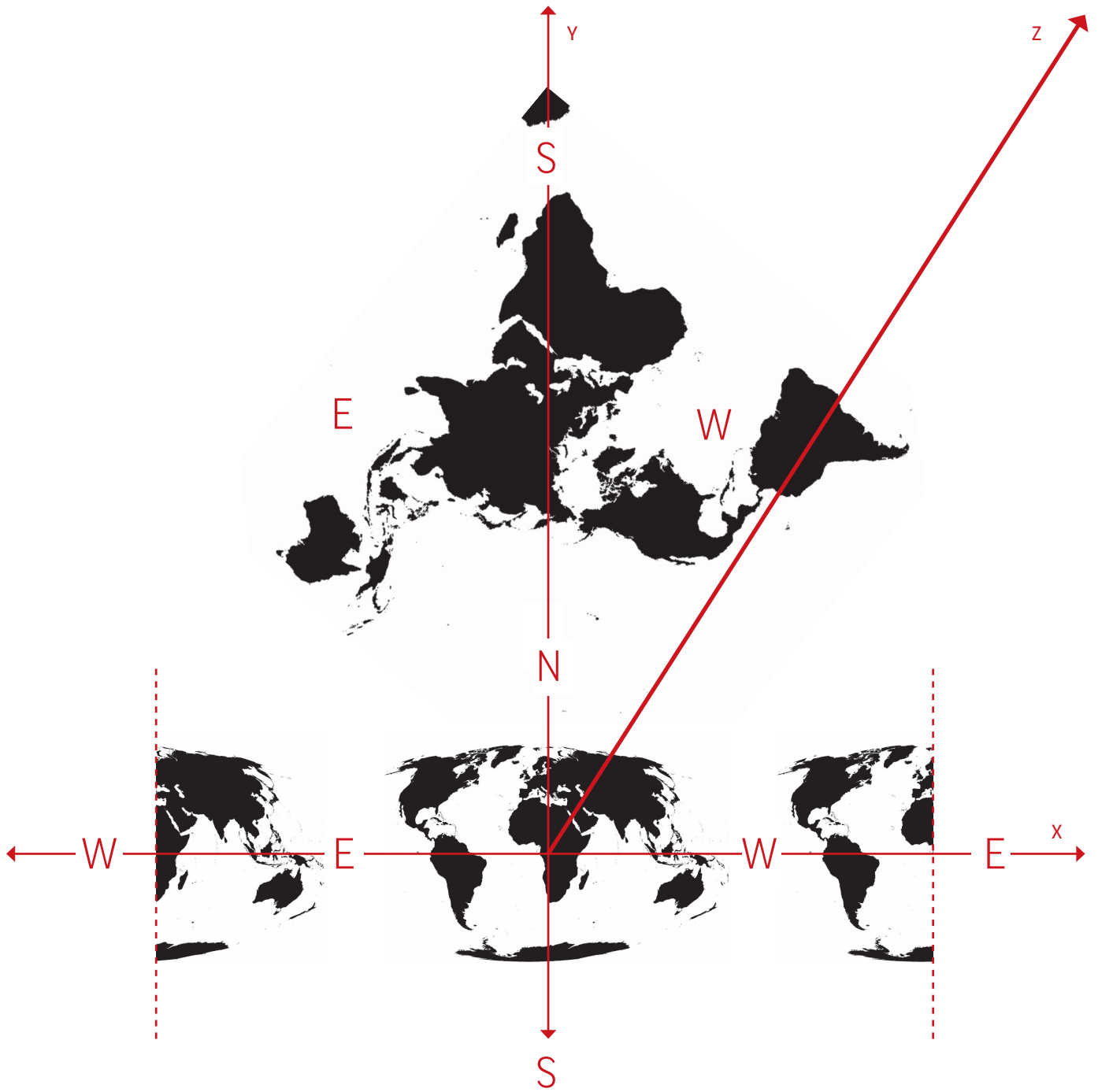


Oxygen



O2O2O  
OSIJEK 2020  
AXIS OF THE  
YOUNG GENERATION



**XYZ**

Generation X grew up and matured in the period of division of the world into two blocks, viz. the Eastern Block and the Western Block. Generation Y is faced with the consequences of global warming, with melting of the polar caps and with new global migrations from the south to the north. Generation Z is opening up their perspectives on the axes of the previous generations, in search of solutions for the problems they have inherited.

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# Homecoming

## Reinstating Osijek's status to what it once was

Osijek's main motivation for taking part in the competition for the title of European Capital of Culture is to return its distinctiveness. Candidacy means that the city, along with the ECoC region described here, will re-urbanize and re-contextualize itself in line with its historical identity; it will radically redirect and reconstitute the metabolism of its own socio-economic and cultural being, with a different, nowadays available combination of resources. In its various stages and changes, Osijek once was all that it now wishes to become with the help of ECoC. Only now, it will be done in different circumstances, different times and, understandably so, in a completely different manner. What it means is that by relying on its rich past, which often did not grant it much mercy, but which also made it a great city in some periods, Osijek should again become – Osijek.

Elaboration of the system of ideas of how Osijek plans to do that is presented in this book, though extremely condensed and compressed, and it is based on the attempts to (re)systematize the city and regional constituents, with the aim of (re)establishing – new Osijek O<sub>2</sub>.

### Future

Dominant intention of the ECoC project – for the city that was a strong European industrial centre at the turn of the 20th century and remained an important Croatian industrial centre throughout the 20th century, only to become a not-so-significant peripheral centre today – is directed toward finding new development solutions which can be sublimated under the title of the elite programme idea: Hacking the Future.

Risking to be perceived as stereotypical because of the use of somewhat trendy terminology with the prefix re-, we described the connections between the programme categories in the first book with the expressions re-create, re-cycle, re-use and re-connect. In order for the stereotypes not to overcome the substantial meaning we wish to talk about, let's define them at the very beginning. The three directions along which we seek to realize our objectives are as follows: the already mentioned re-connect, and the two new directions resulting from the elaboration and compression of the project: re-activate and re-model.

### Re-connect

Reconnection is above all an endeavour for Osijek to reconnect with its surrounding and cross-border regions; with cities and towns with which we share common identity, not avoiding in the process all the issues pertaining to conflicts that resulted in a war not so long ago.

Another dimension is the connection with Europe. Osijek is part of European cultural family and a European Union city, but those connections are often not clearly visible. We want them to be visible both to the local population and to European cultural public. That is why the programme reinforces the connections with the existing network of sister cities and partner cities, and, even more importantly, helps form new friendships, which better integrate the

city and its citizens into the large European family. Building new bridges and reinforcing the old ones reaches toward the old Europe, but also to the cities and countries which have yet to join the community of European nations. Some of those bridges reach, via historical connections, the very edges of Europe, following the civilisation ties to the old Orient.

### At the Crossroads

Osijek is a city at the crossroads, whose identity comprises a multitude of layers that developed throughout its history: from Prehistoric Period, Roman period and the Middle Ages, its Oriental episode, to the modern participant in industrial revolution that contributed to the liftoff of science and culture in Europe.

Next level of reconnecting is the one between the city and its citizens. With rich cultural programme and activating of public spaces we want to raise the citizens' awareness about the strength and potential of the environment in which they live and strengthen their sense of belonging to a diverse European family. We want to use culture as a means of connecting the citizens (in the broadest sense of the word). We want to achieve deeper cultural awareness of the citizens and expand the circles of cultural audience through democratization and decentralization of cultural content. Finally, we want to integrate culture and the city, to fill its every pore with culture and achieve permanent impact.

### Uniqueness

Osijek is a city with unique European cultural identity, entitled to integrate its puzzle piece into the complex European identity.

### Re-activate

Osijek stumbled in the transition from an industrial to a post-industrial city. Wounded by war in which it was shattered, turned to the future that seems so elusive and distant, it suffers from ever-increasing entropy and from oblivion in terms of its own identity and potential. The status of ECoC 2020 brings forth accelerated gathering of creative forces, re-evaluation of the past and clear focusing on the future and its quality.

**Q1** Why does your city wish to take part in the competition for the title of European Capital of Culture?  
Why Osijek 2020?



### Dove-partridge

is a ritual terracotta vessel from the Eneolithic Vučedol culture. Today, it is the symbol of peace and of Vukovar, a town in the vicinity of which it was discovered.

**Professionals and Volunteers**

We are attempting to once again activate and include the citizens in all the segments of life in the city and in Europe. We want to bring to life all the unutilized venues in the city, outdoors and indoors alike, and transform them into a culture stage, a creative playground, into places for experiments and interdisciplinary expression, places where artists, scientists, creative thinkers of various profiles, professionals and volunteers alike – innovate.

**Re-model**

We want to comprehend and to model culture once again, by going back to its etymological origins and, at the same time, by expanding the meaning of those origins. Our aim is to position culture as a comprehensive

and complete term that comprises a two-way relationship between an individual and the city, a relationship of the citizens and the city toward green areas and the river, relationship of civilization toward agriculture and pristine nature, etc. At the same time, we are remodelling and redefining a medium-sized European city in its local and global context, and redefining its region as an interesting, inspirational and welcome European component.

**European Context**

Osijek does not hesitate to critically present this moment in its identity. At the same time, it wishes to test its potentials in European context, seeking an equal status for itself. It wants to learn from that and never stop learning.

**Q2** Does your city plan to involve its surrounding area? Explain this choice.

**O<sub>2</sub>**

O<sub>2</sub> region is a stage. Its scenes are towns and villages, urban and rural spaces, both in Croatia and across the border. Its scenery includes streets and squares, parks, fields, forests, wetlands, castles, archaeological sites and industrial facilities, recent war zones and virtual space. Its actors are the citizens – permanent and temporary, local and European performers, and its audience is global.

**Oxygen Region**

Osijek opted for regional approach in its candidacy. The region does not include only the immediate surroundings, although they are naturally included. It's not even the broader administrative region which has Osijek as its centre, although it too is included in the project. Osijek's regional candidacy surpasses the usual geographical boundaries. For the purpose of Osijek's candidacy for the title of European Capital of Culture 2020, the region included has a code name Oxygen or O<sub>2</sub>. Oxygen is the motto of Osijek's candidacy. Just like this vital element, essential for all life, culture permeates through the tissue of the city and the region through candidacy. The region, as its meaning is defined here, integrates toponyms into a contextual whole per spatiotemporal and thematic-content key.

