in contrast to the all too apparent racism that underpins certain fan clubs, tainted by ideology and class. TIFOS invites fan clubs from different European cities to engage with one another at summer camps and gatherings.

Lead partner: Croatian Football Club Rijeka.

Local: Armada – the club's fan base.



Tanja Kanazir, 2015,
courtesy of the author



7. Sweet & Salt

*urban re-invention where
the river meets the sea*

Sweet & Salt regenerates dying urban spaces at the very heart of the city. It follows the flow of fresh water through the city, along the riverbanks of Rječina, to the salt sea harbour. Multiple projects honour the memory of lost space, while inspiring modern urban planning. The 6 year Flagship engages citizens in critical debate about their urban environment, stimulated by artistic interventions.

STRATEGIC PARTNERSHIPS

Lead Project Hosts: Centre for Advanced Studies of Southeastern Europe/ University of Rijeka

Local: The Port Authority of Rijeka, Centre for Industrial Heritage – University of Rijeka, Architect Association Rijeka, Platforma 9.81 – Split, Drugo more

European: Faculties of Architecture: University of Belgrade, University of Pecs, University of Paris/La Villette, University of Pescara, University of Trieste, University College London, Technische Universität Berlin – Institut für Architektur, ETH Zurich – Computer aided architectural design – CAAD, Institute For Advanced Architecture of Catalunya – IAAC, Barcelona, TU Wien Institut für Architektur und Entwerfen, ZKM Karlsruhe, TB-A21

Supplementary funding sources: Urbact, Creative Europe – Culture, European Regional Development Fund – ERDF, Integrated Territorial Investments, local businesses



IMPULSE

Historically speaking, Rijeka's river served as a boundary between Sušak and Fiume. It has always been essential to its development. The river gave the City its name and its heart lies where the river flows into the sea. This sweet and salty starting point could be a precise description of a city that has treated its precious ecological resource poorly throughout history. No other coastal Adriatic city has a river flowing through its city centre but in Rijeka it was taken hostage by industry. Five kilometres where the sea merges with the river canyon is occupied by the port, active and inactive industrial facilities, a parking lot, a warehouse, a bus garage and a sewage filter. This space has never been used for leisure or contact with nature.

Rijeka, once driven by industry, in crisis for the past 20 years, can be divided into 3 clear spaces: *natural* (the Rječina river), *urban* (the space along Rječina's old banks, today known as the Dead Canal, and the Delta, now ground-filled) and *coastal* (the ports).

After opening part of the former port area to the public – the two kilometer long Rijeka breakwater, **Molo Longo** – the situation changed. Pedestrian areas merged with abandoned industrial zones. An accidental dystopian space was formed, one that demands life, design and careful deliberation to realise its potential, a laboratory for urban change.

PLACE

The target area stretches along the Rječina canyon, over the Delta and all the way to Molo Longo. The existing spatial potential is unlocked; some spaces are re-activated, while the others are under construction for new purposes. These are the spots that **Sweet & Salt** will animate:

- ▶ **Public spaces:** Molo Longo, Kont, Delta city beach, Tito Square, Dead Channel, Rječina Spring, Ružičeva street and others.
- ▶ **Cultural institutions and galleries:** Kortil, Croatian Association of Visual Artists, National Theatre of Croatia, Molekula.
- ▶ **Pop-up interventions in buildings/complexes:** Hartera, Energy Plant, Školjić City Bath.
- ▶ Reconstruction and cultural re-cycling of the **Galeb** ship, Tito's former floating headquarters.

ACTION

The main lead is taken by the Centre for Advanced Studies of Southeastern Europe at the University of Rijeka. They establish **The Strategy Room**, a support unit serving as a mobile space in one of Rijeka's famous "containers". The **Laboratory of Urban Re-Invention** acts as a nucleus for urban observation, mapping the target geographical area. It serves as an instrument for citizen engagement. Through workshops, seminars and panels led by experts, urbanists, architects, artists, activists, sociologists and others from various fields included in Fleet actions. These experiences are transformed into performative, site specific visual arts, music and educational projects, generating new perspectives.

TIMING

[ri:map] 2016-2017

- ▶ exploring the target geographical area
- ▶ engagement with citizens' groups
- ▶ guided architectural tours – "city wanderings"
- ▶ The Strategy Room – a re-designed container starts in the centre of the city and moves to different communities, as part of the [ri:map] phase.

[ri:learn] 2017-2019

- ▶ establishing Laboratory of Urban Re-Invention
- ▶ workshops, seminars, panels
- ▶ production of social maps
- ▶ visualization of a common framework to guide further citizens' actions
- ▶ temporary artistic actions
- ▶ 24 hour market

[ri:build] 2019-2022

- ▶ Pop-up re-construction of Hartera, Energy Plant, City Bath Školjić
- ▶ Galeb ship re-construction
- ▶ Reuse of the Culture Lighthouse, cranes, old barges and railway trails
- ▶ Construction of permanent rest stops and space for relaxation
- ▶ Urban gardens are constructed
- ▶ Establish new study programme at the Centre of Advanced Studies/University of Rijeka

FLAGSHIP HIGHLIGHT

Abandoned Territories

The project perceives the whole territory of **Sweet&Salt** Flagship as a unique brownfield in the centre of Rijeka. It can be described as abandoned infrastructure. In this project we are asking ourselves and all the participants how can it become a new infrastructure that confronts urgent issues of climate change, sustenance inequality and environmental degradation. In correlation with other mentioned projects in this Flagship through analyses, the first phase of the project is production of speculative scenarios in territorial scale with architects, urbanists, landscape designers, artists and other similar professions. Rethinking energy usage and re-usage, water management, off-the grid living and housing tomorrow issues, the final phase will produce 1:1 scale interventions such as real permanent settlements, DIY food production gadgets and water collectors. Technical knowledge and creative minds will reinvent new production cycle.

Lead Partner: Centre for Advanced Studies of Southeast Europe at the University of Rijeka. **Local:** Faculty of Architecture Zagreb, Faculty of Civil Engineering, Architecture and Geodesy – University of Split, Platforma 9.81 (Split). **International:** ETH Zurich, IAAC Barcelona, Faculty of Architecture Ljubljana, Architecture University of Beograd.

FLEET

The Container. The Cranes. The Train. The Barge.

The present lack of physical and visual contact with water in the city centre narrows the horizons, blocked by a long seawall protecting the harbour: Molo Longo.

- ▶ **The Container** intervention revives an old lighthouse structure that becomes a multifunctional, modular 3D tetris structure on a public space vanishing point, a new city landmark at the very end of Molo Longo.
- ▶ **The Cranes** – situated along this recently opened pedestrian path – reinforce their status as a touristic attraction with 360° panoramic view, giving new views of the Kvarner bay its islands as well as of the cityscape.
- ▶ **The Train** – an intervention along the spine of railway tracks, sometimes used by the Port Authority for transport along the harbour, offers new connectivity along the coast. A missing element in the urban transportation system is revived, giving life to invisible industrial heritage sites and connecting them to the city.

▶ **The Barge** – On the northern edge of the breakwater promenade there “floats on the disposition” an invisible and forgotten structure of the old barge that will be reused as a possible “archicultural” artefact, as an infrastructure for diversity offering cultural programmes such as floating cinema, dance floor, stage for theatre, public speech or presentation, gallery/exhibition, market place, restaurant or bar terrace.

Lead Partner: Architects Association of Rijeka. **Local:** Port Authority of Rijeka, Croatian Railways, Faculty of Architecture Zagreb, Faculty of Civil Engineering, Architecture and Geodesy – University of Split. **International:** Faculty of Architecture Ljubljana, Architecture University of Beograd.

Spring Forward

An intensive weekend showcase for the best young dancemakers from all over Europe – a unique meeting place for at least 80 artists. It’s bringing 20 short works to Rijeka during 3 days in April 2020, placing them in unconventional spaces – a distillery, a tram repair depot, a paper factory, a railway station and others. Site specific choreography will become initiator of diverse view on the city and chosen locations.

Lead Partner: Aerowaves. **Local:** Croatian National Theatre Ivan pl. Zajc Rijeka.

Mapping on the river

Workshops with citizens to produce social maps showing how citizens perceive their river and to visually analyse river banks. The starting point is statistics on social issues at the riverbanks, development plans, documented public discussions and relevant documents regulating different river issues (regulation on construction, environmental issues, etc.). The result of this workshop is a common framework to guide further citizens’ actions.

Lead Partner: Drugo more. **Local:** Faculty of Architecture Zagreb, Hrvatske vode, Platforma 9.81 (Split). **International:** River Cities Platform, IAAC Barcelona.

Lobster

A multi-year art and land-art intervention and urban development project to alter remaining urban blind spots along Rijeka’s riverbank and centre sea coast, offering twists in interpretation through participative and collaborative actions led by teams of artists, researchers, urbanists, architects and the local community.

From 2017 to 2019, nearly 30 locations are reconstructed and appropriated for temporary artistic actions to raise awareness of abandoned spots. In 2020 the programme culminates with the construction of permanent shelters and social spaces, selected by the community.

One example: **Skyscraper for birds**. As the antithesis to the Monument of Liberation, Belgrade-based multimedia artist Vladimir Perić is constructing an 11 metre high metal and wooden object, a skyscraper for birds. Birds get similar accommodation to most of Rijeka's citizens.

Lead Partner: Museum of Modern and Contemporary Art, Rijeka. **Local:** Arterija. **International:** KGLU (Slovenj Gradec), CIANT – International Centre for Art and New Technologies (Prague), FBAUP – Faculdade de Belas Artes da Universidade do Porto (Porto), RIXC – Centre for new media culture (Riga).

The possible city

Explores and celebrates bottom-up initiatives in the form of a “24 hour market”. 2016 is spent investigating gardening practices in the neighbourhood of Vodovodna street, as well as various initiatives and small businesses in Rijeka and Europe. A “24 hour market” is organised regularly from 2017 to 2020. Besides the local and ecologically food products available, other activities take place – from new media to culinary experiments to workshops on urban gardening and panels on interaction between food and the city.

Lead Partner: Creative Cluster Kombinat. **Local:** Association Žmergo, 1postozauum-jetnost, Pravo na grad. **International:** La Plah (Barcelona), Raumlabor (Berlin).

Town at a second glance

The dialogue between students and their artists-mentors result in video art works. Using smart phones, tablets and digital cameras, the students will “second glance” their immediate surroundings, focusing, investigating, rethinking, re-imagining. Second phase of the project 2018–2020 using digital technologies will result with Smart City maps as scenarios for the city in the future.

Lead Partner: Platforma za unapređenje kulture POINT. **Local:** Academy of Applied Arts Rijeka, Rijeka elementary and high schools, Faculty of Architecture Zagreb. **International:** La Plah (Barcelona), Raumlabor (Berlin), ETH Zurich

Children of the port

A site specific project that gathers youngsters, artists and historians throughout 2020. Children and teenagers become performers, led by drama pedagogues and supported by international artists. Several neighbourhoods are connected with their schools, culminating in the event called “Rijeka's rock hymns”, based on one of the most potent expressions in the contemporary city history, rock music from the 80s and 90s, presented at Molo Longo, at the end of the pier. First children *Radio Port* will be established as a part of RI:2020 marketing site.

Lead Partner: Malik – youth theatre workshops. **Local:** Academy of Applied Arts in Rijeka, Croatian National Theatre in Rijeka, local arts and music organisations.

Kortil Live

Kortil, in local dialect means courtyard and is one of the oldest gallery venues in Rijeka, a gathering space, an area designed for playing games, during free time. This significance is being re-activated with smaller projects over four years (2017–2020), an open process which engages neighbours, young artists and other stakeholders – kindergartens, schools, universities, local and regional authorities, tourist offices, small businesses, craftsmen.

Lead Partner: Gallery Kortil.

LOCAL ENGAGEMENT

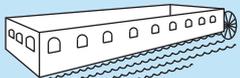
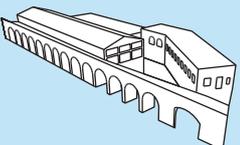
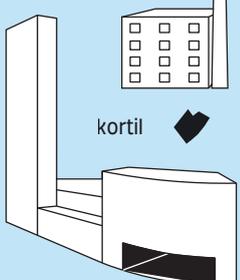
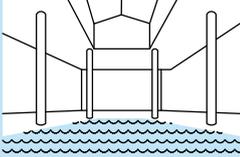
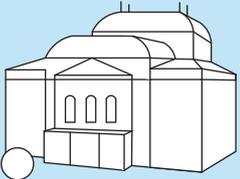
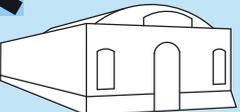
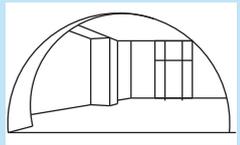
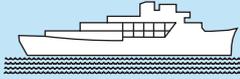
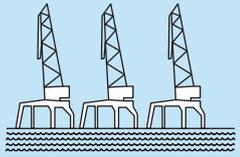
Sweet & Salt is a series of participative projects, with all the stakeholders acting as both, participants and audiences – local citizens, civil society organisations, architects, urban planners, musicians, visual artists, actors, performance artists, city authorities, port authorities, kindergartens, schools, universities, cultural institutions, organisations and associations, private companies, craftsmen.