**O<sub>2</sub> Circle**

The Oxygen region is conceptually composed of many criteria. It is not ideally homogeneous and lacks equal relative density. The first selection criterion is geographical location, which is in itself inevitably also cultural and historical. In accordance with that criterion, the candidacy of Osijek 2020 is supported by the partner cities within state borders in immediate or close geographical vicinity. In addition to the cities, that criterion also includes all the settlements and physical space of this geographical coverage. In administrative terms, it includes the whole Osijek-Baranja County and significant parts of four neighbouring counties in Slavonia: Vukovar-Srijem County, Brod-Posavina County, Požega-Slavonia County and Virovitica-Podravina County.

Oxygen, or O<sub>2</sub>, region reaches beyond state borders and creates a relatively highly coherent circle. This O<sub>2</sub> space includes the territories that belong to other

countries in terms of politics and administration. Although it primarily stays within Croatian borders, it interpolates trans-nationally into border regions in the Republic of Hungary, Bosnia and Herzegovina and the Republic of Serbia. In particular, the O<sub>2</sub> region includes partner cities, such as Osijek's sister cities: Pecs, Tuzla, Sombor, Subotica, as well as candidacy partner city Novi Sad, which is in competition for the Capital of Culture 2021 title in the category of EU membership candidate states.





**HUNGARY**

**SERBIA**

**CROATIA**

**BOSNIA AND HERZEGOVINA**

PÉCS  
Sopianae

SUBOTICA

MOHÁCS  
Altinum

BATINA  
Ad Militarem

BELI MANASTIR

ZMAJEVAC  
Ad Novas

SOMBOR

Drava

DONJI MIHOLJAC

KARANAC

VALPOVO

LUG

BILJE

BARANJA LIMES

ORAHOVICA

NAŠICE

ALJMAŠ

ERDUT

SARVAŠ

DALJ

Teutoburgium

OSIJEK  
Mursa

OSIJEK-BARANJA COUNTY

VINKOVCI  
Cibalae

VUKOVAR

SOTIN  
Cornacum

Danube

NOVI SAD

SLAVONSKI BROD

BROD-POSAVINA COUNTY

ĐAKOVO

SRIJEM LIMES

ILOK  
Cuccium

PETROVARADIN  
Cusum

Marsonia

Sava

ŽUPANJA

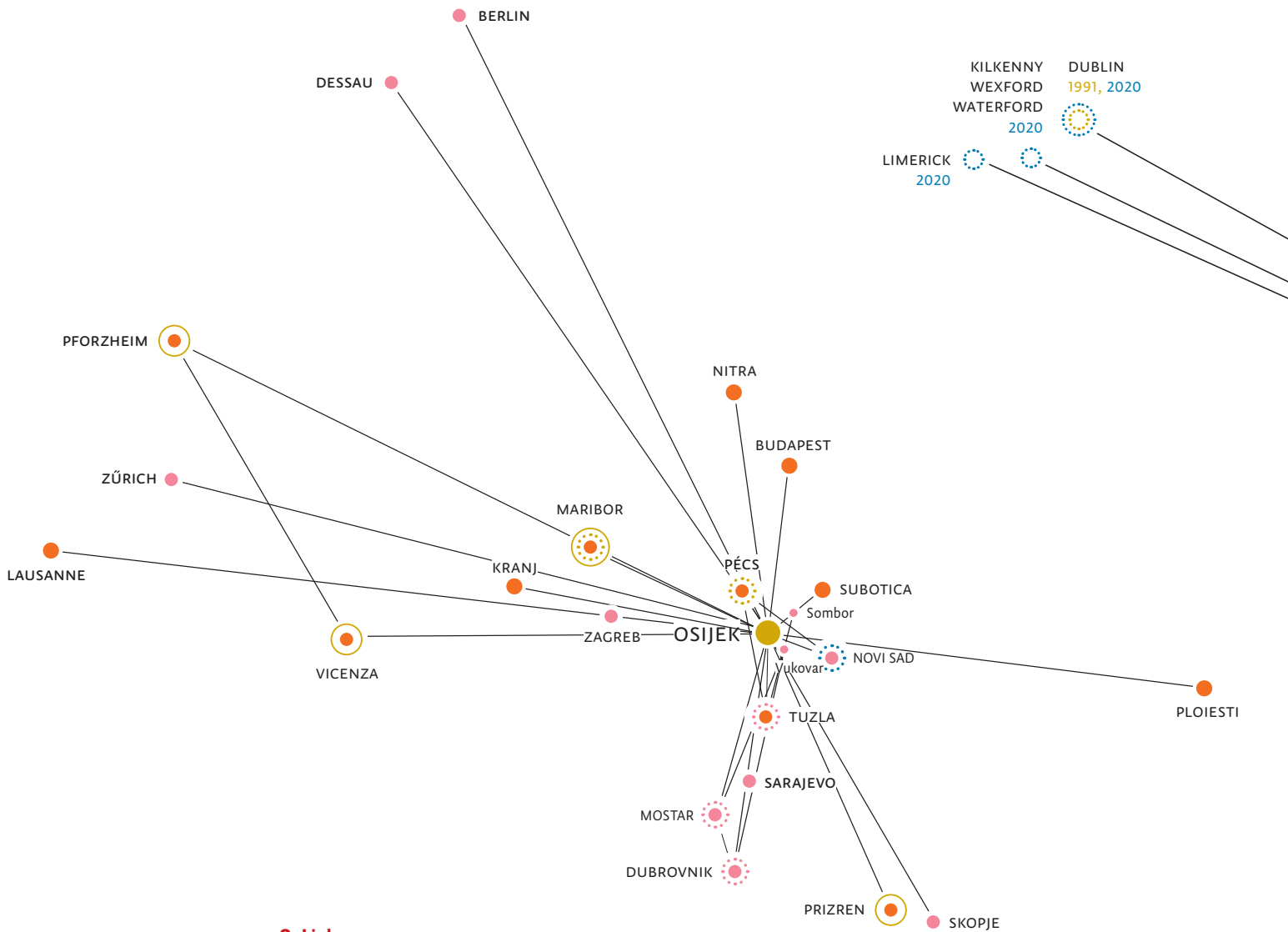
ŠID

VUKOVAR-SRIJEM COUNTY

SRIJEMSKA MITROVICA  
Sirmium

- SISTER CITIES
- SISTER CITIES II
- ECC
- ECC CANDIDATES
- GOLD CLUSTER
- TO DO

● TUZLA



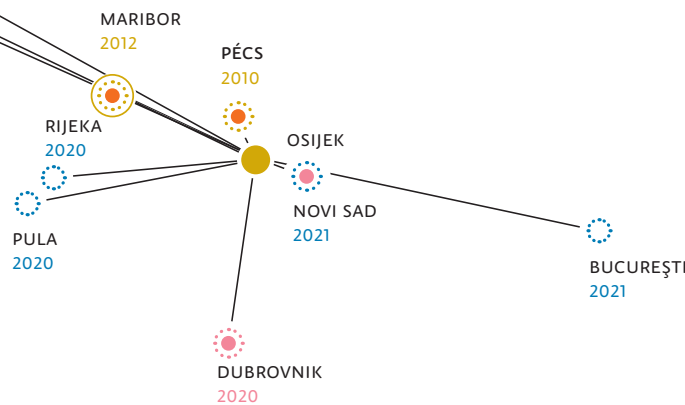
**O<sub>2</sub> Links**

With ECoC as their common denominator, sister cities are so much more than just a formal group defined by protocol. They open up the space for creative collaboration in different areas of cultural activities in the broadest sense of the term. By establishing “ECoC candidacy links” with Osijek’s sister cities, we connect the programme concept with logical creative challenges and programme axes.

Slovakian city of Nitra (historical Principality of Nitra comprised today’s Croatian Baranja, part of the O<sub>2</sub> region) and Swiss city of Lausanne signed the Charter of Friendship with Osijek in 1997. Charter of Friendship and Cooperation between Osijek and Budapest district XIII enables us to connect the contacts of O<sub>2</sub> region with the Hungarian capital and indirectly with the Romanian capital of Bucharest, candidate city for the 2021 title. Osijek is also a sister city with the city of Ploiești, which is situated close to the Romanian capital (some 50 km) and is part of Bucharest wide economic zone.

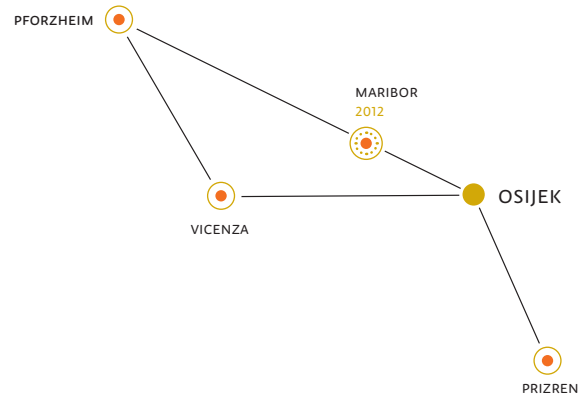


- SISTER CITIES
- SISTER CITIES II
- ⦿ ECC
- ⦿ ECC CANDIDATES
- GOLD CLUSTER
- ⦿ TO DO



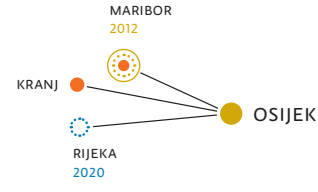
**Golden Cluster**

Four of Osijek’s sister cities are connected based on the “golden criterion”. Sister city Prizren in Kosovo is the centre of goldsmiths’ craft and filigree art; Pforzheim is especially known for gold processing, jewellery and luxury watches industry and Vicenza is the centre of goldsmithery with three leading annual fairs in the gold sector. Maribor, European Capital of Culture 2012, is the gateway-city of the sister cities “golden cluster”. It is precisely downstream from Maribor that the river Drava transforms from a mountain river into a river of the plains and that we can call it auriferous due to gold grains in deposited sand.

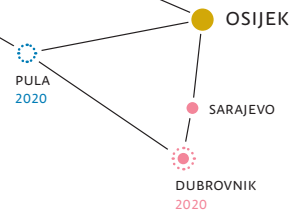


**Big Spark**

Osijek and Maribor have been sister cities since 1995. They lie on the same river and share similar (often industrial) heritage. Kranj is, much like Osijek in Croatia, the fourth largest city in Slovenia and friendship between the two cities was established half a century ago (1965). Croatian opposing candidates for the ECoC title, Osijek and Rijeka are connected by their industrial past and today need to realize new cultural content in preserved objects of industrial heritage.