POTENTIAL IMPACT

Citizens debate regularly about their city and its future formation, animated and encouraged by multiple artistic interventions. A new model of urban regeneration and citizen engagement is bubbling. City planners are sensitised to cultural needs.

Two units at the University of Rijeka are merged into a new study programme under the auspices of the Centre of Advanced Studies, a self-sustained driving academic force for urban re-invention in the city of Rijeka.



- ▲ žakalj watermill
-  hartera
-  hartera
-  energy plant
-  kortil
-  školjić city bath
-  školjić city bath
-  molekula
-  molekula
-  national theatre
-  national theatre
-  city market
-  city market
-  association of visual artists
-  association of visual artists
-  Tito's yacht Galeb
-  Tito's yacht Galeb
-  city cranes
-  city cranes

S – SUMMER F – FALL W – WINTER S – SPRING

FRAMING 2020: RIJEČKI KARNEVAL

Workshops, residencies, invited guest artists, exhibitions
Grand opening & Grand finale

1. 27 NEIGHBOURHOODS

Mapping & Choice of local neighbourhoods
Travels, exchanges between partners, workshops, exhibitions
Development of community cultural centres
Festival of Neighbourhoods

2. BRICK HOUSE

Design, Re-construction, Opening
MultiMedia Summer Camp
Ri Cultural Passport
Brick House on Wheels
Month of Children's Literature
Sweet Theatre, Sensory Theatre, Stories from the Roof
Brickzine

3. SEASONS OF POWER

Divided cities × 4
Remembering Goli Otok & Sveti Grgur
gos: Scars
Culture of Totalitarianism
Borders/Body/Cities

4. COAST LINES

Plan of interpretation for each station
Workshops, seminars & open call for artists
Construction of stations
Opening of the Wandering Museum

5. DOPOLAVORO

Work Examination Laboratory
Idle Actions
Work is dead, long live work
From Gredelej to Benčić
May Day Assembly

6. KITCHEN

Renovation of the space & Opening
Study visits, workshops, internship
Migrations of ideas & crafts
Woman at work
City of stories
TIFOS

7. SWEET & SALT

The Container.The Cranes.The Train.The Barge
Spring Forward
Mapping the River
Lobster
The possible city

2016

2017

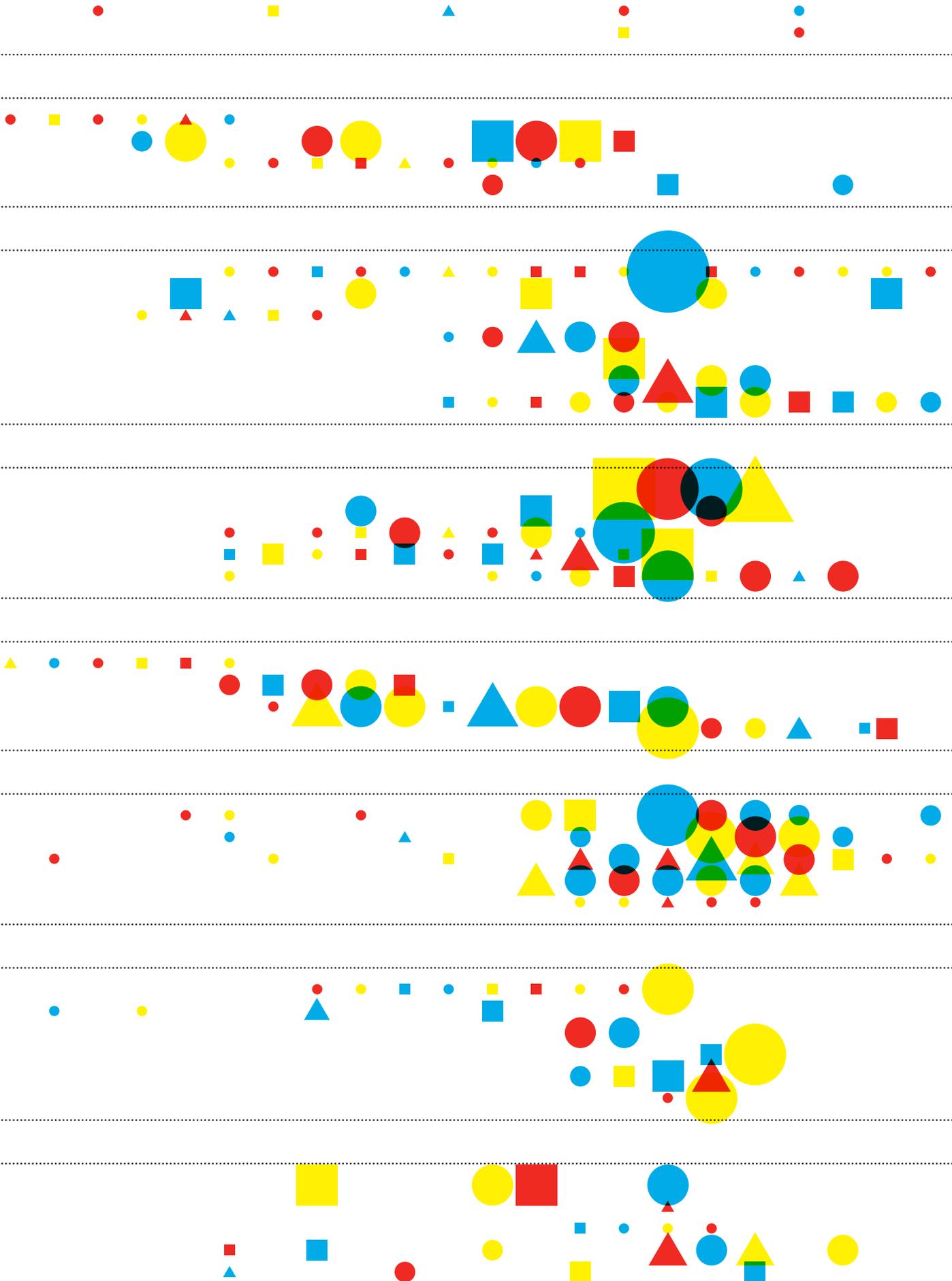
2018

2019

2020

2021

S F W S S F W S S F W S S F W S S F W S S F



RESOURCE DISTRIBUTION	€ PER FLAGSHIP/PROJECT	YEARS	€
A. Large scale 7 Flagships	1,800,000	6	12,600,000
B. 12 Medium scale projects	400,000	min. 3	4,800,000
C. 40 Small scale projects	60,000	/	2,400,000
D. Capacity Building	/	6	1,600,000
E. Framing Rijeka 2020 (Karneval)	/	5	827,000
TOTAL PROGRAMME BUDGET – ACTIVITIES			22,227,000

3.4 How will the cultural programme combine local cultural heritage and traditional art forms with new, innovative and experimental cultural expressions?

We re-define our cultural heritage as sources of collective memory. Artists use these architectural and traditional sources as raw material for contemporary creation and hybrid artworks. Our approach is participatory. Cultural habits are questioned, re-invented then returned to the community where they evolved.

In **Coast Lines**, we commission public and permanent installations by experimental visual artists to be placed at the original source of inspiration, in the villages and coastal communities where history was formed.

The **Brick House** is a major cultural re-cycling initiative, transforming a former factory into a living and playful space for children and youth, designed and animated by the intended users, their parents and their teachers. From industrial production to creative stimulation.

Kitchen opens a space for culinary innovation. Food traditions overlap and mix, forming new intercultural menus, for both the stomach and the heart.

Riječki Karneval is one of the region's oldest traditions. Our choice to engage with this massive participatory event is the ideal example of heritage meets modernity. We will slowly and sensitively change the energy and the image of the Karneval, without threatening the profound meaning it holds for the citizens.

And finally – with **Sweet & Salt**, important memory spaces are animated by contemporary artists, bringing them back to life, making them visible and useful again. Tito's yacht Galeb is re-built and transformed into a Centre for Industrial Heritage and spaces for creative events and conferences. Old form, new meaning.

3.5 How has the city involved, or how does it plan to involve, local artists and cultural organisations in the conception and implementation of the cultural programme?

The conceptualization and preparation of the candidacy included all actors of the cultural scene of Rijeka and Primorje-Gorski Kotar County. After a number of public discussions about the concept, defined by the Clusters "Work, Water and Migrations", artists, independent organizations and cultural institutions were invited to propose actions. Many of them now form the Cultural Programme of Ri:2020. We can proudly say that the preparation has involved the entire community, starting with the youngest, represented by **Youth Council Benčić**. The independent organization **Drugo More** has taken responsibility for an entire Flagship. And all cultural institutions supported by the City of Rijeka and the County of Primorje-Gorski Kotar are deeply engaged as Lead Project Hosts, producing work by independent artists from the region.

Independent artists and cultural associations that participate directly in RI:2020 are named in connection to the Flagships they enrich, in 3.1 Artistic Vision and Strategy.

A second call for proposals will take place in 2017, to expand and complete the RI:2020 Programme.

4. CAPACITY TO DELIVER

4.1 Please confirm and evidence that you have broad and strong political support and a sustainable commitment from the relevant local, regional and national public authorities.

We have the full and formal support on all levels and for the entire period

The City Council adopted the *Strategy of Cultural Development of the City of Rijeka 2013–2020* on 17 April 2013 with 23 votes in favour, 0 votes against and 7 abstentions. The same day the City Council adopted the *Decision of the City of Rijeka to bid for the ECOC 2020* with 25 votes in favour, 0 votes against and 6 abstentions.

Furthermore, on the 22 December 2015 the City Council adopted the decision on financing the operating costs of the RI:2020 with € 10.3 million for from 2016 to 2021, together with the decision to found a Rijeka 2020 Agency responsible for delivering and managing the project if Rijeka wins the title. Both decisions were unanimously voted with 34 votes in favour.

At the same City Council session the City Budget for 2016 was adopted, as well as budget plans for the years 2017 and 2018. The three-year budgetary plan shows € 4.76 million for the ECOC project for the period (€ 2.5 million for operating costs and € 2.26 million for capital infrastructure linked to ECOC programmes).

The Council of the Primorje-Gorski Kotar County, on 19 November 2015, approved the County's budget placed in a three-year perspective. The budget includes projects for which the County has made a commitment with a total amount of € 937.000 to develop as part of ECOC project.

The Ministry of Culture of the Republic of Croatia has signed a letter of intent committing € 10 million to financing operational programme costs of the Croatian city that will hold the title of ECOC 2020.

Clearly, Rijeka's Bid for ECOC 2020 has gained undivided political support. Any eventual change in the city government at local elections in 2017 will not compromise the Rijeka 2020 project. One of our credibility indicators for this sustainability is the close and fruitful partnership between multiple partners: The City of Rijeka, the Primorje-Gorski Kotar County, the University of Rijeka and The City of Opatija.

A Cooperation Agreement between the City of Rijeka and Primorje-Gorski Kotar County, signed by the Mayor Vojko Obersnel and the County Prefect Zlatko Komadina on 26 March 2014. The Agreement is a fundamental document regulating institutional cooperation between the City and the County regarding the organisation and the preparation of the bid for ECOC 2020.

The same day, the Mayor of Rijeka and the Mayor of the City of Opatija, the second largest city in the County, also concluded a *Cooperation Agreement on the Rijeka 2020 project*. Both documents attest to the existing political consensus at local and county levels. Although not direct political support, we underline that (also on 26 March 2014) a *Cooperation Agreement* was signed with the University of Rijeka. The support of the academic community and the institution itself, both as hosts and with human- and infra-structural support is closely reflected in the Cultural Programme.

4.2 Please confirm and evidence that your city has or will have adequate and viable infrastructure to host the title. To do that, please answer the following questions:

4.2.1 Explain briefly how the European Capital of Culture will make use of and develop the city's cultural infrastructure.

We will optimise our existing good infrastructure and build realistically

With four theatres and concert halls, an independent cinema, four museums, two large galleries, university and city library and a number of smaller institutional and independent cultural venues, Rijeka has a somewhat developed cultural infrastructure that will be put to use fully for the purpose of the Rijeka 2020 programme. Apart from conventional cultural venues and institutions, many cultural events in Rijeka take place in outdoor public spaces and unconventional venues, bringing culture to every corner of the city and inviting new and diverse audiences. This tendency will be further exploited in line with the mission of the Port of Diversity.

ACTUAL INFRASTRUCTURE

Performing arts and film facilities

Croatian National Theatre Ivan pl. Zajc is the largest theatre house in Rijeka. The theatre was built according to the design of the famous Austrian architectural duo Ferdinand Fellner and Herman Helmer in 1885. With an area of over 6,700 m², half of which intended for visitors, the Great Hall consists of the orchestra, mezzanine, two balconies and a gallery, totalling 677 sitting places, while the theatre foyer can accommodate about 90 people.

The Rijeka City Puppet Theatre, covering an area of over 400 m² and seating 180, is primarily intended for performances for preschool and school children.

The Croatian Cultural Centre in Sušak, a modernist masterpiece by architect Joseph Pičman opened in mid-20th century, extends over an area of 2,300 m², with a concert and theatre hall seating 520. The foyer can also be adapted to host programmes for about 100 visitors.

Art-Kino with an area of about 730 m² and 315 seats in the orchestra and the balcony is intended for film presentations and film related events.

Museums and galleries

▶ There are four museums in Rijeka: the City of Rijeka Museum, the Museum of Modern and Contemporary Art, the Natural History Museum and the Maritime and History Museum of the Croatian Littoral. The latter is housed in a historical building of the former Governor's Palace, now a protected cultural monument. In addition to collection show rooms, the Palace also has a beautiful marble hall, a former ballroom of 180 m² that seats 200, and an atrium of 300 m² extending over two floors.

▶ Apart from the Kortil Gallery at the Croatian Cultural Centre and the Mali Salon Gallery run by the Museum of Modern and Contemporary Art, there are a number of independent galleries in the city.

▶ Museum and gallery spaces in Opatija include The Croatian Museum of Tourism with two exhibition and event halls of 200 m², and the Juraj Šporer Art Pavilion with an exhibition area of 190 m².

Residency programmes

In 2011, the City of Rijeka initiated the Kamov Residency Programme, conceived as a place for creative individuals and groups working in the fields of literature, visual and audiovisual art, music, drama, dance, movement and social sciences. For the artist-in-residence programme the City of Rijeka provided two furnished apartments and a business space intended for production, presentation and training in the city centre, with a total area of 432 m².

Independent scene venues

▶ A number of RI:2020 programmes have been conceived together with Rijeka's vibrant independent scene, and happen in places regularly used by the independent sector: the Palach Club (concerts/exhibitions/workshops), the two-storey Neoclassical building Filodrammatica (with an exhibition space and a small theatre seating a hundred people) and the Marganovo site in Hartera (former paper factory used for large scale concerts and events), as the main venues for independent culture.

▶ Particularly important in this section is the University of Rijeka's Student Centre,

which will grow and develop until 2020, to create a new framework for cultural production aimed at the student population.

► A number of smaller venues will be used for the Rijeka 2020 programme: Kalvarija Cultural Centre, suitable for smaller stage projects; the Euroherc Company Hall, suitable for congress or conference events, seating 220; Kozala community centre, suitable for various contents, seating 200; Tamaš Masaryk Czech Cultural Centre, seating 250; Yoga and Culture Centre, with a hall seating 200.

Trsat Citadel

Though industrial archaeology is an essential part of the city skyline, Rijeka's heritage reaches much further back into history. One of the most popular and attractive sites is the Trsat citadel (Gradina). Its spatial boundaries enclose the area of a historical fortress with three towers, the Peace of Heroes mausoleum, an art gallery and a café, the ruins of a former residential building, a park and the walls, totalling an area of nearly 9,300 m².

TEMPORARY USE AND PUBLIC SPACE

Former industrial plants: cultural heritage and pop-up venues

In the first half of the 20th century, Rijeka had more than 20 major and at least as many small factories. Their facilities constitute an essential part of the city architecture, offering huge potential, waiting to be preserved, re-cycled and reconstructed.

In 2015, ten industrial heritage locations in Rijeka were national candidates for the 2015 European Heritage Award: 1. The launch ramp of the former Torpedo factory, 2. The former plants of the INA oil refinery, 3. The three buildings of the former sugar factory: sugar factory – tobacco factory – Rikard Benčić factory, 4. The main railway station, 5. Three buildings of the former Rade Končar factory (Ružić tannery and Mateo Scull foundry), 6. The former thermal power plant, 7. Five port warehouses – the Metropolis complex, 8. The former paper mill complex (Hartera), 9. Matešić and Matković mills, and 10. Ship Galeb.

RI:2020 is a unique opportunity to open and present many of them as our common European heritage. With a developed strategy for heritage management, we intend to protect and interpret our industrial heritage sites. They become venues for our flagship programmes linked to water, work and migrations.

Rijeka breakwater

The Rijeka breakwater, traditionally known as the Molo Longo, was closed to the public for almost 50 years, as part of the port area. Following its reconstruction, it was opened for public use, finally allowing Rijeka's residents real contact with the sea. This 2,000-metre-long promenade has become an interesting venue for cultural events and art installations.

Beaches

Despite its geographical determinants and industrial configuration, Rijeka has 22 beaches, which are used for summer cultural and entertainment events.

INFRASTRUCTURE DEVELOPMENT PROJECTS

The Rikard Benčić Complex – a new cultural quarter

The former Rikard Benčić industrial complex has special importance for the industrial history and development of the city in general, and is now transformed into a new factory of culture to host the Brick House – a new cultural centre for children, Rijeka City Library, the Museum of Modern and Contemporary Art, and the City of Rijeka Museum, as well as the RI:2020 Flagship initiative **Kitchen**. It is one of the biggest cultural infrastructure projects in Croatia. It has already been prepared for European funds and is supported by the Croatian Ministry of Culture. The project aims to create spaces and opportunities for the development of modern content and services that will link it with the whole community.

The Brick House, one of the Rijeka 2020 flagships, should be singled out as one of the most important infrastructure interventions within the Rikard Benčić Complex. On 2,440 m², spread over five floors, it will host new centre for culture and education targeted at the young audience.

The yacht Galeb: docked in Rijeka's port in the very centre of the city, the Galeb has a most interesting history. Originally built as a cargo ship for transport of bananas, it sunk in the Second World War. Finally, it was used by the Yugoslav president Josip Broz Tito as a presidential yacht that hosted world celebrities as well as non-aligned movement leaders. This floating "museum" has five decks with a total of nearly 4,600 m² to be used for cultural events.

Teatro Fenice was the first major theatre in Europe made of reinforced concrete. Its demanding construction with two halls, the upper one to accommodate 2,150 people, with 1,450 on seats, and the lower one seating about 500. The building bears witness to the innovativeness of construction and mechanical engineering in Rijeka in the early 20th century.

Ri-hub: A recently activated space in the city centre (1,200 m²) for pop-up creative and cultural activities, will be transformed as a permanent hub for creative industries and co-working, as well as the headquarters for Rijeka 2020 Agency.

Opatija Open Air Theatre: The current Open Air Theatre in Opatija consists of a large audience amphitheatre seating 2,500 and a small stage used for chamber performances. Plans for the reconstruction of the Open Air Theatre are currently underway, with the aim to modernise and cover the theatre with a retractable sail without damaging the existing space. The project has already applied for European funds and is supported by the Ministry of Tourism.

Cultural and Tourist Centre Opatija: The new cultural centre in Opatija, currently under construction, will consist of three spatial clusters, the central one being a multifunctional hall with a capacity of 500–800 seats.

ICT INFRASTRUCTURE

Availability and development of ICT infrastructure is extremely important for the development of contemporary art and culture in the city. Accordingly, the City of Rijeka has given an important place to the ICT projects aimed at developing new approaches in communication with citizens, businesses and the scientific community in its strategic goal of developing Rijeka as a smart city.

In addition to the existing 95 Wi-Fi access points in public spaces, new access points and hot spots are being implemented in cultural facilities as well. Cultural institutions owned by the City of Rijeka are connected to a common electronic communications network, serving existing databases for M++, K++ and S++ solutions, in the single data centre of the City. The employees are educated to work with new tools, and new jobs are created in areas of ICT competencies.

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

Rijeka has a well connected central position

Rijeka is an easily accessible and well connected city. Almost all roads in Croatia eventually lead to Rijeka: it is the main crossroad from Zagreb, Istria, south Croatia and even Slovenia. You can also get to Rijeka by air: there are three major international airports situated within 150 km from the city, daily shuttles link Rijeka with the Zagreb airport and the city is directly serviced by a small international airport on the nearby island of Krk. As the main Croatian port, Rijeka is connected by ferry with Croatian islands and the Italian Adriatic coast. By rail it is connected with Zagreb, Ljubljana and Trieste.

ROAD TRAFFIC

► Rijeka is located at the intersection of two major European transport routes to the Mediterranean, one coming from the Baltic in the north and the other from the west. State-highways link it with Zagreb, Split and Pula.

► The city is well connected with Italy and Slovenia, lying at a mere 75 km from Trieste, 230 km from Venice, 114 km from Ljubljana, and 300 km from Graz in Austria.

► Rijeka is easily accessible by road from Milan, Munich, Linz, Vienna, Budapest, Belgrade, Podgorica and Florence, all within a range of 500 km.

AIR TRAFFIC

► Rijeka airport is situated in the vicinity of Omišalj on the island of Krk, at 30 km from the city centre. A bridge with a state-level road links the mainland with the island, making it readily accessible by car. Open all year round, the airport is equipped to accept aircrafts up to the size of Airbus 340. Situated at the crossroads of European air corridors, charter flights to and from all European countries can be easily organised. Rijeka airport has connections with most European countries, and by 2020 it is expected to offer national flights to and from all international airports.

► There are three major international airports situated within 150 km from the city, with direct connections to most European countries: Zagreb-



Pleso, Ljubljana-Pučnik, and Trieste-Ronchi dei Legionari. Connected with these airports by highways or main roads, Rijeka can be reached within 90 minutes by car or 120 min by bus.

► The Kvarner archipelago is connected with Rijeka and the rest of the country by hydroplane transport.

MARITIME TRAFFIC

Regular maritime passenger lines from the port of Rijeka link the city to some of the Kvarner island destinations all year round, while in

summer many other destinations on the Croatian and Italian sides of the Adriatic, as well as on the Albanian and Greek coasts are serviced.

RAILWAY

Although rail service in Croatia can be cumbersome, there are railroad connections between Rijeka and other major urban centres in Croatia and the neighbouring countries. International railroads run north to Zagreb and Budapest, west towards Ljubljana and Vienna, and east towards Belgrade, along the Orient-Express route.



GETTING AROUND IN RIJEKA

- ▶ Well-organised public transportation network includes 48 urban and suburban lines that cover the area of the city and its outskirts, which includes the surrounding Rijeka's municipalities. Its bus fleet is especially considerate to nature, running on compressed natural gas.
- ▶ Owing to favourable prices, the taxi service is also a good option to move around the city.
- ▶ As part of the city's development projects, plans are underway for the construction of a fast city railway which will use the current rail infrastructure.
- ▶ The bus and railway stations and the marine terminal are all situated in the very centre of the city. All three points are within walking distance of the city's hotels and hostels, as well as its cultural and historical sites.

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

We are in the middle of a large capacity tourist zone

KVARNER REGION

Rijeka is the centre of the Kvarner region encompassing the Primorje – Gorski Kotar County which makes for 20 % of the total national accommodation capacity, followed by matching tourist traffic of overnight stays. The region can offer a variety of high standard accommodation facilities from hotels of different categories to hostels, botels, branded apartments, holiday homes, campsites and private rooms, the majority of which are in the vicinity of the city of Rijeka and a driving distance from 30–60 minutes.

The tourist area of Kvarner presently has the accommodation capacity of 179,133 beds, out of which 13.55 % are in hotel accommodation, 24.78 % in camps, 46.10 % in private accommodation, and 15.57 % in other types of accommodation. The year 2015 saw an increase in visits in the Kvarner region by 9%, and there were 1 million or 8% more night stays compared to 2014. In total numbers, Kvarner has concluded 2015 with 2,460,981 visits and 13,149,734 nights. The growth has been measured in all subregions and for almost all foreign markets as well as for domestic guests.

New investments followed by a growing market demand will increase the accommodation capacities by 2020, as is projected in the new strategic documents on tourism development in the Kvarner for the period until 2020.

RIJEKA & OPATIJA

One of the most developed and accounting for the largest number of accommodation facilities and night stays in the Kvarner region is the city of Opatija. Almost merged with the city of Rijeka, some 30 minutes driving distance from Rijeka's centre, the Opatija Riviera offers the capacity of 9,030 beds. There are 31 hotels in Opatija, 3 are five-star hotels, 13 four-star hotels, 11 three-star hotels and 4 two-star hotels. By 2020, Opatija will have increased the accommodation capacity in private accommodation by 10 %.

In the last years, the city of Rijeka has also been steadily growing as a tourist destination offering higher quality and more diverse accommodation. With its immediate surrounding area, Rijeka is

a destination dominated by hotels and tourist resorts (37 % of total overnight stays), followed by overnight stays in ship cabins (34.7 %), whereas hostels see 23 % of the total of overnight stays. Accommodation capacity in so-called alternative accommodation is on the constant increase, so Rijeka at the moment has 15 hostels, a camp site and a growing offer in private accommodation.

Over the last three years there has been a continuous rise of over 20 % in visitor numbers, followed by investments in accommodation capacities, so that at the moment the city of Rijeka counts for a total number of 2,441 beds

ACCOMMODATION UNIT	NUMBER	BEDS
Hotels	35	6,304
Private accommodation	/	2,577
Camp	3	1,130
Hostels	17	811
Student accommodation	3	649
TOTAL		11,471

Almost 40 % of visitors in Rijeka are in the age group between 19–30 years, and in 90 % cases they are foreign visitors who come to Rijeka as visitors/spectators of international events.