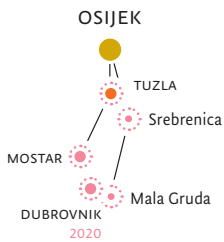


- SISTER CITIES
- SISTER CITIES II
- ECC
- ECC CANDIDATES
- GOLD CLUSTER
- TO DO



**Dub Double**

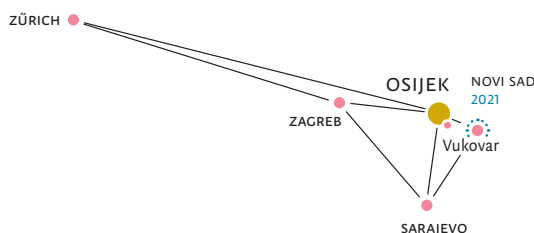
We can find conceptual foothold in two significant cities – Olympic Sarajevo, possibly a candidate city at the next available opportunity (2024) and Dublin – due to its specifically welcoming character in receiving of migrants from Osijek, Slavonia and Baranja/Pannonia. These cities, including also Dubrovnik, have been symbolically connected through humanitarian project (Miss Sarajevo). In that context there is also a connection between Dublin and Pula (James Joyce), as well as between Osijek and Pula (From Fortress to Forum).



**To DO**

Oxygen region has a multitude of outreaching beams radiating from its oval core (O2). Most of the cities at the receiving end of those beams have already been mentioned, but some need to be emphasized. Dubrovnik and Osijek (DUOS) established the lines of connection whilst preparing the first bid book and elaborated them in a separate project titled To D(ubrovnik)O(sijek) 2020. This project explains the wish to connect with Bosnian-Herzegovinian city of Mostar, as well as some other significant towns that would be a perfect match for the project in terms of context – above all Srebrenica (BiH) and Mala Gruda in Montenegro.

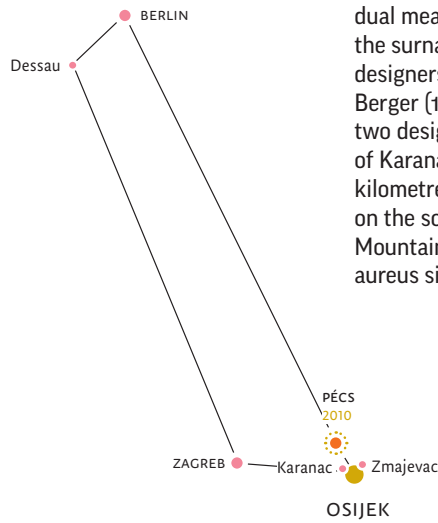
Osijek and Galway are connected through institutional entities; cooperation with Limerick is planned on the basis of identical ecological ideas, while the similar form of ECoC symbolism of Osijek and the Three sisters (Kilkenny, Waterford, Wexford) heralds conceptual connections on many different levels.



**ETH**

In 1918, due to his expertise in the terpene field, Ružička became an Associate Professor, and in 1923, Honorary Professor at the ETH (Eidgenössische Technische Hochschule), as well as at the University of Zürich. His laboratory became the world centre in the field of organic chemistry. Ružička retired in 1957, leaving his laboratory to Vladimir Prelog. Prelog finished elementary school in Zagreb and then, while in the third grade of grammar school, he moved to Osijek with his father.

ETH also represents a connection with mathematician Mileva Marić – another person coming from the Oxygen region. Mileva Marić was Albert Einstein's wife. She was born in Titel, Vojvodina, from where she later moved to Ruma with her parents, and then to Zagreb. In 1896, she started studying mathematics and physics at the ETH in Zürich, which later became her permanent residence.



**Weinberg**

(etymology)

The term Weinberg is a compound word with a dual meaning, created as an homage, by combining the surnames of two significant Bauhaus School designers, Andor Weininger (1899-1986) and Otta Berger (1898-1944). What is fascinating is that those two designers were born in Baranja, in the villages of Karanac and Zmajevac respectively, barely ten kilometres from each other. The villages are located on the southern slopes of the wine-growing Baranja Mountain, known also as BANSKO HILL, or as Mons aureus since the Roman times.

**O<sub>2</sub> – N/S/W/E**

Oxygen region reaches beyond Croatian state borders, with partnerships in three countries: Hungary, Bosnia and Herzegovina and Serbia. Croatia belonged to different political and state unions together with each of the three countries at one time or another in its past and even experienced periods of conflicts with them, but that certainly contributed to better and deeper historical understanding on many levels.

**N/S: 2 Prehistoric Towns**

Tuzla, a town in Bosnia and Herzegovina, has been Osijek's trade partner for centuries, based on Osijek's need for salt from Tuzla and Tuzla's need for wheat from the fields surrounding Osijek. Pecs, a city in Hungary, only confirmed mutual friendship of the two cities with its openness and taking in of Croatian refugees during the Croatian War of Independence, especially refugees from Osijek region. The friendship with Pecs, one of the oldest Hungarian cities and the northern-most point of the Oxygen region, was formalized back in 1973, and with Tuzla, one of the oldest continuously inhabited towns in Europe and the southern-most point of the Oxygen region, in 1996.

**W/E: Athens-Athens**

Endpoints of the Oxygen region (East-West) are two cities which are both modern day equivalents of classical Athens. In the east is Novi Sad, a city in Serbia, which was dubbed Serbian Athens because of a large number of intellectuals there at the time of the Enlightenment and in the west is the Croatian city of Požega, ancient capital of culture in Slavonia, called Slavonian Athens.

**10 – 20 – 21**

Chronological list of cities represents the third concept axis – time. With its ECoC title in 2010, Pecs opened essential questions of coexistence and cooperation in the region, Osijek will, as ECoC 2020, put such questions of coexistence and cooperation in the region into context of realistic implementation and Novi Sad 2021 will ensure their continuity. During that whole period, all three cities are constantly interacting with one another. Osijek already participated in Pecs' realization of the title in 2010, Novi Sad is included in conceptual elaboration of Osijek's 2020 candidacy and both Osijek and Pecs support Novi Sad's efforts to achieve its aspirations. The area shared by these three cities has very similar cultural traditions and mentality, as well as similar ideas on representing of multicultural dialogue. Pecs has always been a multicultural city, and it also bears the title The City of Peace because of promoting minority culture and welcoming of refugees. Its sister city Novi Sad is a city where 26 national minorities coexist and whose multicultural character is recognizable in the harmony of diversity.

**To Too**

Tuzla, the city with great tradition of multiculturalism can be added to the concept. It's not a coincidence that Tuzla is the sister city of both Osijek and Pecs. The city always bravely resisted nationalistic tendencies, even when times were the hardest, in the first half of the war-torn 1990s, and was declared The City of Tolerance (Tuzlan tolerance) by the world media.

### Oxygen System

Within these parameters (historical, geographical, cultural and spatiotemporal) there is an array of cities organically connected into the Oxygen or O<sub>2</sub> system. Here are two examples. Similarity between Osijek and Sombor is clear at the first look from above: Osijek is the city with the most green vegetation and green areas in Croatia while Sombor is the city with most cultivated green surfaces per capita in Europe. Osijek has always been the crossing across the river Drava and at the crossing over the river Sava ancient Romans built a town called Marsonia. Today, in that same place, on the northern bank of the river Sava, at the border between Croatia and Bosnia and Herzegovina, half way between the Croatian capital Zagreb and Serbian capital Belgrade, there lies today's Slavonski Brod, partner in the realization of a series of projects and programmes of Osijek 2020.

### 8000

Vinkovci is a city on the river Bosut, between the Danube and Sava rivers, situated next to the motorway and the railway – routes that connect western Europe with the Far East, and central Europe with the Adriatic Sea. Only about seventy kilometres to the east, along an old Roman road, there is Sremska Mitrovica, one of the most important towns in this part of Serbia. For decades, Mitrovica was a cultural and political centre of Croats living in eastern Srijem region, and Croatian national and cultural identity is cherished here to this day. Vinkovci and Sremska Mitrovica have been continuously inhabited for millennia, which places them among the oldest towns in Europe. In both towns archaeological discoveries were dated to be seven thousand years old, and according to some discoveries, the town of Vinkovci is eight thousand years old!

### Neolithic Capital

Vukovar is a sister city of Dubrovnik and Mostar and its special significance for the O<sub>2</sub> region stems from the fact that human presence in Vukovar region can be traced back some five thousand years, all the way to the Neolithic Period (as seen in numerous archaeological sites).

### Micro Capitals

Osijek region of the European Capital of Culture includes small towns – micro capitals in their day. Those small towns emerged around the castles of local noblemen and were cultural hubs of the time, where people discussed cultural events in Europe and from where they also gave their significant contribution to European culture. The noble castle owners amassed valuable art collections on their travels across Europe, thanks to their refined taste and informedness on the latest trends. Nobility also took interest in traditional objects used by the peasants for work and everyday life. That interest resulted in tangible and intangible ethnographic collections. The micro capitals include

Donji Miholjac, Belišće and Valpovo. In the O<sub>2</sub> region they are now joined by Đakovo, Osijek's opposing candidate for the Capital of Culture 2020 title in the pre-selection phase.

The Oxygen region comprises some other cities and towns, either by per criterion – Mohacs and Tavankut, per several criteria – Županja and Beli Manastir or per its outreaching beams with which it touches some cities and towns not mentioned here, but also included per several criteria. Especially important among those is Banja Luka, with which Osijek is in the process of establishing close cooperation.

### Capital of Multiculturalism

Subotica is the northernmost point of the O<sub>2</sub> region and Osijek's sister city. History includes Subotica among the capitals of multiculturalism. In this town, official languages used in public administration are Serbian, Hungarian and Croatian. In frequent migrations in the region it was in Subotica that ethnically most diverse population settled: Croats, Hungarians, Serbs, Germans, Roma, Slovaks, Jews, Greeks, and more.

### Small-scale Medieval Kingdom

Just before a small Slavic state came to existence, with its capital being Subotica, the period of another small-scale medieval kingdom came to an end. Its capital was Ilok, the easternmost town in today's Croatia.

### Old Acquaintances and New Challenges

The Oxygen region has a multidimensional structure based on belonging to common denominators of cultural identities, based on formal and informal friendships, historical connections and challenging future potentials for cooperation. It is a stage on which culture will renew old acquaintances and create new ones.