By 2020, capacity and quality of tourist reception in Rijeka will be increased thanks to the construction of new accommodation facilities as a part of the Delta-Porto Baroš project, hotel at Cultural Quarter Benčić, tourist resort Costabella, tourist complex Preluk. The project of the new Rijeka University campus, presently under construction, should be particularly singled out, as it will as of the end of 2015 bring 1,800 accommodation units to Rijeka.

PLANNED ACCOMMODATION	
Rijeka University Campus	750
Costabella	308
Preluk	400
Private accommodation	avg. increase 15%
Hostels	avg. increase 15%

4.2.4. In terms of cultural, urban and tourism infrastructure what are the projects (including renovation projects) that your city plan to carry out in connection with the European Capital of Culture action between now and the year of the title? What is the planned timetable for this work?

Big projects are being planned, funded and on the way to construction

Between 2015 and 2021 the City of Rijeka plans to carry out several infrastructure projects that will directly contribute to the ECOC year in terms of accessibility and connectedness of the city with its region and the rest of Europe, as well as enhance the hosting capacity of the city. The following projects are included in the City development strategy until 2020, most projects have complete project documentation and are being prepared for EU funding.

PROJECT	€ MILLION	YEAR
Railway Delnice-Šapjane: new railway through Rijeka	500	2019
Modernisation of the Krk airport	20	2018
Western Žabica Complex (intercity bus terminal with a public garage)	50	2019
Preluk Tourist Complex	120	2018
High-speed city railway	30	2020

5. OUTREACH

The idea of reaching out to people outside of existing audiences and usual cultural flows is at the base of RI:2020. It was essential in the different aspects of the bid preparation process; it is how the cultural and artistic programme was conceptualised; it is the main motivation for extending activities outside the cultural venues; it is the reason why the Learning programme is designed not only for professionals, but also for different groups of citizens. To reach further and deeper into the communities, and at the same time to attract foreign visitors, is the main aim of our audience development and marketing strategies, materialising in and around RiHub.

In order to be successful, we need our citizens to be an essential part of becoming a cultural capital. We need to build links and we need to strengthen trust. We will build strong points of motivation and provide exciting opportunities for people to experience positive changes in the environment around them and within them – a slow but inevitable change of attitude and behaviour: from a passive consumer to a proactive creator; instead of being hidden in the corner, silently observing the world around, becoming engaged citizens, active members of the community, expressing themselves loudly, working with others on changing the future.

Our outreach plan is driven by three interconnected rivers of action:

Communication: as a two way street between the programme producers and the citizens; as a complex communicational network between various groups of people, both locally and at the European level;

Education: building capacities, learning and experiencing what is necessary to become an active citizen;

Participation: opportunities for being active, in many cases crucial, part of artistic and cultural, as well as broader social activities.

5.1 Explain how the local population and your civil society have been involved in the preparation of the application and will participate in the implementation of the year?

Inclusion is in our DNA and participation, the *fil rouge* of the RI:2020

Four years of preparation has provided enough time for us to communicate about RI:2020 with the local population and civil society. We used this time to inform them about the European Cultural Capital concept, to motivate them to join the debate and preparation of the bid, and to get deeper knowledge on needs, concerns and dreams floating in our communities.

After the Rijeka City Council adopted the Decision to announce Rijeka's candidacy for the ECOC 2020, a number of public discussions took place during which the opinion was expressed that a working group should be formed in order to propose a basic **concept** for the programme of candidacy. A working group made up of eminent experts and cultural workers was established. The guiding principle during the concept drafting was to find key words that reflect the historical identity of Rijeka, its current development moment, as well as relevant themes and trends with universal value.

Following several months of working group meetings, the concept proposal was presented in June 2014 after being **publicly discussed** with artists, cultural workers and citizens of Rijeka. That enabled the largest possible participation in the process of defining the concept based on which a **Public call for proposing programmes** for Rijeka 2020 was issued on 24 November 2014. The call attracted 132 applicants who submitted 221 programme proposals.

Apart from the cultural operators who were animated to contribute to the programme creation, general public – the citizens in the City and the County – were informed about the ECOC initiative, as well as the opportunities it provides. Citizens were incited to contribute to



the **discussion** on how an investment into a large scale European project could boost sustainable development of the city and surrounding region, and to present their vision of the city in 2020.

The four-year-long process has involved around **130,000 citizens** through 16 public discussions in Rijeka and other cities in the Primorje – Gorski Kotar County, online consultations, as well as 9 presentations for special groups (business sector, educational institution, minority associations, civil society organisations, community centres, etc.).

In addition, some twenty promotional **artistic events** were organised, actively engaging a substantial audience, in collaboration with schools, kindergartens, associations such as Rijeka Photography Club or The Croatian Musicians' Union, cultural institutions and organisations, and the University of Rijeka.

All in all, these activities engaged around 130 artists and more than **12,000 citizens** as participants and visitors.

Particular accent has been given to **online communication**; the RI:2020 website was created in 2013 and the Facebook page in 2014, followed by Twitter and Instagram profiles with the total reach of about **800,000** at the moment, and still growing (between 20,000 and 30,000 weekly). These channels were used to inform and attract the widest possible audience, as well as means of interaction and exchange. A lot of positive feedback was received, but also provocative questions and critical analyses, taken into account in the preparation process.

Rijeka 2020 Volunteer Programme (more in 5.2) is also an important element of citizens participation in the preparation process, starting soon after the decision to apply was made. Volunteers have participated in all actions to inform and involve the general public and have become valuable ambassadors of RI:2020. So far around 130 volunteers have been involved. In order to promote the concept of volunteering in the cultural sector, educational workshops for volunteer management were organised in October and November 2015 in 13 cultural institutions.

5.2 How will the title create in your city new and sustainable opportunities for a wide range of citizens to attend or participate in cultural activities, in particular young people, volunteers, the marginalised and disadvantaged, including minorities? Please also elaborate on the accessibility of these activities to persons with disabilities and the elderly. Specify the relevant parts of the programme planned for these various groups.

We will get a chance to include groups in a systemic way

The Port of Diversity is by its very concept open to all, but also concentrated on creating new and sustainable opportunities for the participation of:

- ▶ **new generations: children and young people** – the *Millennials*, being “born digital”, without sufficient opportunities to participate in cultural activities;
- ▶ **elderly people** – most of them disadvantaged physically (medical issues), economically (low income) and socially (marginalised as “non-productive”); some efforts to include them in cultural activities have been made, but a lot more needs to be done;
- ▶ **persons with disabilities** – although attitudes have improved in recent years, disabled people are faced with many obstacles and are often disregarded as potential audiences;
- ▶ **ethnic minorities** – although Rijeka is probably one of the most advanced cities in Croatia regarding the respect towards ethnic minorities, it still has not moved on from tolerance to mutual cultural influencing; different ethnic cultural groups are organised in the associations that nurture their respective cultural identity, but they are mostly isolated; special attention will be given to Roma community, as the most marginalised and stigmatised minority;
- ▶ **new immigrants** – recent movements of refugees to the most attractive European countries has not had much impact on Rijeka. But in years to come it is reasonable to expect that migration will continue and our city will have to get ready to welcome people from Arab and African countries; providing cultural opportunities is necessary in order to secure integration based on mutual respect (not assimilation);

► **sex and gender minorities** – LGBTQ identities are formally respected, but still socially and culturally marginalised; some special cultural activities exist, but more needs to be done in regular programming for the cultural sector;

► **remote communities** – people living in remote areas, such as mountains and islands are denied access to cultural events, as a great majority of events happen in the city. Some efforts for bringing relevant cultural content into these areas exist, but much more needs to be done both to revive local cultural life, and to bring more of these citizens as audience to cultural events in Rijeka.

New opportunities will be created through specially designed cultural programmes (within our Flagships and their Fleets), newly formed structures and places (such as Kitchen, Brick House and RiHub), learning activities, and the volunteer programme. In order to motivate participation,

carefully designed communication strategies will be implemented (see 6.4 Marketing and communication), as well as cultural animation activities (see 3 Cultural and artistic content).

We will do as much as possible to remove physical obstacles and provide access for people with physical disabilities. Economic differences will be respected in the pricing policy (reduced prices for specific groups), and a lot of activities will be free of charge. Possible intellectual obstacles will be avoided by simpler (but not stupid!) communication materials, respecting everyone's intellectual capacities regardless of different educational backgrounds. In addition, instead of just removing the barriers, i.e. providing access, we will motivate interest (animation) and encourage active participation.

Examples of cultural activities specially relevant or designed for the groups (please look for details in 3 Cultural and artistic content)

CHILDREN

Brick House – the whole Flagship; for example: MultiMedia Camp, Brick House on Wheels, Month of Children's Literature, Sweet Theatre;
Dopolavoro – FRIS 2020; Sweet & Salt – children's programmes in urban spaces and schools

YOUNG PEOPLE

Brick House – Klik!, MultiMedia Camp;
27 Neighbourhoods – Campus, Displaced Histories (Baredice);
Kitchen – TIFOS; **Dopolavoro** – ReUse Centre, FRIS 2020;
Sweet & Salt – Spring Forward

ELDERLY PEOPLE

Kitchen – Women at Work; **Dopolavoro** – Rijeka Industrial Olympics

PERSONS WITH DISABILITIES

Kitchen – Unreal cities; **Dopolavoro** – ReUse Centre

ETHNIC MINORITIES

Kitchen – Unreal cities and regular activities;
27 Neighbourhoods – Wanderers (Roma community in Pehlin)

NEW IMMIGRANTS

Kitchen – activities to be developed in regard to real situation concerning arrival of new immigrants; **Dopolavoro** – ReUse Centre

SEX AND GENDER MINORITIES

Kitchen – HERA; **Dopolavoro** – Work is Dead, Long live Work

REMOTE COMMUNITIES

27 Neighbourhoods – remote islands such as Unije and Susak, mountain regions (projects to be selected from the call);
Dopolavoro – From Gredelj to Benčić; **Coast Lines** (islands)

RIJEKA 2020 VOLUNTEER PROGRAMME

Apart from targeted volunteering programmes in cultural institutions, we involve volunteers in all programme-related and promotional activities: dissemination of information and distribution of promotional material, management and administrative tasks, translation, guides and informants, assistance in logistics and technical tasks, hosting the artists, and many more. One example is the Welcome Programme organised in cooperation with the Rijeka Tourist Board, where volunteers are in charge of welcoming guests, providing information about the city and current cultural events, or guiding thematic walks through the city.

Recruiting volunteers, preparing them through training and education, and evaluating their work and their satisfaction is the basic elements of management. We plan to involve 5,000-7,000 volunteers, either as short-term/one-time volunteers, or long-term volunteers. The programme is open to all citizens, regardless of their background, with special focus on marginalised/socially excluded groups. It also attracts international volunteers, and exchanges of volunteers are organised.

As part of the Learning programme, capacities of cultural institutions to work with volunteers are built. International volunteering events are organised: international conference dedicated to volunteering in the cultural sector in cooperation with the European Volunteer Centre (Centre européen du volontariat, CEV), and International volunteer camp in cooperation with the CEV, organisations accredited with the European Voluntary Service and EPEKA association in Maribor.

Volunteers are coordinated by the Volunteer Coordinator at the RI:2020 Agency, in partnership with the Association SMART – Volunteer Centre Rijeka, and other collaborators.

Sustainability of these opportunities are foremost guaranteed by the increased capacities of our cultural sector to develop audiences and engage citizens in different ways (see One River: Learning), and with the permanent structure of Rijeka Resource that continue to educate and support various cultural activities long after the year 2020. New venues and accompanied programming philosophy and structure (Kitchen, Brick House), dedicated to specific target groups continue their operation, as part of the main activities of major cultural institutions. In many remote neighbourhoods, villages and islands new community centres are established, while Coast Lines – the wandering museum connects remote places and new audiences.

5.3 Explain your overall strategy for audience development, and in particular the link with education and the participation of schools.

We want to empower and emancipate more

One of the first questions we ask ourselves when evaluating proposals for projects: *Who is the work for?* **Audience-centric thinking** guides RI:2020, not because it is finally a priority for the EU but because many of our European partners have been crucial in bringing a “visitor perspective” into EU cultural policy in recent years. And, simply, because it makes sense.

One of the priorities for RI:2020 is extending cultural participation to invisible groups (see 5.2). We affirm cultural traditions forming in neighbourhoods and communities, transformed through international mobility and access to digital information/media. These seem to us most appropriate for extending shared (European) values to a broader population. We generate unexpected encounters in unconventional places. We connect social engagement with artistic excellence.