## O, Double

Osijek leads a double cultural life. On one side, there is institutional culture, often hermetical, elitist and inaccessible, with limited reach in terms of audience and budgets that are modest when compared to the ones that are usual in the European Union, but still unobtainable to the other side of the city's cultural life – the independent cultural scene. That scene is diverse, open and accessible, sometimes confined to a narrow segment of the audience and often universal and more recognizable on the European cultural scene than the institutionalized culture. O<sub>2</sub> – the City of Osijek's candidacy for the European Capital of Culture title has, as one of its objectives, the balancing the cultural profile of the city and the region with creating the conditions for its recognisability, European and global competitiveness and – attractiveness.

### All Minorities

Throughout history, position at the crossroads caused a polarity between a central European city with Austrian (Austro-Hungarian) characteristics and a city typical for South-East Europe. Its rather long Oriental episode is even more pronounced. That polarity can also be seen in the relation between the multicultural and the conservative, or at least the perception thereof.

Even the people from western parts of Croatia sometimes perceive Osijek as a traditional and conservative environment. But its multiculturalism can be seen in historical and modern dynamics and diversity of population, not just in traditions. The real-life identity of the city is built by its 22 national minorities (all mentioned in the Croatian Constitution), population rooted in three large regions and about ten religious denominations.

### Green. Defiant. Industrial. City.

Yet another identity polarity has its roots in recent history with painful and traumatic consequences in the present. Osijek is a city that is simultaneously (post) industrial and green. Industry marked and shaped the city life for the most part of the 19th century and almost entire 20th century. The process of painful deindustrialization has been going on for more than two decades, destroying the foundations of one of its important cultural identities. Parallely, with the industrial development, the city's greenification and building of its parks took place. Those parks are part of the city's panorama to this day and a source of great pride for its inhabitants.

One of key syntagmas associated with Osijek at the beginning of the 1990s was: Osijek – the unconquered city. At the very edge of the war zone, vulnerable to devastation and in constant mortal danger, the city's defiant component became visible to all. Its consistent urbanity, however, is far less visible. People's perception of the city is dominated by the symbols present in its native region, in rural areas – enological and gastronomical specialities and specific folk traditions. That aspect of identity certainly needs to be recognized, but only as a characteristic of the identity, intertwined with other identity values.

### Capital on the Periphery

Osijek has somewhat of a contradictory status of a regional and trans-boundary capital, as well as of the national periphery in a profoundly centralized state. It is a Pannonian city in a country mostly associated with Mediterranean cultural circle and presented as marine and coastal destination in tourist development strategies. Osijek is a city of students, whose university boasts 18 000 students at the time of submission of the second bid book, but it is also a city whose population is rapidly growing old. All those contradictions and problems, as well as qualities are what makes Osijek a European city with universal contradictions and with specificities waiting to be adequately presented.

### Profile Rising from the Past

Material traces indisputably prove there was life in the city in the 6th century BC. Broader region, comprised in the candidacy, offers much older historical finds. The city's underground past, invisible today, continued through Celtic and Roman period, which has been resurfacing with more splendour with each new finding. The Middle Ages and the Ottoman Period were impressive periods for Osijek, although not documented in great detail in historical records. Shaping of today's urban characteristics of Osijek began in the 18th century when its Baroque defensive-residential citadel (Tvrdja) was built, whose role today is to be the social and cultural centre of the city, with a tendency of evolving into a creative district. Art Nouveau buildings, gardens and parks dominate the city centre. It is precisely those open-air spaces that are offered as the new stage and are among key determinants of the ECoC candidacy in terms of scene and theatre.

### Catalyst

Osijek region is, both in a narrower and wider sense, extremely polyvalent in terms of culture and religious denominations, which is caused by continued historical and modern migrations. Cultural layers of heritage and monumentality of overall growth from the 18th to 20th century created a stage for the ECoC play. Challenges faced by the city and the region, which have partly been caused by the pluralism of identity, have also been set as the challenges of the ECoC candidacy. The purpose of candidacy is not the candidacy itself and the title is not perceived as a reward for anyone's efforts. It is a catalyst and an integrator of the inevitable processes faced by the city.

**Q3** Explain briefly the overall cultural profile of your city. Cultural Profile of the City and the O<sub>2</sub> Region

**TV: 93%**

Out of the total number of inhabitants in the region, a half of them read books in their spare time, while 93% watch TV; 63% surf the Internet, 48% go to the cinema and 25% go to concerts of modern music. One fifth of the citizens attend different courses and seminars, 54% read daily newspapers and 44% read magazines. Less than 6% of citizens list classical music as their favourite, less than 2% list jazz and just less than 1% list blues. One third of citizens list Croatian pop music as their favourite, while 30% list folk music.

In other categories of leisure time the following is noteworthy: 29% of citizens in the region spend their free time creatively (painting, creative writing, carpentry, etc.), 20% do some form of handwork and 24% of them use their spare time to travel abroad.

**Green Awareness**

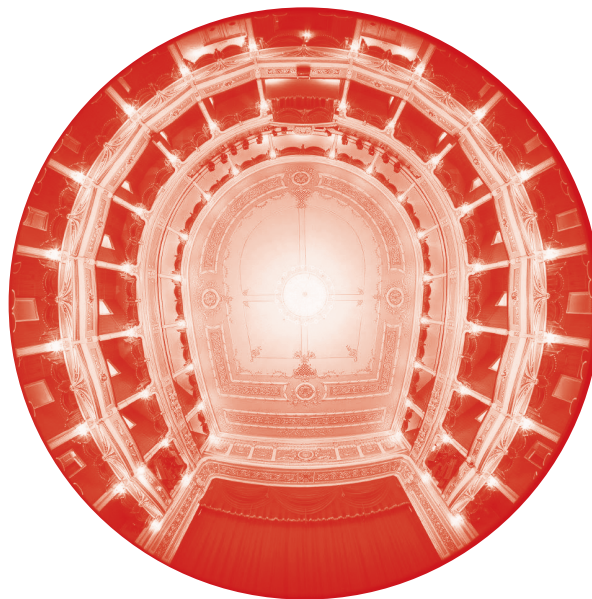
Environmental awareness of citizens is on quite a high level, with 36% of them believing we will be on the brink of extinction if we do not protect the environment; 42% thinking the society needs to change its attitude toward nature which we have destroyed with human development; 47% would severely punish polluters and 35% would be willing to accept slower economic growth in favour of protection of the environment.

**Citizens of Osijek in Nature**

As much as 94% of citizens spend their free time outdoors and 43% do gardening or grow plants. Two programme pillars of the Oxygen programme (The Culture Park and Living Fields) concentrate cultural and other events in the green zones of the city (parks, ZOO, river Drava) and rural areas of the region (forests, wetlands, river banks, arable land).

**New Audience**

We are striving to develop and create new cultural audience by connecting nature and cultural content. Through democratization and decentralization of activities and through transferring them to open-air spaces, we are hoping to achieve a double impact – raising the interest for existing cultural content in the city and the region and opening of public spaces as grounds for cultural experimentation. Strong support of the citizens given to sustainable development is integrated into the programme through the development of a series of “green” projects and programmes. By digitizing the content we will reach the citizens who often use the Internet and by strongly promoting parts of the programme on TV, with targeted communication campaign we will reach the widest possible base of the local and regional audience.





13%

Builders  
1925-1945  
Aged 70s - 80s

28%

Baby Boomers  
1946-1964  
Aged 50s - 60s

22%

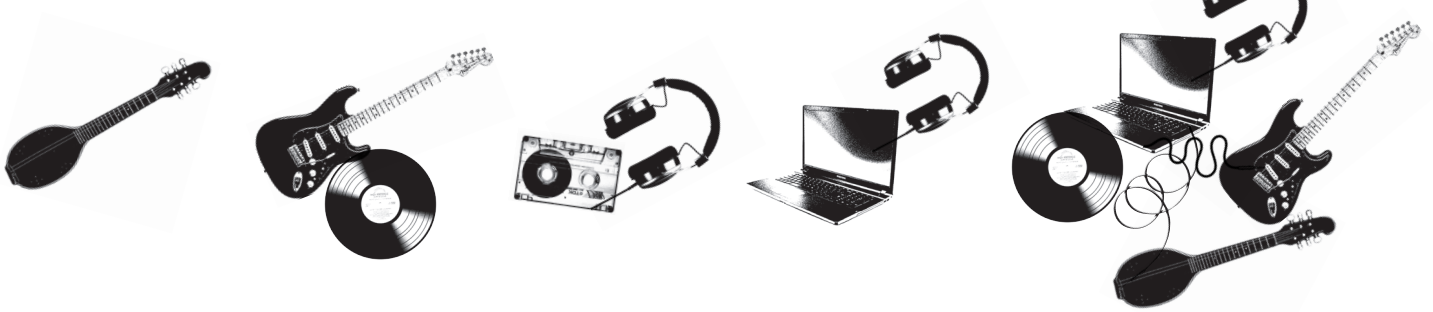
Generation X  
1965-1979  
Aged 30s - 40s

21%

Generation Y  
1980-1994  
Aged 20s - early 30s

16%

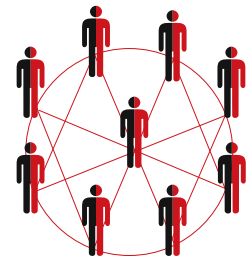
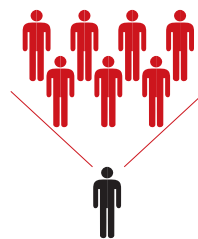
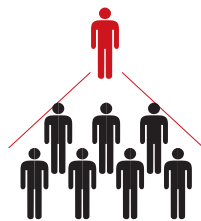
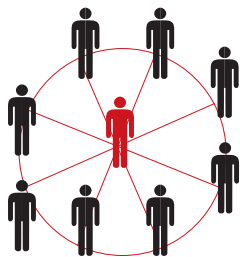
Generation Z  
1995-2010  
Aged kids - teens



Producer

Consumer

Prosumer



**Concept of the Programme Osijek 2020**

Programme of Osijek 2020 - European Capital of Culture may be summarized in the word Oxygen (Osijek - Axis of the Young Generation), or through its abbreviated form Osijek 2020 - O 2020 - O<sub>2</sub>. The idea behind this concept is that culture is our oxygen. It is a facilitator of positive changes in the city and the region burdened with economic, social and cultural crisis. Cultural programme is divided into four programme pillars - Hacking the Future, The Culture Park, Living Fields and Bridges over Waters.