The RI:2020 audience development strategy has several inter-connected layers:

- ▶ Develop relationship with existing audience – new experiences, new art forms, exciting events;
- ▶ Diversify audiences – new socio-demographic groups; reaching non-audiences; disadvantaged and marginalised (see 5.2);
- ▶ Bringing arts to people – unusual spaces, public spaces, remote areas;
- ▶ Engaging citizens as co-creators (participatory art), as co-workers (volunteer programme) and ambassadors – sharing the ownership of RI:2020;
- ▶ Creative use of new media – upstream and downstream engagement for communication and networking with audiences;
- ▶ Develop inter-disciplinary partnerships and collaborations between art sectors, in order to share and inter-connect various groups of audience;
- ▶ Accessible cultural infrastructure with welcoming atmosphere – multifunctional spaces (Kitchen, Brick House); adaptations in the existing institutions (opening of rooms for kids, gathering etc.); Wi-Fi and other digital infrastructure; removing physical barriers; new user-friendly signalisation; devices for the hearing and sight impaired; interactive displays etc.
- ▶ RiHub – a space of encounters, civic innovation, newsroom, classroom, co-working, and more (please find a much broader description in 6.4 Marketing and communication);



- ▶ Rijeka Resource – a special unit dedicated to audience development (VOYAGERS – Publics & Communities) providing expertise and support to the cultural sector, executing audience research, coordinating joint actions and campaigns.

TARGET GROUPS

Special attention is given to citizens that we recognise as marginalised and disadvantaged (reasons and the segmentation best explained in 5.2), important for our audience development strategy.

We also focus our efforts to engage unexpected groups from Rijeka:

- ▶ Families with children
- ▶ Usual theatre goes/exhibition visitors/music lovers, etc. to participate in cultural events they don't usually visit
- ▶ Civil activists
- ▶ Football fans
- ▶ Workers of major companies

Targeted numbers are not presented, as it is not possible at the moment to give reasonable estimate – we want to avoid any manipulation.

PARTNERS FOR AUDIENCE DEVELOPMENT

- ▶ kindergartens, schools and UNIRI – institutional partnership and individual engagement of teachers as ambassadors
- ▶ homes for the elderly, associations for retired people
- ▶ associations for minorities
- ▶ LGBTQ, women rights, human rights, environmental civil society groups and associations
- ▶ schools, local libraries and town councils in remote communities
- ▶ Rijeka Football Club – with football players as ambassadors
- ▶ major companies in Rijeka and County, workers unions

PREPARATION ACTIVITIES

- ▶ Mapping audiences (first 2016 and repeated in 2018)
- ▶ Strategy and action plan (first draft 2016, re-drafted in 2018)
- ▶ Learning (most of the audience development learning activities in the period 2016–18)

Special attention is given to international peer learning: capacity building with European partners in terms of how to empower and engage the audience, include them in programme planning and production (“upstream involvement”), how to expand diversify, host and manage the audience and their activities (“downstream engagement”).

The existing **cultural strategic plans** of both the city and the County stress the importance of audience development programmes, funding programmes at cultural institutions and independent cultural organisations working on building new relationships with children and young audiences.

EXAMPLES OF AUDIENCE DEVELOPMENT ACTIONS

- ▶ RiHub uses Facebook to involve audience during the production process and afterwards to connect with producers, artists;
- ▶ In 27 Neighbourhoods a special on-line communication platform is developed, in addition to activities of engaging local groups in different projects;
- ▶ the Brick House brings together several disciplines: library, cinema, puppetry; Coast Lines brings together cultural and tourist sectors, both to overlap different groups of audiences;
- ▶ Laboratory of Urban Re-Invention engages citizens in urban planning workshops;
- ▶ Coast Lines, the “wandering museum”, brings together different groups of workers, and as a cultural tourism project it focuses on foreign visitors too;
- ▶ Kitchen brings together all minority stories in one place, placing them at the centre of social events, but also encouraging them to exchange experiences. It also includes work with LGBTQ people, female citizens of the third age and migrants as active creators of cultural programmes for both their “natural” audience and other people to whom their stories are drawn closer by art;
- ▶ Dopolavoro is directed towards working people and making art approachable.

6. MANAGEMENT

6.a Finance

RI:2020 is built on reasonable, feasible and stable financial base

CITY BUDGET FOR CULTURE

6.a.1 What has been the annual budget for culture in the city over the last 5 years (excluding expenditure for the present European Capital of Culture application)?

YEAR	%	€
BUDGET FOR CULTURE	OF TOTAL BUDGET	
2012	9.1 %	9,213,848.29
2013	10.9 %	10,417,790.66
2014	10.3%	9,532,438.23
2015	10.8%	10,519,526.76
2016 – plan	12.0%	13,945,444.04

The budget for culture in the city is the main guarantor of stability and development of the city's cultural system, the entire cultural and artistic sector, and the creative industries sector. Planning and execution of the budget fall within the responsibility of the City Department of Culture, which, with its expert staff of 22, covers all aspects of cultural, artistic and general administrative activities.

The budget is used for:

- ▶ wages, operating expenses and programme subsidies for six cultural institutions with 445 employees founded by the City of Rijeka
- ▶ grants for the independent sector and the institutions not founded by the city of Rijeka
- ▶ funds for capital investments
- ▶ funds for maintenance and restoration of cultural heritage

In recent years, the budget ranged between 9 and 11 percent of the total city budget, depending on capital priorities of each budget year.

It should be noted that the city's budget for culture has been consolidated as of 2016, namely, it now comprises other public subsidies (regional, national, EU) of the city's cultural institutions, as well as their other personal income (subscriptions, sales, sponsorships and donations).

The budgets for culture of the main partners (Primorje-Gorski Kotar County, City of Opatija, University of Rijeka) amount to an additional € 3.3 million.

This means that in 2015, the cumulative budget of the cultural system partnership between Rijeka, the region, Opatija and the University increased to € 17.3 million.



6.a.2 In case the city is planning to use funds from its annual budget for culture to finance the European Capital of Culture project, please indicate this amount starting from the year of submission of the bid until the European Capital of Culture year.

If Rijeka wins the title, the funds from the city budget for RI:2020 will be provided *separately*, over and above Rijeka's basic budget for culture, as of 2016 through to 2021. The envisaged funds include operating costs as well as costs of investment in capital infrastructure associated with the RI:2020 programmes.

The timetable of funds for the RI:2020 project is shown in the table below:

2016	1,214,529
2017	1,567,677
2018	3,236,000
2019	3,530,000
2020	1,961,000
TOTAL	13,468,883

6.a.3 Which amount of the overall annual budget does the city intend to spend for culture after the European Capital of Culture year (in euros and in % of the overall annual budget)?

Rijeka's budget for culture is a budget of continuity, its share in the overall city budget being higher than in any other major Croatian macro-regional centres (city of over 50,000 inhabitants). We plan to continue with this practice, which is why it can be expected (according to macro-economic indicators) to amount to 13 million Euros, or 12% of the total city budget for 2021.

OPERATING BUDGET FOR THE TITLE YEAR

6.a.4 Income to cover operating expenditure: Please explain the overall operating budget (i.e. funds that are specifically set aside to cover operational expenditure). The budget shall cover the preparation phase, the year of the title, the evaluation and provisions for the legacy activities.

INCOME TO COVER	€	%
OPERATING EXPENDITURE		
From the public sector	27,327,000	90.10
From the private sector	3,000,000	9.90
TOTAL	30,327,000	100

INCOME FROM THE PUBLIC SECTOR

6.a.5 What is the breakdown of the income to be received from the public sector to cover operating expenditure?

Income from the public sector to cover operating expenditure	€	%
National Government	10,000,000	36.59
City	10,327,000	37.79
Region	3,000,000	10.98
EU*	3,000,000	10.98
Other	1,000,000	3.66
TOTAL	27,327,000	100

*with the exception of the Melina Mercouri Prize

6.a.6 Have the public finance authorities (City, Region, State) already voted on or made financial commitments to cover operating expenditure? If not, when will they do so?

The City Council of the City of Rijeka, at its session held on 22 December 2015 voted to cover the operating expenditure of the RI:2020 budget.

It has also accepted the commitment according to which the City of Rijeka, if it wins the title, will set aside € 10.3 million for operating costs, as well as the timetable for the availability of these funds from 2016 to 2021.

Given that financial planning in the Republic of Croatia has to be organised for three years, the funds for the RI:2020 have already been included in the city budget for 2016, 2017 and 2018, totalling € 2.5 million.

On 19 November 2015 the Council of the Primorje-Gorski Kotar County approved the County's budget placed in a three-year perspective. The budget includes projects for which the County has made a commitment to develop part of the ECOC project with a total amount of € 937,000.

The Ministry of Culture of the Republic of Croatia has signed a letter of intent committing € 10 million to financing operational programme costs for the Croatian city that wins the title of ECOC 2020.

6.a.7 What is your fund raising strategy to seek financial support from Union programmes/funds to cover operating expenditure?

It is important to stress that many cultural organisations in the city and region, as well as the City Administration possess the knowledge and skills necessary to independently attract funds from the EU, and have already successfully implemented EU projects within different programmes (*Creative Europe, Europe for Citizens, FP7, IPA Programme, Erasmus+* and others). Other fundraising opportunities for funding cultural mobility and projects offered by a number of European organisations and networks will also be mapped and included in the plan.

An experienced expert team will be formed within the RI:2020 Agency to coordinate the entire process and provide technical support for the preparation of application documents. Immediately upon designation, a fundraising action plan will be created in cooperation with programme directors and other stakeholders in order to determine the time frame for drafting application documents and submitting applications for particular programmes and funds, as well as the resources necessary to manage projects. An important part of our One River: Learning Programme is capacity building for the cultural sector to apply for grants from EU funds and programmes.

6.a.8 According to what timetable should the income to cover operating expenditure be received by the city and/or the body responsible for preparing and implementing the ECOC project if the city receives the title of European Capital of Culture?

SOURCE OF INCOME FOR OPERATING EXPENDITURE	2016	2017	2018	2019	2020	2021
EU	/	125,000	420,000	870,000	950,000	635,000
National Government	1,000,000	1,000,000	1,500,000	2,000,000	2,500,000	2,000,000
City	261,000	915,000	1,307,000	2,353,000	3,530,000	1,961,000
Region	250,000	316,000	362,000	800,000	800,000	472,000
Sponsors	/	320,000	450,000	830,000	1,170,000	230,000
Other	/	100,000	200,000	300,000	400,000	/

INCOME FROM THE PRIVATE SECTOR

6.a.9 What is the fund-raising strategy to seek support from private sponsors? What is the plan for involving sponsors in the event?

A detailed strategy will be devised if Rijeka is to become the European Capital of Culture, although it is already clear that this strategy will have to offer a broad and inclusive model in order to open up space for big regional brands (with which the City of Rijeka and its constituents are already cooperating through sponsorship and partnership agreements) and small local businesses, for the best possible use of the great visibility that such a prestigious international event as the ECOC certainly affords.

For this purpose, multiple contacts and public presentations with company representatives have already been made. The sponsorship commitment letters are being collected and will be presented at our meeting with the panel.

Representatives of the regional office of the Croatian Chamber of Economy and, in particular, of the sector of tourism will be immediately involved in the Council of Partners for the Rijeka ECOC 2020, together with representatives of the City of Rijeka, the Primorje - Gorski Kotar County, the City of Opatija and the University of Rijeka.

Cultural sector will be encouraged and trained to fundraise from sponsors and individuals within the One River: Learning Programme.

OPERATING EXPENDITURE

6.a.10 Please provide a breakdown of the operating expenditure, by filling in the table below.

Breakdown of operating expenditure

	€	%
Programme expenditure	22,227,000	73.29
Promotion and marketing	4,000,000	13.19
Wages, overheads and administration	3,600,000	11.87
Other	500,000	1.65
TOTAL OF THE OPERATING EXPENDITURE	30,327,000	100

PROGRAMME

This budget line contains all planned costs for cultural and artistic content.

The detailed structure of programme financing will be defined if Rijeka is designated ECOC 2020. In this way we will ensure necessary flexibility between the available EU funds and potential sponsorships. This is the role of the Development manager and his/her department.

MARKETING AND PROMOTION

The budget for marketing and promotion (outside staff and infrastructure costs) will be in large part dedicated to innovative methods of own digital content creation: 65% for content marketing, 35% for classical advertising.

It also needs to be stressed that both the City and the County Tourist Boards have committed to reallocate a part of their promotion funds if Rijeka wins the title.

WAGES, OVERHEAD AND ADMINISTRATION

This segment includes employees, material and administrative expenses for the RI:2020 Agency (€ 2,500,000), employees of the **Rijeka Resource** (€ 600,000) and evaluation costs (€ 500,000). We have made a detailed development plan.

In the case of designation, Rijeka 2020 Agency will start working on 1 July 2016 with 10 FTE, gradually increasing the numbers towards peak years (2019 and 2020) when the plan is to recruit 45 FTE.

OTHER

These are free funds for unpredicted expenses including the possibility to invest in interesting projects and collaborations not included in the current programme.

6.a.11 Planned timetable for spending operating expenditure

TIMETABLE FOR SPENDING*		2016	2017	2018	2019	2020	2021	TOTAL
Programme expenditure	€	450,000	1,350,000	3,100,000	6,627,000	7,600,000	3,100,000	22,227,000
	%	2.02	6.07	13.95	29.82	34.19	13.95	100
Promotion and marketing	€	300,000	500,000	600,000	1,200,000	1,100,000	300,000	4,000,000
	%	7.5	12.5	15	30	27.50	7.5	100
Wages, overheads and administration	€	230,000	450,000	620,000	830,000	1,020,000	450,000	3,600,000
	%	6.39	12.5	17.22	23.06	28.33	12.5	100
Other	€	/	50,000	100,000	150,000	150,000	50,000	500,000
	%	/	10	20	30	30	10	100

BUDGET FOR CAPITAL EXPENDITURE

6.a.12 What is the breakdown of the income to be received from the public sector to cover capital expenditure in connection with the title year?

INCOME FROM THE PUBLIC SECTOR TO COVER CAPITAL EXPENDITURE	€	%
National Government	3,140,000	13.98
City	3,317,046	14.76
Region	590,000	2.63
EU (with exception of the M.M. prize)	9,420,000	41.93
Other	6,000,000	26.7
TOTAL	22,467,046	100

The reconstruction of former industrial Benčić Complex, has the complete project documentation (feasibility study, main designs, part of the building permits). It is composed of several individual reconstruction projects and will be implemented in phases. First phase, including reconstruction of the palace of the former sugar refinery in the Benčić Complex, and the renovation of Galeb, is part of an integrated cultural heritage project ready for application for EU funds. Both facilities are protected monuments of culture of the Republic of Croatia.

The table above includes the capital costs of key cultural infrastructure projects important for the realisation of RI:2020.

Projects lead by City of Rijeka:

- ▶ construction of the **Brick House** in Benčić Complex
- ▶ relocation of the Museum of Modern and Contemporary Art (including **Kitchen** project) to the former premises of the Benčić Complex (currently underway)
- ▶ reconstruction of the palace of the former sugar factory as new building for the City Museum
- ▶ renovation of the yacht Galeb (documentation for EU funding ready)
- ▶ refurbishment and furnishing the RiHub

The City of Opatija has already started the construction of a Cultural and Tourist Centre of a total value of € 6 million, to be completed by the end of 2016. This project is particularly important for our Flagship **Coastlines**.

The County's strategic capital project is the Cultural and Tourist Route "Following the Paths of the Frankopans", planned to be used for 27 **Neighbourhoods** Flagship, within which the County has invested about € 3 million in the renovation of a dozen historic buildings since 2015.

6.a.13 Have the public finance authorities (city, region, State) already voted on or made financial commitments to cover capital expenditure? If not, when will they do so?

At its session held on 22 December 2015, the City of Rijeka City Council voted to cover part of the capital costs of infrastructure related to the RI:2020, namely, the co-financing part of the project of reconstruction and revitalisation of the Benčić Complex and the yacht Galeb. A total of € 2.26 million has been assigned for that purpose in the city budgets for 2016, 2017 and 2018.

In its budget for 2016, the City of Opatija has assigned € 6 million for the construction of a Cultural and Tourist Centre.

The funds for the County project “Following the Paths of the Frankopans” have been planned within the 2016–2020 Development Strategy Action Plan of the Primorje-Gorski Kotar County adopted by the County Assembly on 19 November 2015.

The Ministry of Culture and the City of Rijeka signed an agreement in 2013 to co-finance the project of renovation of the Benčić Complex.

6.a.14 What is your fund raising strategy to seek financial support from Union programmes/funds to cover capital expenditure?

Construction of capital infrastructure for the needs of RI:2020 and its financing is fully adapted to the available EU funds. EU funds are planned to co-finance two key infrastructural projects.

Tourism Valorisation of Representative Industrial Heritage Monuments integrated programme includes reconstruction and reallocation of the yacht Galeb and of the Palace of the Sugar Refinery in the Benčić Complex for the needs of the City of Rijeka Museum.

The project is applying for funding by the European Regional Development Fund through the 2014–2020 Competitiveness and Cohesion Operational Programme (OPPC), Priority 6 – Preservation and protection of the environment and promotion of resource efficiency.

Funds planned for the open call of the Ministry of Regional Development and the EU Funds “Preparation and implementation of integrated development programmes based on the restoration of cultural heritage”, amount to € 42.5 million, which by far exceeds the value of the project.

Given the good incorporation of the project into strategic frameworks and OPCC indicators, and the high level of preparedness of the project (building permits), we do not anticipate any major risks in securing the necessary funds from this source. Project is also listed among the priorities of the Croatian Ministry of Culture, which has signed the agreement on its co-financing with the City of Rijeka.

Brick House, a cultural and education centre for children, is planned to be financed through integrated Territorial Investment (ITI) mechanism, within which € 345,351,269 have been planned for Croatia.

The urban agglomeration of Rijeka, as an urban area candidate for funding by the ITI, has defined the direction of its development in the Development Strategy of Rijeka Urban Agglomeration for the period 2016–2020, which is the major requirement for using ITI.

Among priorities this document lists the repurposing of the former industrial Benčić Complex into a cultural centre. The **Brick House** project will apply within specific objective 6.e.2 – Use of derelict spaces (industrial and military premises).

To date, the City of Rijeka has invested € 1.78 million in the development of project and tender documentation for these projects.

6.a.15 According to what timetable should the income to cover capital expenditure be received by the city and/or the body responsible for preparing and implementing the ECOC project if the city receives the title of European Capital of Culture?

SOURCE OF INCOME FOR CAPITAL EXPENDITURE	2015	2016	2017	2018	2019	2020
EU	/	2,023,300	3,263,387	3,589,725	543,588	/
National Government	/	/	750,000	875,000	1,200,000	315,000
City	175,163	953,529	652,677	652,677	883,000	/
Region	/	120,000	290,000	180,000	/	/
Sponsors	/	/	/	/	/	/
Other	/	6,000,000	/	/	/	/

If appropriate, please insert a table here that specifies which amounts will be spent for new cultural infrastructure to be used in the framework of the title year.

1. Yacht Galeb	€ 4,500,000
2. Brick House	€ 5,600,000
3. The Palace of the Sugar Refinery	€ 5,000,000
4. RiHub	€ 450,252
5. MMSU/MMCA (H-object, first stage)	€ 326,794
6. CTC Opatija	€ 6,000,000
7. Following the Paths of the Frankopans	€ 590,000

6.b Organisational structure

We are founding the independent Rijeka 2020 Agency with full mandate

6.b.1 What kind of governance and delivery structure is envisaged for the implementation of the European Capital of Culture year?

The “Rijeka 2020” non-profit Agency, founded by the City of Rijeka will be created immediately. It is responsible for the implementation of the European Capital of Culture 2020, *independently, efficiently and transparently*, with regard to the partners and the public. The Agency will operate throughout the whole period of RI:2020, finishing with the year 2021.

Agency’s has a full mandate to implement RI:2020 operational, programme and communication strategy, while infrastructural investments will be implemented by the City of Rijeka and respective partners. The Agency is formed as an arms-length-body, to ensure, with the respect to Croatian legislation, the greatest possible level of independent and professional decision-making regarding programme and management.

Agency’s main responsibilities are programme (Artistic Director and Programme Director), communication and marketing (Communication Manager), fund-raising (Development Manager)

and general management (CEO, Administration & Finance Manager). All the directors/managers together form the Board of Directors, and are heads of their respective departments.

In order to provide objective, impartial monitoring and evaluation, an Independent Evaluator will be commissioned through a public tender, while different activities will be coordinated by Evaluation Coordinator (see 1.4.1). In order to ensure management of the Agency is transparent to the public, participation of citizens will be ensured by establishing Councils of Citizens and by already formed The Benčić Youth Councils, while special advisory board representing all mayor partners will be formed.

Starting from 2018, a separate body, responsible for Learning activities, and professional support for implementation of artistic and cultural programme will be formed.

Rijeka Resource will continue to operate long after the title year (see 3.1).

Main role of the Agency is to ensure that the Artistic Vision and the Cultural Programme structure proposed in the bid are followed carefully and to ensure conditions to meet the strategic and operational goals.

6.b.2 How will this structure be organised at management level? Please make clear who will be the person(s) having the final responsibility for global leadership of the project?

The Chief Executive Officer is responsible for all management functions of the Agency and for programme-related and financial goals. The CEO will select his/her associates through a public tender, except for the position of Artistic Director.

The CEO will organise the Agency’s staff structure, plan and employ human resources needed for the duration of the project.

The Artistic Director is in charge of professional and independent execution of the RI:2020 artistic vision, in line with the set programme concept and structure. During the candidacy process, the Artistic Director, together with the Programme Director, led the team that selected, networked and clustered artistic proposals and projects, generated by direct engagement with cultural institutions and through an open public Call for Proposals. In the future, his/her main task will be to preserve and further develop the existing Concept and Artistic Vision during the entire process leading to year 2020.

The main department managers and associates of the Chief Executive Director and the Artistic Director are:

The Programme Director, responsible for the execution and coordination of all Cultural and artistic activities. The daily work of the Programme Director includes close cooperation with the Artistic Director, as well as coordination of other managers and their departments. The Programme Director appoints coordinators for each of the 7 programme **Flagships (& fleets)**, Learning Coordination and Framing Coordination, shaping a “central unit” for coordination and production of cultural and artistic content.

The Communication Manager is in charge of conducting all the communication-related aspects of the project. His/her work encompasses implementing marketing and media strategies, public relations and other aspects of RI:2020 that generate visibility.

The Development Manager is the key person for the execution and coordination of all fundraising from public budgets and private sponsorships, with a particular emphasis on creating strategies for attracting and successfully coordinating financial support from EU funds. The Development Manager closely cooperates with the Programme Director and the core production team, as well as with all Lead Hosts of projects within the Cultural Programme.

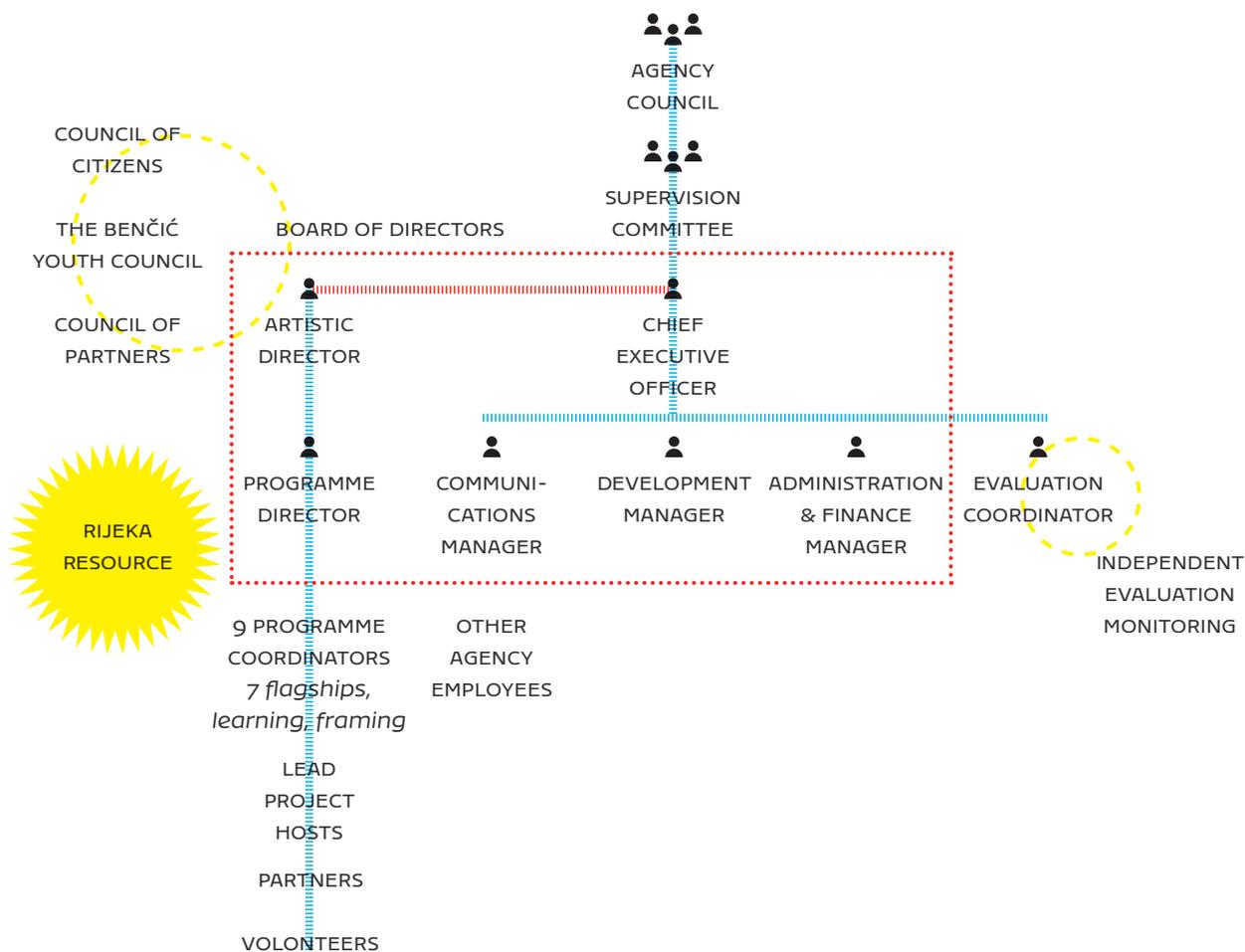
The Administration and Finance Manager is in charge of the project’s budget, economic and legislative aspects of business, which encompass-

es all contracts emanating from RI:2020. He/she is personally responsible for the construction of key financial reports and all public procurement processes for ensuring necessary goods and services pursuant to the legislative regulations.