**Q4** Explain the concept of the programme which would be launched if the city is designated as European Capital of Culture



## Hacking the Future

The Programme is concerned with all sorts of advanced inventions, those oriented to the future. Those that question it, anticipate it, those that are the future's demonstration, apologies and criticism. This is an experiment into cooperation between production technologists, artists and all creative individuals involved in the search for the new. Creative challenge of the programme pillar is transmission, i.e. transformation of Osijek and the region from a weary industrial society into a successful post-industrial society.

**Objectives** Reinforcing the sector of cultural and creative industries, as well as cultural heritage potentials through digital platforms; reviving of cultural heritage – through combining of authentic, archaeological and architectural (including industrial heritage) locations, historical database on digital platforms and concepts of storytelling; placing of culture into entrepreneurial frameworks – new models of creative industries and relying on IT sector; placing the potential of the region onto digital platforms; linking industrial heritage and attractive modern art expressions; digitalization and musealization of data on industrial heritage; providing the space for work and exchange of experiences for artists and creative thinkers, as well as for cultural and creative initiatives; interdisciplinary approach – connection of science, technology and art; presentation of artistic and cultural potential of the region and common European values and heritage on the European and global level; linking of creative industries with historical, artistic and cultural heritage.



**Main projects and programmes** Man on the Moon, Muse Factory, Big Spark, Lightening the Future, Simulating & Gaming, Man on Mars, Orion

**Project holders** Cultural institutions (museums, administrators of archaeological and industrial heritage), independent cultural initiatives, contemporary artists, visual artists, writers, poets, astronomical societies, economic operators in metal industry, software industry in the region, administrators of railway infrastructure, innovators, scientific community (especially STEM), historians (especially experts for the industrial period of the 19th and 20th century), ecologists, philosophers, geologists and machinists

**Target groups** Archaeological and industrial heritage enthusiasts, lovers of attractive visual performances (light & laser art, holograms), fans of steampunk subgenre, fans of online RPG games, astronomy enthusiasts, history enthusiasts (1920s), expert and scientific community (STEM) – audience from the region, Croatia and Europe, cultural sector professionals visiting Osijek and the region.

## The Culture Park

The programmes within the Culture Park segment will evaluate and, if necessary, re-evaluate, influential people, movements, cultural and subcultural patterns from the near or distant past, not only to take stock of them and lay them out, but also to lift them up to creative reinterpretation. Referring to the individuals and the diverse topics from the times when this city was at its peak will only serve as an inspiration to take new decisive creative steps forward. Creative challenge of the pillar, from CO<sub>2</sub> to O<sub>2</sub>, represents a sort of purification of the city's dignity in relation to its own heritage and leading the city out from the stifling, once industrial atmosphere, to the "clean air" of creative post-industrial era.

Raising awareness on park capacities of the city; revitalization of park heritage of Osijek (both physical and in terms of content); revitalization and activating of the ZOO; turning the parks and the ZOO into a creative and scientific training ground; activating of public space as the space for dialogue and exchange of ideas; audience development; creating residential programmes; exposing the citizens of Osijek to art in common areas (corridors of different buildings) and in public spaces (parks, streets, squares); decentralization and democratization of cultural content; promotion of film culture.



Garden City, Animalism, In the City, Wormholes, Dance, Dance, Dance, Dreamland, 3F (Fantastic Film Festival), Festival of Living Pictures, The Club/Camp of Culture

Green companies and NGO sector, city-owned companies, park and landscape architects, the ZOO, scientific community (medicine, agriculture, art), kindergartens, elementary schools, homes for children, educational institutions, local and visiting artists, citizens as landlords (residential programmes), amateurs in culture and art, retirement homes, digital (software) sector, dance clubs and dance schools, theatres, associations for creative work with children, volunteer associations.

Local and regional audience: people who love spending time in parks, animal lovers, creative persons, amateurs, children and youth, parents, pensioners, dance enthusiasts, amateur gardeners, producers of own food (urban gardens, balconies, rooftops of buildings), residents in buildings (art in common areas), film audience.

European audience: lovers of appealing and activist open-air events (in parks), art enthusiasts (literature, theatre, visual arts), children of artists-in-residence programme, parents and children coming from abroad, cultural sector professionals visiting Osijek and the region.



## Living Fields

The Living Fields programme needs to be understood as an open, pluralistic space for multidisciplinary and, even more so, transdisciplinary freedom in reaching for themes that primarily pertain to tradition, history, heritage, ethos, or themes narrowly focusing on technology, not with the objective of their mere evocation, but with the objective of giving them new life. Creative challenge titled Fields of Gold is reflected in the symbol of the field as a source of food and fertility and as the symbol of paradox of current negative population trends caused by predominantly economic migration.

Focusing on healthy food as a cultural and scientific phenomenon; establishing cultural cycling routes toward Osijek and the region; connecting cycling with cultural content of Osijek 2020; focusing on forests as spaces for cultural activities; exploring religious themes in the context of nature; activating and promoting land-art; organizing a large land-art festival and making it evocative of Osijek and the region on the European level; activating the rivers in the region (especially Drava and Danube) as spaces for cultural creation and pan-European connections; raising awareness on the role of the horse as cultural property and a symbol of European civilization; raising awareness on the problem of declining number of bees and working towards increasing the bee population; connecting Osijek and the region with other parts of Europe through the culture of the river.



Healthy Food Chain, Cycling Limes, Man and Oak Tree, Pannonian Biennale, Two-way Rivers, Horse-lands, The Net, Delta Triangle, Seed Catapult

Scientific and medical community, eco associations, restaurants, food industry, cycling clubs, cultural institutions, archaeological sites, Nature Park Kopački Rit, Hrvatske vode (Croatian Water Company), Hrvatske šume (Croatian Forestry Company), religious communities, beekeepers' associations, artists from the city, region and from abroad, horse farms, associations and institutions for work with children (children without adequate parental care, children with behavioural disorders, children with special needs), associations of disabled persons, kindergartens and schools.

Land-art enthusiasts, lovers of cycling and spending time in nature, horse lovers, disabled persons, children and youth, children without adequate parental care, children with behavioural disorders, children with special needs, archaeological heritage enthusiasts, lovers of folk art, wetland enthusiasts, lovers of cultural and artistic contents in natural setting, cultural sector professionals visiting Osijek and the region.

## Bridges over Waters

Bridges over Waters programme intends to use current multiethnic and multicultural potentials that promote productive cultural pluralism. Externally, those are Osijek's initiatives for specific cultural collaboration with the cities outside its region, outside Croatia and even outside its cultural circle. Creative challenge of the programme pillar is Wireless World, and it reflects dominant European problems of putting wire fences on the borders and temporary suspension of the idea of free movement within the European Union.



Promoting cultural diversity of Osijek and the region; raising awareness on the diversity of European cultures; connecting with other cities in Croatia, region and in Europe through shared interests; overcoming conflicts and border issues through culture and art; raising awareness on common painful subjects of European past and present; increasing language diversity in the city and the region; learning foreign languages; learning about the minority languages in Europe (Maltese, Basque, Frisian); finding common ground through food and cuisine; storytelling and transferring of oral traditions of Europe; increasing inter-religious tolerance and dialogue; focusing on historically important European dates as common values; integrating minority communities of the city and the region in all cultural programmes; connecting with Europe as a whole and strengthening of cultural links; new and unexpected cultural connections (northern Europe); opening Europe's door to the Orient (Ottoman history of Osijek and the region); forming firm connections with Irish ECoC candidate cities; creating of musical bridges toward Europe; strengthening of recognisability of Croatian language in Europe through digital distribution of content.

Musical Bridges, Blade Wire, 4-4-4-F, Hole in the Wall, Where the Streets Have Two Names, Bridges to AntiBabylon, Sing-along Pray along, Storytelling Osijek 2020, Salt & Pepper, Northern Exposure, European Holidays, Meal of Tolerance.

Minority associations, cultural and artistic societies, culture and art societies, festivals (Dubrovnik, Novi Sad, Slavonski Brod), language schools, partner ECoC cities (2016-2020), ECoC 2021 candidates, cities from northern Europe (Estonia, Finland, Iceland), restaurants, storytellers of oral traditions and literature, artists, cultural institutions, cultural civil sector, associations arising from the Croatian War of Independence (veterans), peace-building civil sector.

Citizens of Osijek and the region, citizens of northern Europe, children and youth, oral tradition and literature enthusiasts, fans of folk customs and music, visitors from other ECoC cities and candidate cities (2016-2021), lovers of various national cuisines, 20th century history enthusiasts, cultural sector professionals visiting Osijek and the region.

**Q1** 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?

## O<sub>2</sub> Strategical Framework

The Strategy of Cultural Development of the city of Osijek for the period 2014-2020 has been adopted as a basic document, a planning framework and a strategic starting point for systematic and coherent implementation of cultural policy with the general objective of cultural and social progress of the city and the region. It provides an overview of the culture status in the city of Osijek, including cultural heritage, institutions, extra-institutional culture and significant events that characterize the city's cultural life.

### Strategic Objectives

There are three equally important strategic objectives defined by the Strategy:

**TO WORK TOGETHER** – to position Osijek as an open and advanced city, the centre of the wider region and an attractive location for entrepreneurship and employment, through applying for the title of European Capital of Culture 2020. Include the following priorities: creating a positive business climate, encourage entrepreneurship in the creative sector, provide support to creative work, and promote the city (and the broader region) as a vibrant cultural centre as well as the location suitable for investment in creative industry.

**TO LEARN TOGETHER** – to create prerequisites and encourage the development of creativity and innovation, especially at the regional University, and to develop the sector of creative industry and an independent, extra-institutional cultural scene in Osijek and the region, including the priorities of creating prerequisites and providing stronger support to the development of innovation and creativity at the University, as well as more adequate valorisation and support to the extra-institutional, cultural and social scene.

**TO LIVE TOGETHER** – to strengthen the connections and models of cooperation between developmental stakeholders from various sectors (economy, administration, academic community, civil society) for the purpose of creating a dynamic and perspective

environment for young people to live and stay in – including the priorities of strengthening the role of city government as the initiator of inter-sectoral cooperation, promotion of inter-sectoral projects in culture and in other sectors, as well as the institutionalization of dialogue with the civil society regarding key issues of social life.