ADVISORY BODIES

“Port of diversity” Council of Citizens includes interested citizens, whose structure depicts the City’s demographics in all important aspects: age, sex, gender, religion, etc. It is an independent body that represents the widest non-professional public in order to ensure continuous dialogue and to take maximum consideration of the opinions of our fellow citizens about RI:2020 and its influence on the development of the city.

The Benčić Youth Council ensures participation of new generation, children between 7 and 13 years of age. The Council was established in 2014 as a spontaneous reaction to the City's ambition to become the Capital of Culture and to revitalise the Benčić Complex. It gathers around 20 children who spend one weekend a month in joint day-long activities. The Council's goal is to introduce children to different forms of art, include them in the activities of cultural institutions, but also to strengthen their sense of belonging, taking care of history and provide the basis for thinking about the future of the city.



The Council of Partners includes representatives of the County of Primorje - Gorski Kotar, the University of Rijeka, the City of Opatija, the Croatian Chamber of Economy – Rijeka and the Tourist Boards of Rijeka and Kvarner.

The above organisational structure has an advisory role and ensures continuous communication with the interested public in a spirit of the entire candidacy process which has been characterised by a number of public discussions in all key phases and decision making processes.

LOCATION: RIHUB

In the process of developing our candidacy along with the planning of organisational structure and its function, the notion on the importance of the future physical location, the future seat of the Agency grew stronger. The location itself and its organisation has an important influence on the management of RI:2020 and its results.

To that end, a building of 1,200 m² in the very city centre has already been secured and used throughout the candidacy process. RiHub will be the place of continuous interaction with the widest public and creative community. Besides the Agency offices, it will host specially established office for communication between representatives of all departments of the City's administration and the citizens.

6.b.3 How will you ensure that this structure has the staff with the appropriate skills and experience to plan, manage and deliver the cultural programme for the year of the title?

All of the key positions will be filled through public tender, with clearly defined rules and the most rigorous selection criteria possible, pursuant to the applicable legislative regulations. Additionally, the Agency employees will have various opportunities for professional development, including training provided by One River: Learning Programme. Cooperation with all capitals of culture 2016–2020 will offer the Agency team a possibility to share the experience of managing the ECOC projects, including internship exchanges.

6.b.4 How will you make sure that there is an appropriate cooperation between the local authorities and this structure including the artistic team?

The less formal (although not less important) part of cooperation between the local authorities and the organisational structure has been described in question 6.b.2, in part describing RiHub, the physical location of the project management.

Formal cooperation between the City of Rijeka and the Agency will be carried out through usual mechanisms defined for cultural institutions and companies owned by the City.

As the founder of the Agency, the City of Rijeka shall, through its City Council, appoint the Agency Council and the Supervision Committee.

The Agency Council is responsible for implementing the founding documents of the Agency, for determining and implementing the Agency's strategy and for controlling the activities of the Supervision Committee. The Council reaches or confirms all of the important decisions pertaining to ownership structure, business results, appoints the CEO and members of the Supervision Committee. The practice of the City of Rijeka is for the Council to appoint one member – the Mayor – who ensures optimum connection between the Agency and the strategy of the City of Rijeka.

The practice of the City of Rijeka is to appoint the members of the **Supervision Committee** for all companies that are in its ownership, while the employees choose their own representative. The Supervision Committee is responsible for supervising all financial business in connection with the execution of the plans/programmes.

The practice of the City of Rijeka is for members of the City Council and/or professional persons who enjoy the support of the City Council as pertaining to the realisation of public goals, to be appointed to the Supervision Committees of municipal companies.

6.b.5 According to which criteria and under which arrangements have the general director and the artistic director been chosen – or will be chosen? What are – or will be – their respective profiles? When will they take up the appointment? What will be their respective fields of action?

The Chief Executive Officer will be selected through international public tender in the case of Rijeka winning the title, and appointed no later than 1 July 2016. In the public tender

the CEO has to clearly present how he/she will reach the expected programme goals within the financial framework set. The CEO will be appointed to function until 31 December 2021.

The Chief Executive Officer has to ensure fulfilment of all goals of the Rijeka 2020 project. Thus, it is necessary that the CEO is a person with relevant international experience in managing long-term projects in culture that are in financial and organisational terms comparable with the range of the ECOC project.

Considering that Rijeka 2020 anticipates a team of up to 45 people during the peak period of the project realisation, the Chief Executive Officer needs proven experience and capacity in managing complex human resources.

Slaven Tolj was appointed the Artistic Director on 15 September 2015. Given his participation in each phase of the project realisation, in the working group for the creation of candidacy concept and the working group for the evaluation of all programmes, Tolj is a guarantee of continuity of conceptual and artistic vision during the programme execution phase. The most crucial references for his appointment were his unreversed engagement during the preparation of the bid as well as 25 years of successful international career in both artistic and organisational fields.

Slaven Tolj was born in Dubrovnik in 1964, he is a multimedia artist and a curator. He is famous for his ready-mades, installations, photography and performances, which tackle social and political issues in a specific way.

Tolj has carried out many performances and actions in Croatia and abroad. He has participated in numerous exhibitions in Croatia and abroad, such as Documenta X (Kassel, 1997), "Body and the East", Modern Gallery (Ljubljana, 1998), Museum of Contemporary Art (Zagreb, 1998), Apex Art (New York, 2000), "Interrupted Games", Galerie für Zeitgenössische Kunst (Leipzig, 2004).

Slaven Tolj's dedication to the promotion of contemporary art as an artist as well as an author and organiser of numerous cultural and artistic events, his membership on a number of art councils and boards for visual arts and new media has significantly influenced the development and affirmation of contemporary art in Croatia as well as the development and recognition of an independent and new media art scene.

Tolj was Croatian selector and curator at the 51st Venice Biennale in 2005, and has been the Director of the Museum of Modern and Contemporary Art in Rijeka since 2012.

6.c Contingency planning

6.c.1 Have you carried out/planned a risk assessment exercise?

A Contingency plan including necessary measures and activities on all levels has been devised as part of the bidding process of the City of Rijeka for ECOC 2020. Results of this work are presented along with the mitigation in chapter 6.c.3.

6.c.2 What are the main strengths and weaknesses of your project?

We have reflected on the landscape of causalities with a SWOT matrix. The entity contained in the "we" in the matrix is including the entirety of Rijeka cultural scene, both institutional and non-institutional plus the anticipated ECOC management structure. View SWOT table on the following page ►

6.c.3 How are you planning to overcome weaknesses, including with the use of risk mitigation and planning tools, contingency planning etc.

Here is a set of tactics with which we plan to mitigate the anticipated risks:

Underdeveloped capacities of the cultural sector will be developed by carefully planned capacity building programme – One River:Learning, and through professional support provided by the Rijeka Resource.

Positive change in the citizens' attitudes and behaviour will be initiated through our Outreach Programme (see chapter 5).

Strategic planning: The competent bodies of the city, the agglomeration and the county have adopted strategic documents for the period up to 2020. On all three levels the strategic documents are connected and they all list the City of Rijeka candidacy project for ECOC 2020 as a strategic project.

Financing: The budget financing on all three levels (the city, agglomeration and county) are planned in accordance with the connected strategic documents. Priority funding criteria have been set for the ECOC 2020 project as a priority project for the budgetary perspective till 2020.

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- ▶ Local and regional political stability (all key RI:2020 decisions are supported by all parties in the City Council)
 - ▶ Three infrastructure projects are already under construction (MMSU Benčić, Student dormitory, CTC Opatija)
 - ▶ All remaining infrastructure projects have fully prepared documentation adequate for financing from the available EU funds
 - ▶ Well developed cultural sector, including cultural institutions and independent scene
 - ▶ Accessibility (inside the radius of 90 min we have Ljubljana, Trieste, Zagreb, Graz; inside the 300 min: Milan, Munich, Vienna, Budapest, Belgrade, Sarajevo)
 - ▶ Tourist domination (60% national tourist traffic is in our and neighbouring region of Kvarner and Istria, with 7 of 10 most popular destinations)
- Intense evolution of Rijeka as university city (rapid growth of student population from outside the Rijeka region, currently 9,000)
- ▶ Large development potential of former industrial sites owned by the City
 - ▶ Rich and diverse yet insufficiently exploited natural and cultural heritage

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- ▶ Growing interest of international visitors for cultural tourism and continuous growth of tourist sector in recent years
- ▶ More favourable general economic environment
- ▶ Greater availability of EU structural funds
- ▶ As new member state of the EU, Croatia is more attractive for investments and young talents from abroad

Infrastructure projects preparation and management – The revitalisation of the Rikard Benčić Complex (adaptation of the former industrial facilities and the moving of the existing city cultural institutions into the restored and renewed buildings within the complex), including the renewal of the yacht Galeb, is a complex project which includes the preparation of plans and construction documentation, as well as the preparation of applications for the available EU funding. A special coordination team has therefore been formed for the preparation of the project. Furthermore, to minimise the risks of jeopardising the timely activation of those buildings within the complex needed for the carrying out of the ECOC programme, the revitalisation of the complex will be executed in phases.

The coordination team for the Rikard Benčić Complex project includes a large number of internal and external stakeholders, with the vice-mayor appointed the lead project manager in order to guarantee the implementation of the project.

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- ▶ Exaggerated dependence of city cultural institutions on the city budget
- ▶ Insufficient targeting of local audiences (lack of concrete measures to attract out-of-town audiences and marginalised groups)
- ▶ Lack of inter-sector cooperation within the city government (important for expansion of culture)
- ▶ Low citizens participation in conceptualisation, deliberation and monitoring of city projects
- ▶ Necessary improvement of specific cultural management skills
- ▶ Lack of experience for managing large international cultural projects
- ▶ Consequences of reduced funding on a part of the independent scene

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- ▶ Unpredictable position of the Ministry of Culture towards the ECOC project
- ▶ Bad and destructive political climate in the country
- ▶ Political and security situation in EU that might influence the mobility of citizens and tourists
- ▶ Low self-esteem mentality of citizens and lack of trust in institutions
- ▶ Large part of key spatial resources (coastal area and ex harbour) are not under control of the City, but of the State

Human resources: Since the City Department of Culture has been delegated to manage the bidding process, the city of Rijeka administration human resources have been assessed in terms of their capacities to manage a project as complex as the ECOC.

Internal organisation of human resources, as well as their additional education and capacity building needs, particularly for international projects management and the preparation of projects for EU funds and programmes have been addressed. The need for external experts was assessed, too.

Business risks: In order to manage business risks, the City of Rijeka will fund Agency that would manage and deliver the ECOC project.

Political environment, system reforms and legal framework can present risks that could endanger the project. The City of Rijeka is aware of these factors, but has no local authority to



prevent or directly influence them. Nevertheless, the City of Rijeka can still, through its legal and expert representatives, actively participate in all discussions and provide constructive proposals pertaining to these areas.

Corruption: In order to prevent the risks of corruption, the City of Rijeka Mayor has appointed a person for all irregularities with precisely defined powers.

Migrants: Although the whole of Europe is in the midst of a migrant crisis, it should be stressed that the City of Rijeka is not on the migrant route and is therefore presently not undergoing a major risk of a huge migrant flow. Should the situation change, as a city with multi-ethnic and multi cultural identity, Rijeka has a positive attitude towards migrants. If need be, in a short period of time all institutional, spatial and expert human resources would be made available, just as the Mayor of the City of Rijeka has publically expressed on several occasions.

6.d Marketing and communication

We have an important message and a good idea on how to deliver it

6.d.1 Could your artistic programme be summed up by a slogan?

For centuries Rijeka was a disputed semi-autonomous zone with a proud taste for unexpected cultural synergies. One historic lesson that Rijeka has learned and can convey to Europe is that only a good dosage of intensely shared cosmopolitanism is a functioning antidote to nationalism and populism.

The artistic programme of Rijeka 2020 is echoing that conviction and is giving its passionate best to serve as an active reminder and accelerator of exactly those values not only in the sphere of culture but in practically all other fields of life.

We believe that our slogan reflects that message to people of Rijeka and of Europe: **Port of Diversity.**

6.d.2 What is the city's marketing and communication strategy for the European Capital of Culture year?

STRATEGY

Jump-start: we will kick-off our activities in July 2016 and in this way affirm the clear continuity from the bidding period. Agility is crucial for the increase in awareness and participation.

Target groups: audience segmentation is broad and inclusive (please see chapter 5.3).

Participation: the way we understand culture implies a genuine and goal oriented dialogue between all protagonists: artists, producers, visitors, citizens, city planners, business and media as well as decision makers.