Osijek 2020 is not a one-year or one-time project. The intention behind the candidacy for the title of European Capital of Culture is connected with long-term development plans of the city and the region defined in the General Development Strategy and in the Cultural Development Strategy. Some of the projects and programmes encompassed in the candidacy will continue to be implemented beyond 2020. Pannonian Biennale, as one of the highlights of the 2020 programme, will initially begin in 2018 and it will continue in 2022 as a regional land-art creative festival. Projects integrated in the programme pillar Hacking the Future to great extent exhibit tendencies to be long-term programmes (Man on the Moon, Lightening the Future, etc.). Events that will be held in parks and that are included in the pillar The Culture Park are in their own right a part of the strategy of long-term revival of the city's green zone. All of these projects, as well as many others that are included in Osijek 2020 programme, encourage interdisciplinarity and inter-sectoral cooperation, while at the same time considering culture to be an initiator of such cooperation and the core and backbone of long-term development of both the city and the region.

**Q2** How is the European Capital of Culture project included in this strategy?

### Osijek 2020 – Strategic goals

The European Capital of Culture is included in the Strategy as one of three key objectives and specifically as one of the key tools for the strengthening of international cultural cooperation. It is important to point out that the candidacy process serves as “an impulse for development of creativity and initiative in a slightly sleepy cultural sector in the city (especially related to the promising young generation of artists and future cultural workers being educated at the Academy of Arts and Department of Cultural Studies), but also as a tool for self-evaluating of own values”. The European Capital of Culture has been recognized as a key opportunity for development and repositioning of the city on the map of Croatia and Europe.

It is a decisive encouragement and a great chance for development that will enable a richer existence for the citizens (in terms of available content) and prevent an ever-increasing outflow of population, especially of people with higher education and a large number of youth.

The European Capital of Culture is an integral part of the Cultural Development Strategy. Its significance is reflected in the following:

- Stronger positioning and promotion of Osijek within the European Union;
- Stronger positioning and perception of the European Union in Osijek and the region;
- Developing cultural activities in the city, especially the independent scene;

- Contributing to the creation of intangible values and city branding;
- Networking and creating synergy within the cultural sector itself;
- Encouraging the development of creativity and initiatives;
- Self-evaluating the city’s own values and identity;
- Strengthening cooperation in the field of culture;
- Promoting permanent intercultural dialogue on European level.

In conclusion, it is pointed out that Osijek’s candidacy for the European Capital of Culture 2020 will at the same time represent an opportunity for further

development of the Strategy, as well as for its complementation and amendment.

**Cultural and Strategic Objectives and Osijek 2020**

Candidacy for the title of European Capital of Culture does not just have a purpose in itself. It is perceived as a milestone in the city’s and regional cultural and other development policies – as a true beginning of inter-sectoral cooperation and true integration of all citizens in key processes. The Strategy of Cultural Development presents a series of general and specific objectives. The following table gives an overview of those objectives in the context of their relation to the candidacy for the title of European Capital of Culture.

Priorities of the Strategy of Cultural Development	Reference objectives of candidacy	Priorities of the Strategy of Cultural Development in the context of Osijek 2020 candidacy
Founding of Administrative Department for Culture (and within it a separate division for European Capital of Culture).	Integrating cultural policies into development policies of the city and inter-sectoral connecting with the aim of parallel cultural, social and economic development. Osijek’s candidacy for the title of European Capital of Culture plans for the founding of the agency Osijek 2020, which will be in charge of the implementation of the ECoC programmes. The agency will cooperate closely with the city’s cultural sector, the Administrative Department for Culture and the ECoC Division, on achieving common objectives defined in the Strategy and bid books (in pre-selection and selection phases). Such cooperation will respect the independency in decision making of the agency and its working bodies.	
Renovation and revitalization of public buildings in Baroque Tvrđa.	Tvrđa, as the Baroque part of the city, represents one of the cultural and social city centres (Osijek University, cultural institutions, high schools, catering facilities). Open spaces in Tvrđa (squares, streets, old city walls) represent a stage for the cultural events of Osijek 2020. Revitalizing public spaces and their enrichment and/or repurposing will ensure the venues for small-scale and medium-scale events within the Capital of Culture project and within other initiatives. Yards of public institutions, as well as privately owned buildings represent significant potential for realization of small-scale cultural events. The European Capital of Culture improves the visibility of Osijek and its Baroque city core, while simultaneously strengthening its tourist potential and encouraging efficient solving of existing infrastructural problems.	
Restoration of Art Nouveau facades and gardens in Osijek.	The Culture Park within Osijek 2020 project greatly relies on the utilization of public spaces and parks for cultural and other ECoC related events. The park heritage in Osijek is largely related to the Art Nouveau period. Integration of front yard spaces (front gardens) into the realization of small-scale, more intimate programmes strengthens the programme concept based on urban green zones, while simultaneously contributing to the realization of priorities defined by the Strategy. Candidacy for the ECoC title and winning the title will intensify the efforts for finding a solution for the current situation.	
Multifunctional culture centre Eurodom.	The multifunctional cultural centre Eurodom represents one of the key infrastructural solutions for the realization of the Osijek 2020 project in closed venues. Candidacy for the ECoC title and being in the selection stage encouraged the initial use of currently unfinished spaces in the centre for the project of pop-up exhibitions. Through the realization of the culture centre Eurodom, Osijek will get exhibition venues, a place to hold public discussions about culture and a concert hall. The ECoC title will prompt efficient management of the cultural centre and its utilization all year long – not just in 2020, but also during the years before and after 2020.	



Founding of cultural and information centre.	The cultural centre and cultural-information centre were emphasised as priorities of cultural stakeholders of the city in the context of digital public discussion about Osijek's candidacy for the ECoC title (Oskultura blog). Meeting the needs of the active cultural sector – institutional, civil and business – is accomplished through multifunctional culture centre Eurodom, in direct correlation with the Osijek 2020 project.
Revitalization of cinema buildings with cultural and historic value.	Adequate repurposing and utilization of this and other venues in the city is a significant priority of the candidacy of Osijek 2020. Providing enough space for work and promoting cultural events represents the basis for repositioning the cultural scene in Osijek and in the region through the ECoC initiative.
Initialization of residential art programme.	The residential art programme, as a long-term objective of the Strategy, is accomplished through intensified cultural and artistic exchange in the preparatory period (2016 – 2019), as well as during the year of the ECoC title (2020) and it will stay a permanent legacy of Osijek 2020. Initial contacts with cities, institutions and artists have been established during the candidacy process - preselection and selection, and connections will fully come to life in the upcoming period (2016 and on).
New art and social centre and arts incubator.	Hrvatske željeznice (The Croatian Railway Company) handed a part of their infrastructure to the City of Osijek in order to be managed. Such infrastructure will be transformed into a cultural-arts incubator and a venue for work and activities of independent cultural scenes and associations, as part of plans and repurposing it within the ECoC initiative. At the same time, the project re-evaluates industrial heritage with a critical analysis of this segment of the city's past and provides an opportunity for young generations to express themselves creatively. The Centre is in the immediate vicinity of the former Mursa Hotel (former Željezničar), which is currently being repurposed into a student residence hall. Through the realization of these projects, the part of city directly connected with railway infrastructure will also be revitalized.
"Decentralization" of art through art workshops in city districts and local community councils.	Cultural decentralization and democratization are the starting points of Osijek's candidacy. The transfer of culture from institutions into public areas, from the centre to the suburbs and from the city to rural areas contributes to the achievement of these strategic goals.

### Sectoral Priorities

The Cultural Development Strategy of the City of Osijek defines several sectoral priorities, i.e. strategic determinants of individual institutions, organizations and initiatives – the achievement of which is greatly connected with Osijek's candidacy for the title of Capital of Culture. Some of these priorities are the following: strengthening and developing a new, alternative scene, reviving the ballet and dance scene, environmental theatre and "city as a stage" (Croatian National Theatre in Osijek, Children's Theatre "Branko Mihaljević" in Osijek, "Barutana"); developing a strong and independent alternative (third) theatre scene (Theatre 054); establishing a summer school of acting and performing arts, an art centre for the 21<sup>st</sup> century, cultural reaffirmation of urban "dead capital", creating events based on the interests of the general public and youth (Academy of Arts in Osijek); art in public spaces, enrichment of the city, developing youth creativity through inter-disciplinary and associated projects (School of Applied Arts and Design in Osijek); continuous improvement and expansion of the possibilities of art education for youth (Music School Franjo Kuhač); Osijek – a city of choral music, castles

of Slavonia – temples of concert music, establishing new music festivals, expanding the music scene, from jazz to musicals (Croatian Choral Society Lipa, Music Workshop Polifonija, Argus Association, choirs); establishing a graphic arts centre, establishing of Residency Centre Julije Knifer (Croatian Association of Artists) and numerous other priorities.

### Cooperation with Regional Partners – Strategic Determinants

Osijek's partner cities in the candidacy for the title of Capital of Culture 2020 do not have active cultural strategies at the time of submitting the application. The only exception is the town of Đakovo, which was also a candidate in the preselection phase and passed a cultural strategy. Programmes and projects that will be realized in cooperation with Đakovo have been harmonised with the priorities of the town's cultural strategy. Cooperation with other partner cities in Croatia has been harmonized with the priorities of their general development strategies. Such cooperation provides new possibilities for the development of their cultural and other related sectors.

Partnership with cross-border cities – Pecs and Novi Sad – is realized based on priorities of cultural continuity through the ECoC initiative. Other cross-border partners (in Hungary, Serbia and Bosnia and Herzegovina) also have the opportunity, through exchange and integration, to develop long-term international cultural relations and to gain the experience of preparing candidacy as potential future capitals of culture.