Goals: all RI:2020 goals and their measurement are addressed in chapter 1.4.4 :

- ▶ Broad awareness of our strong themes and programme
- ▶ Attracting active visitors to our active city
- ▶ Enhance the overall realisation of projects as well as their long term impact

TACTICS

RiHub

In a 1,200 m² space in the city centre we will set up the epicentre for RI:2020 that will play several important roles:

Civic innovation: even with the high approval rate of the city government it is imperative to constantly improve the very models of governance. The aim of this initiative is to stimulate better collaboration between citizens and the city government. We want to further detox that relationship.

In **RiHub** we will be hosting weekly presentations (live and video-conferenced) of already implemented citizen initiatives throughout Europe and the world in order to find those that inspire citizens of Rijeka to act.

In order for that to work we will be translocating 10 representatives from 10 departments of the city government to the **RiHub** as their new workplace. The job of this *Skunkwork* team will be to test the ideas and stimulate submission of new ones. By working together with the public they will set concrete projects in motion that solve concrete problems or in other ways enhance civic life.

The output of this work will be a series of structured recipes for civic innovation – some live-tested in Rijeka, and some not – that will be open-sourced and published online for the global audience.

Newsroom: even with all media partnerships it is clear that the RI:2020 Agency will have to carry an intense journalistic and digital load. For that purpose we will create a fully functional 4–8 people large production unit consisting of editors, journalists, photo/video producers, digital media specialists that will cover the communications and information imperatives of the multiple and multilingual demographics and media.

Classroom: Visiting lecturers (part of civic innovation), presentations (part of Learning Programme), round tables (as standalone events) or PR efforts by the Agency or by the producers of particular programmes will be staged in the presentation space with 80 seats.

Co-working: the invited or own civic initiative projects will pass through stages of consideration and possible implementation in Rijeka. The coworking area is thought of as a multi-project office for such work, as well as an open-call space for cross-projects with the startup sector. Also, this space will double as workspace for visiting journalists.

Gallery: the space will offer the possibility to organise smaller exhibitions of civic initiative projects or of projects otherwise built in the co-working space.

Lounge: the visitor-facing part of RiHub is the sitting space intended as a stimulating nano-*agora* for random encounters hopefully inspiring enough to attract regular readers of newspapers, users of the coffee machine or simply well intentioned people that feel like being there.

Agency HQ: the headquarter office of the RI:2020 Agency will have its modest work space in RiHub.

PARTNERSHIPS

Just like with cultural production and the business context RI:2020 also needs different partnerships in order to promote and communicate its values. These partnerships are meant to be lasting and not limited only to the practicalities of the ECOC timeframe.

Media partnerships encompass a large number of local, national, European and global media covering print, electronic and digital platforms.

Institutional promotional partnerships in

Croatia are going to include Ministry of Foreign Affairs (diplomacy and business diplomacy), Ministry of Culture and the National Tourist Board. City level partnerships in Rijeka include the PR department and the Tourist Office.

Foreign cultural representatives in Croatia (Goethe Institute, British Council, Institut Français, Istituto Italiano di Cultura, Deutsche-Österreichische Union, Instituto Cervantes...).

The Rijeka University and the high and elementary schools of Rijeka as a bridge towards the students/pupils and their parents.

Special allies in the promotion are the cultural capitals in the period 2016–2019 (Wrocław, Donostia – San Sebastián, Aarhus, Paphos, Leeuwarden, Valetta, Plovdiv, Matera + our Irish counterpart in 2020).

A number of international professional associations will be invited to hold their regular annual conferences in the years prior to 2020. In this way we will demonstrate the infrastructures, capabilities and actual cultural profile of Rijeka to culture professionals (described in more detail in chapter 2.2 European Dimension).

COMMUNICATE

The described infrastructure and network are being built to support the following communication activities:

Branding and advertising

The local, national and international arenas present different challenges:

- ▶ from marking of the city space (via 27 micro social spaces as part of project 27 neighbourhoods and ubiquitous info-points), to
- ▶ regular presence in national media (via content partnerships and media sections), and to
- ▶ the international awareness (via focused journalist invitations and the ambassadorship programme).

We will be reducing classical advertising to the very minimum and opt for deserved exposure rather than paid exposure.

The first such occasions is the inclusion of our Benčić Complex infrastructure investment in the Croatian pavilion at the Venice Biennale of Architecture in May 2016.

One opportunity that has presented itself very recently is the information that in the second half of 2020 Croatia will be presiding over the European Union for the first time.

Media relations

Meaningful media activities will vary depending on the community served:

Local mainstream media will dedicate continuous coverage of all RI:2020 programmes – both the purely artistic and the more social ones. One part of our programme is also the creation of Radio Hartera, as a local art radio.

National general media partners will undoubtedly systematically follow the main accents of RI:2020 (regular TV specials, interviews with notable performers...), while we expect the culture media to be interested in deeper participation (dedicated issues, publication of full projects...)

In the **international mediascape** we can count on less continuous reporting but it is reasonable to expect interest from international participants in their countries of origin. That will be the clue for our targeted communications with foreign mainstream media. The foreign trade media should show more interest in some of the more incisive flagship projects (Four Seasons of Power, Sweet & Salt) and civic innovation.

Digital

Possibly the most intense part of our communications work will be in the self-produced digital contents. Our digital newsroom will be fully servicing the above mentioned media relations (when/where needed) and will be covering the following digital needs:

- ▶ **News:** Consolidated and total information about all activities and programmes of RI:2020.
- ▶ **Interaction:** Web development support and moderation of interactive projects (this is the key component of flagships 27 Neighbourhoods and Coastlines, as detailed in the chapter 3). This crucial component includes not only building of the web services but also education and moderation.
- ▶ **Social:** Own appearance in social media as well as intense workshops with producers, artists and citizens in order to empower them to participate in the social media dialogue. Platforms include Facebook, Twitter and more importantly Wikipedia (via the dedicated Wikipedia marathons – concentrated collective writing of missing articles covering a certain topic).

As part of our digital endeavours we will also enhance and broaden the already existing free urban Wi-Fi (higher speeds and larger area).

6.d.3 How will you mobilise your own citizens as communicators of the year to the outside world?

RiHub will produce recipes for Civic Innovation. These will be not just distributed as text online, but will also be presented live in our partner cities and throughout the network of partner labs around the continent. People presenting those are the citizens of Rijeka that have invented or tested these recipes in their own communities.

The social media part of the communications plan is specifically aimed at empowering citizens to promote the values on which we are building RI:2020. It is our expectation that people who are personally involved in acts of civic cohesion have good reason to share their experience with their online interlocutors.

6.d.4 How does the city plan to highlight that the European Capital of Culture is an action of the European Union?

The entire bid of Rijeka to host the European Capital of Culture is built around the core value of diversity. Some of the programmes – specially the 27 neighbourhoods – are aimed almost exclusively at consolidating the capillary integration of peoples constituting the European Union. We are calling this – directed migration.

In 2020, we will celebrate 100th birth anniversary of Melina Mercouri, the godmother of the initiative, with a special film programme in cooperation with the Art-Kino in Rijeka, the City of Athens, Melina Mercouri's birth city, and Pilsen, the ECOC which has initiated the celebration of Melina Mercouri Day.

Another significant layer of recognisability will of course be the strong branding of all spaces and events: the small pop-up social spaces around town, the info-points, the opening and closing Carnivals and more.

7. ADDITIONAL INFORMATION

7.1 In a few lines explain what makes your application so special compared to others?

7.2 Add any further comments which you deem necessary in relation with your application.

Rijeka is genuine and passionate. We are not just writing a bidbook, we are working as if we had won the title.

ACTIVE COMMUNITY

Our Bid has united the entire cultural scene. The process shows our ambition to multiply the quantity and quality of communications and to establish valuable projects regardless of the outcome.

ABILITY TO DESIRE

Our entire culture scene – institutional and not – is truly prepared for the ECOC project. The innovative power of our scene has now been spiced with desire to compare to our competitors. But, we are not satisfied by this.

AUTHENTICITY AND IMPORTANCE

Our programme concept is deeply connected with the authentic spirit of the town and with hot topics of the present and future EU. Our programme is not just an artistic decoration of reality. We want to transmit messages of truth, fear, beauty and possibility. We are not bluffing and Europe needs that voice.

STRONG POLITICAL SUPPORT

Since the very beginning of the bidding we are getting the undivided bipartisan support for our candidacy. These conditions allowed the independent programme team the full freedom from political intervention.

ACCESSIBILITY

Rijeka has a good geographical position with easy access, placed at the border between two of the strongest Croatian tourist regions. Rijeka is a transit point for tourists travelling to destinations further south. This puts Rijeka in the right spot for attracting large numbers of foreign visitors.

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Uncertainty is a context all nations and all cities of Europe live with. Our Team and our structure has been designed to be sustainable, to not only *start* the work but also accompany it and *complete* it.

We have shared an inspiring engagement with Rijeka 2020. All of the conditions exist to guarantee a continued and expanded effort, if Rijeka is awarded the title.

It is the responsibility and the privilege of the Panel to choose *not only* a City but also a Team which can build an “architecture of participation” over a long period of time. Continuity.

We deliver this Bid with a strong commitment to not only conceive but also secure the concept. Many things can change in 6 years. But with true collaboration between representatives from the City and the County, directors of well-functioning institutions and independent experts, a vision can be followed and defended. We believe that Rijeka 2020 can become a transparent and lasting laboratory for European projectmaking.



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Luiza Margan, Eye to Eye with Freedom, Monument to Liberation in the Delta, 2014, photo by Boris Kanazir, courtesy of MMSU



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Carbs: Pinky

Waitresses: Palmira Smolčić, Patricija Vodopija

Fuel: Codfish stew

Best Girl: Silvana Brunjak

Good Vibes: Talking Heads, Disciplin A Kitschme, D.A.F., Mišo Kovač, Einstürzende Neubauten, Morrissey, Paraf, Arctic Monkeys, Arcade Fire

Stockholm Syndrome: Chris Torch

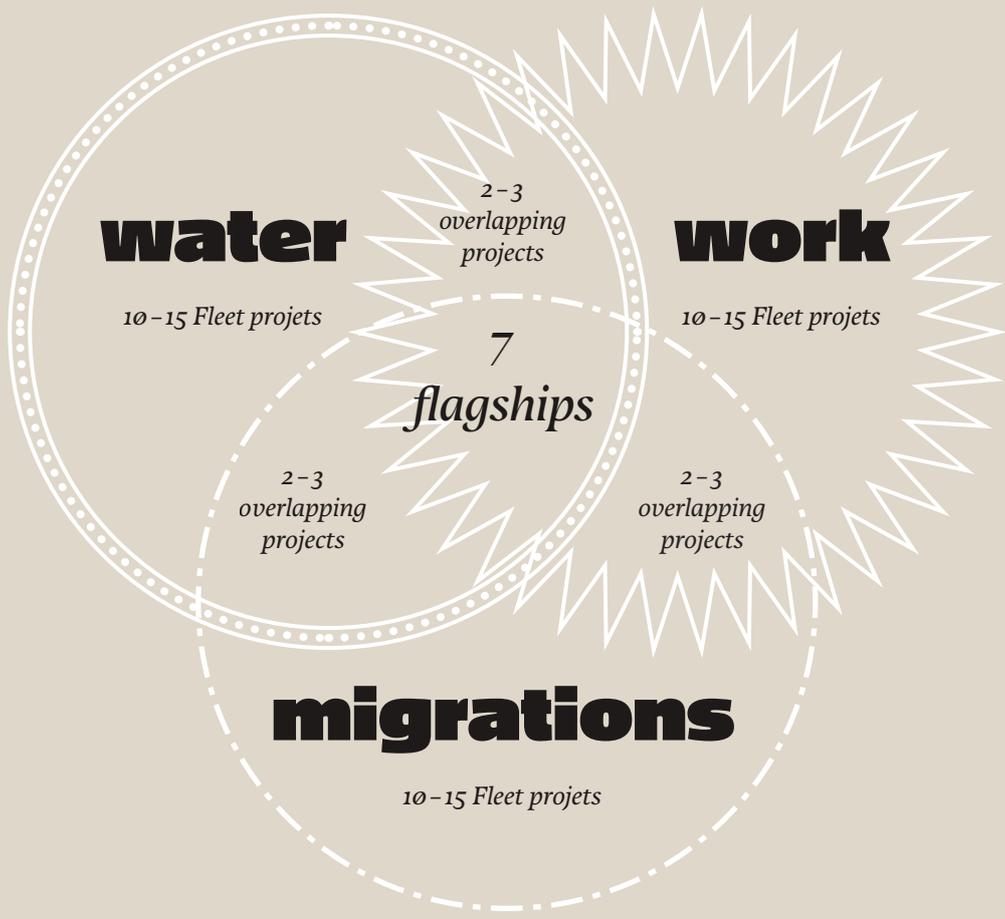
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RIJEKA 2016

Patron Saints: Neda Šimić-Božinović, Nikola Kraljić



RI2020 Port of Diversity
3 clusters / 7 flagships
february 2016