### Osijek 2020 Impacts

Participation, creation and affirmation are the basic motivating factors behind Osijek's candidacy for the title of European Capital of Culture 2020. Osijek O<sub>2</sub> is primarily: a city of developed, networked and internationally competent cultural and artistic sectors, as well as cultural and creative institutions; a sustainable and inclusive city with a strong civil sector, rooted in the culture of dialogue; a city whose economy is based on creative industries, social entrepreneurship and digital platforms; a city whose public spaces become a stage for cultural and artistic experiments and expression, with the citizens being

### Osijek 2020 – European Capital of Culture and General Development Strategy of the City

The current General Development Strategy in Osijek (Development strategy of Osijek: from industrial to intelligent city, 2014-2020) also relies on the basic principles set out in the cultural strategy – to learn together, work together and live together, with emphasized general objectives, the realization of which will be greatly helped by the candidacy and the title of European Capital of Culture. The goals are: Osijek – a city of knowledge; Osijek – a virtual city; Osijek – a city of entrepreneurs; Osijek – intelligent city; Osijek – a city that is attractive to live in; Osijek – a city of youth. These goals are connected to the synergetic and development-oriented Oxygen programme pillars.

actively involved in all segments of life; an integrative factor in trans-regional and transnational context; a city of happy people, European citizens in the fullest sense of the phrase.

Expected long-term impacts on the city and on the region are presented in the following table. Part of successful change is expected by 2020, through preparation of candidacy and programmes, and most of those changes are the result of a successful implementation of projects and programmes of European Capital of Culture in Osijek and the region.

**Q3** 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)?

#### Cultural impacts

- Greater level of satisfaction of existing audience
- Continued development of new audience;
- Development of new models of managing the cultural and creative sector;
- Development of new permanent cultural contents;
- Strengthening existing and creating new formal and informal national, trans-national, European and international cultural networks;
- Establishing new study programmes in the field of culture, art and creative industries;
- Creation of new artistic initiatives;
- Proactive action and innovation in the cultural and creative sector;
- Greater cultural vibrancy of the city and the region;
- New models of financing culture;
- Coproduction of contents and programmes;
- Development of internal capacities;
- Stronger connection of culture and technological advancement through innovative cultural models and global presentation of cultural and artistic facilities of the city and the region on digital platforms;
- Bridging of cultural obstacles between the city and Europe;
- Development of competencies;
- Development of cultural infrastructure;
- Horizontal and vertical decentralization of culture;
- Renovation of immovable cultural assets;
- Artists-in-residence programmes;
- Promotion of artists at the international level;
- Integration of cultural policies and other development policies of the city and the region.

#### Social impacts

- Strengthening of citizens and development of civil society;
- Increased significance of volunteer work;
- Introduction of new models of social innovations through the bottom-up approach;
- Cultural and social inclusion of marginalized groups (disabled persons, the youth, the elderly);
- Enabling a culture of dialogue to overcome the discourse of conflict;
- National centre of growth with international impact;
- Response to global initiatives through local actions;
- Development and raising awareness of a new identity;
- Increase of social mobility;
- Development of a knowledge-based society;
- New approaches to knowledge and information;
- Decentralization on many levels;
- Social cohesion through regeneration guided by culture;
- Exchange of knowledge;
- Raising the citizens' awareness;
- Participation in EU projects;
- Better communication and cooperation on all levels;
- Better integration of the University with 18,000 students into social processes;
- Understanding and accepting alternative thinking patterns;
- Development of sports initiatives;
- Reversing negative demographic trends;
- Increased quality of leisure activities.

Long-term cultural, social, economic and urban(istic) impacts of Osijek O2

**Economic impacts**

- Development of new industries – social entrepreneurship, ICT and creative industries;
- Increased employment rate in cultural and creative industries, tourism and ICT sector;
- Greater number of enterprises in the field of culture and creativity, tourism and digital economy;
- Connecting the regional University with the economy;
- Increased number of tourist visits and tourist over-night stays;
- Development of tourism capacities;
- Creation of prerequisites for attracting investments;
- Increased participation in EU projects in public, civil and private sector – culture and other activities;
- Sustainability, ecology and energy efficiency;
- Renewable energy sources in economic and other sectors and in households;
- Better utilization of geothermal waters for tourism, economic and cultural purposes;
- Creative and artistic incubators, accelerators, impact hubs and technology parks;
- Development of economic infrastructure;
- Production of healthy food;
- Green business zones;
- Better links between culture and tourism;
- Stronger regional, trans-regional, trans-national and European integration of Osijek in economic processes;
- Development of traffic infrastructure and better traffic connection of the city and the region with Europe (road, railway and air traffic).

**Urban(istic) impacts**

- Urbanistic development of the city – rehabilitation of space;
- Development of urbanism and landscape architecture;
- Additional development and completion of cycling infrastructure;
- Activation and rehabilitation of cultural heritage;
- Rehabilitation and creative repurposing of part of industrial heritage;
- Rehabilitation of parks and their activation as stages for culture events;
- Better connection of the city and the region through improved traffic infrastructure;
- Polycentric development of the city through active use of buildings that are part of industrial heritage;
- New approach in planning of city space and active use thereof;
- Integration of all city parts and all the citizens into cultural and social dynamics;
- Activation of fringe green belt of the city, of suburbs and green region as cultural stage and creative playground, as well as a kind of extension of the city;
- Use of public spaces as places of social inclusion;
- Repurposing of structures with the purpose of their use for tourist infrastructure;
- Positioning of the Baroque Tvrda as the cultural centre of the city and the region;
- Transition of urban into symbolic capital of the city with the purpose of managing competitive identity;
- Integration of space along the river Drava into urban planning and city life – “river in the city” approach instead of “city on the river”;
- New cultural destinations in the city and the region.

**Q4** Describe your plans for monitoring and evaluating the impact of the title on your city and for disseminating the results of the evaluation. Who will carry out the evaluation? Will concrete objectives and milestones between the designation and the year of the title be included in your evaluation plan? What baseline studies or surveys- if any- will you intend to use? What sort of information will you track and monitor? How will you define “success”? Over what time frame and how regularly will the evaluation be carried out?

**Evaluation and Monitoring**

ECOC events impact on the city and the region will be monitored through six key areas: culture, society, economy, environment, governance and European dimension. The areas and framework indicators that will be used to monitor change are presented in the following table.

Area	Indicators for monitoring of change
Culture	Development of public, civil and private cultural sector; Development and repurposing of cultural infrastructure; Development of educational models in the cultural and creative sector; Level of interest in cultural contents – audience awareness development; Level of participation in cultural contents – audience consumption development; Level of Word of Mouth about cultural contents – audience sharing development; Level of availability of cultural contents to all population groups (minorities); Level and type of connection between cultural stakeholders and other sectors; Level and type of connection of the city’s cultural sector with the cultural sectors of the region, with those within the European Union as well as those outside the EU; Stage of digitalization of culture and of cultural and creative content ; Number and type of new courses of education/study (in particular those that connect culture, creativity, digital platforms, economy and the environment) The number of ECOC events and attendance ECOC events The number of original works of art and cultural projects created under the influence of the ECOC; ECOC events which have outgrown into long-term projects Attitudes of local inhabitants toward Europe and European cultural project Attitudes of Europe toward Osijek as culture centre

Areas and indicators for monitoring change and impact of the title of European Capital of Culture on the city of Osijek

Society	<p>The city's identity and image position;                  City brand equity index;                  Media publications number and connotation about the city and about the title of European Capital of Culture;                  Monitoring of the trends of migration to/from the city and the region;                  Demographic picture                  Level of attracting foreign talents (creative class) in city / region ;                  Development of internal talent in city / region (creative education )</p>
Economy	<p>Development of creative economy, i.e. cultural and creative industries;                  The number of tourist visits and over-night stays;                  Development of the ICT sector, in terms of the number of new enterprises;                  Employment rate in tourism, cultural, creative and ICT sector.                  Development of tourism facilities - increasing the number of units and facilities</p>
Environment	<p>Changes in the city's appearance;                  Establishment of a sustainable model for the use of green surfaces in the city and its surroundings;                  Percentage of green surfaces in relation to the total surface area of the city;                  Development of energy efficiency and an environmental protection model                  The impact of the ECOC events in the environment and CO2 emissions ;                  Association of environmental and social initiatives.</p>
Governance	<p>Adoption and creation of new governance models;                  Participative democracy – possibility for the citizens to participate in decision-making;                  Development of cultural policies and their integration in other developmental documents and implementation thereof;                  Digitalization and keeping track of technological trends.</p>
European dimension	<p>The number of international artists involved in the project Osijek 2020                  The number of international institutions, initiatives and associations involved in the project Osijek 2020                  The number of visitors and overnight stays realized by European tourists (linked to projects and programs in Osijek in 2020) ;                  New sustainable partnerships with European cities, creative, cultural and artistic networks, artists, initiatives, institutions and associations;                  Memberships of Osijek and other partners in the bid in international networks of cities as a result of candidacy and implementation of the ECOC program ;                  Recognition of Osijek and the region in the European context;                  Recognition of Osijek and regional artists in the European context;                  Participation in Osijek and regional artists, organizations, initiatives and institutions in international projects, co-productions and international cultural exchange;                  Awareness of Osijek citizens and citizens of the region about European citizenship and a common cultural values of Europe                  Attitudes of Osijek citizens and citizens of the region toward European citizenship and a common cultural values of Europe</p>

Evaluation will be conducted in cooperation with:

- The team of experts within the Osijek 2020 Agency;
- University of J. J. Strossmayer – Academy of Arts, Faculty of Economics, Faculty of Law, Institute for Scientific and Artistic Research in Creative Industries “Andizet”;
- External evaluators – selected by means of an international public call or among relevant researchers and evaluators from the field of cultural policies, with the emphasis on European Capitals of Culture;
- Independent research agencies that possess expert knowledge in the field of measuring the strength of destination brand, cultural identity, positioning and public opinion.

Methodology of developing indicators (key performance indicators for the established objectives) will be based on optimization of data collection methods in relation to objectives and defined target groups. As project objectives change throughout the preparatory activities, so will the planned research and project monitoring methodology.

The time frame includes 5 stages:  
 Stage I – initial situation analysis (2015) – starting evaluation;  
 Stage II – analysis of the situation before the title (2016-2019) - ex ante evaluation;  
 Stage III – analysis of the year of title (2020)

Stage IV – analysis after the title – short-term (2021–2023) – ex post evaluation;  
Stage V – analysis after the title – long-term (2024 and beyond) – impact evaluation;

The methodological framework includes secondary and primary sources of information, which will involve the use of qualitative research for the purpose of understanding and creating solutions, but also the use of quantitative research for the purpose of management and performance evaluation.

Based upon an examination of expert and scientific literature and existing qualitative and quantitative research of European Capitals of Culture conducted in the previous period (Palmer/Rae 2004, Impacts08, Garcia et al 2013 and other), we will create our own tools for status identification and monitoring of change.

The following are examples of indicators and models we intend to create. The models will be tested for validity and reliability and later on used for monitoring project performance:

#### **Example 1**

Measuring the impact of ECoC on Osijek's citizens' perception of Europe

**Indicator** EU Resistance Index

**General Description** Comparison of positive and negative references among citizens.

**Inputs** Quantitative Survey, set of EU related questions, representative citizens' sample, minimum once a year

**Output** EU Resistance Index

**Scale** 0-∞ (usual range 0.2-6); lower=better

**Benchmarking** lower than 1 = positive result (positive references prevail)

**Calculation** Core idea: very EU positive citizens spreads approx. 3 positive references, very EU negative citizens spreads approx. 10 negative references

**Resistance index** = (Number of negative/number of positive)×10/3

#### **Example 2**

Dimensions for measuring and managing the development of the city brand

A combination of qualitative and quantitative methodology is used to measure the city's identity and its reflection in terms of image perceived by different target groups, and to identify the potentials and obstacles in brand development.

In connection with the time dimension, basic research that would serve as a starting point for further monitoring of the city's development would be conducted in the kick off stage of the project, in 2016, and the following ones would take place in 2020 and 2023 (the dynamics are conditioned upon the fact that changes

in terms of repositioning of the brand in the eyes of citizens and visitors take about three to five years).

#### **Example 3**

Monitoring of conversion of visitors through a hierarchical model

A hierarchical model is based on the assumption that an individual level is conditioned upon all previous levels. Apart from the actual levels which indicate the share of each individual segment in the total population we monitor, conversions from one level to another are very indicative and they tell us of the strengths / weaknesses of brand performance.

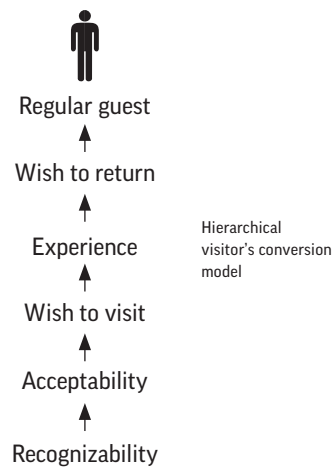
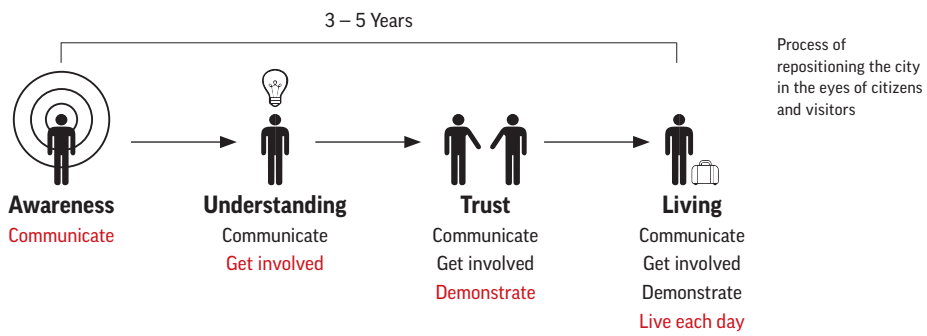
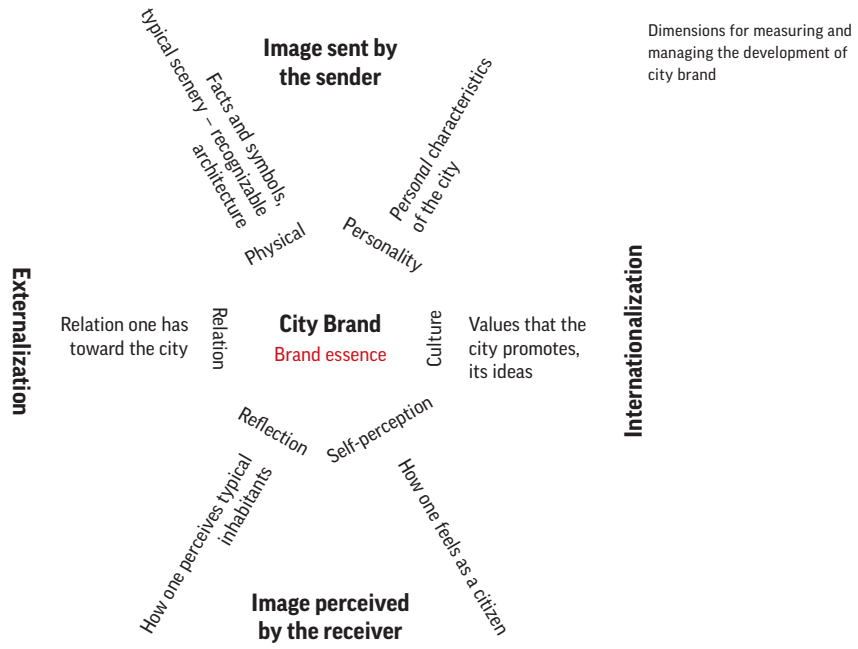
Based on the examples mentioned (about the EU dimension, identity of the city, tourism potential), success will be "measurably" defined through qualitative and quantitative indicators (starting points and desired positions presented by actual shares, indexes, positive changes etc. toward achievement of all the defined objectives).

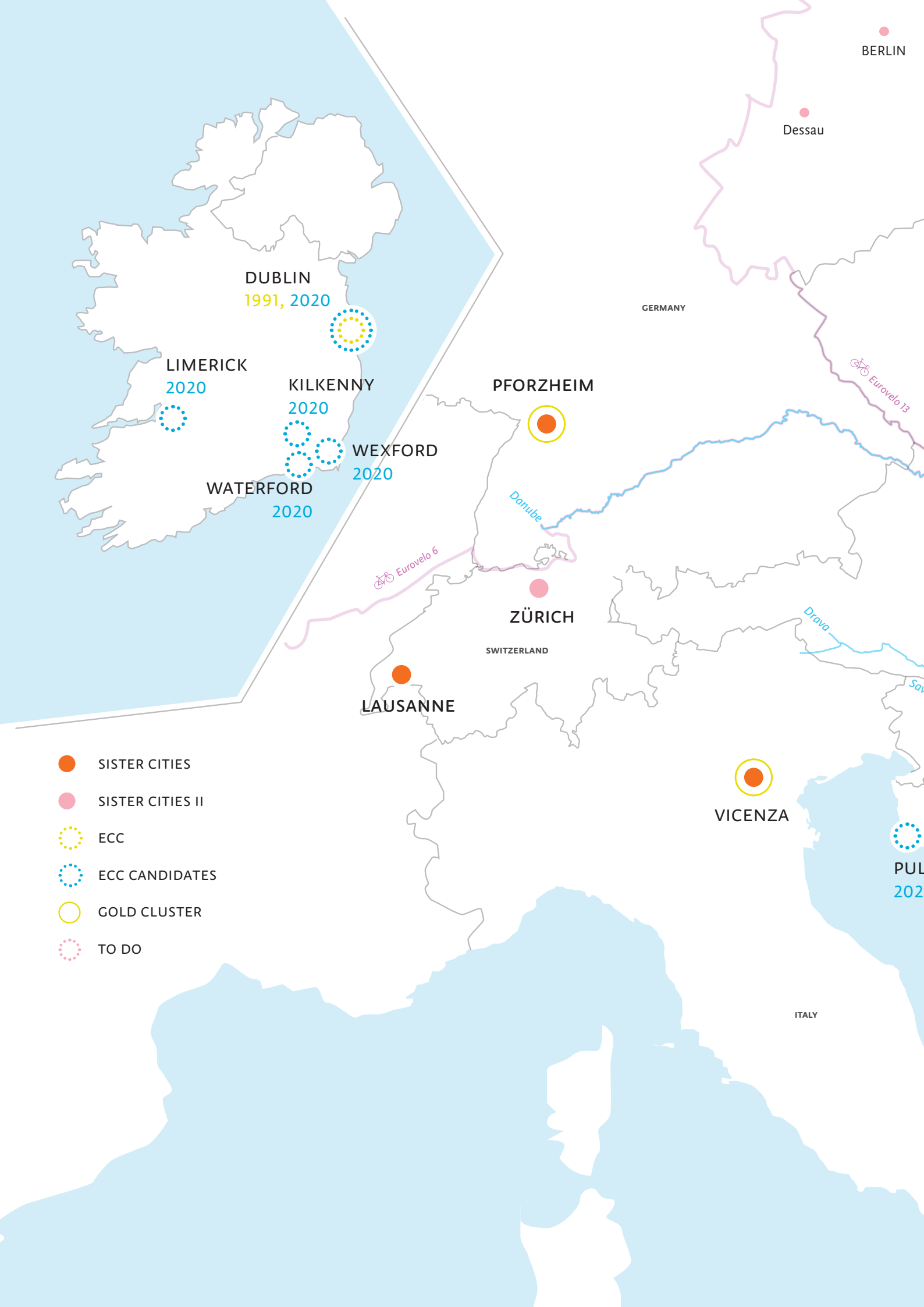
In order to raise awareness of the project itself, special attention will be paid to dissemination of results to various stakeholders: to the general population via mass media, to expert and scientific circles via roundtable discussions, conferences, lectures... The measuring of intangible values of cultural and creative industries by creating valid and reliable measures will assist in the evaluation; diagnosis and governance aimed at achieving the defined objectives, but it will also be a part of the results and an added value of the project itself.

Success for Osijek 2020 can be interpreted through several key elements: stronger integration at all levels within the region, national and transnational; long-term greater visibility and stronger recognition of the city and the region at the European level; stronger synergy of cultural and other sectors in the region (inter-sectoral and interdisciplinary cooperation); stronger national capacity to implement large-scale events and stronger inter-sectoral networking in international cooperation and co-productions; stronger awareness of the citizens of Osijek and the region of affiliation to the common European family taking into account all the peculiarities and self-actualization of the Osijek citizens and regions in the European context.

The objectives of our candidacy have not been completed by writing and submitting the bidbook - they are continuously updated and refined through the development of the project at all levels and in all relevant areas.







- SISTER CITIES
- SISTER CITIES II
- ⦿ ECC
- ⦿ ECC CANDIDATES
- GOLD CLUSTER
- ⦿ TO DO



- Q1** Elaborate on the scope and quality of the activities:
- Promoting the cultural diversity of Europe, intercultural dialogue and greater mutual understanding between European citizens;
  - Highlighting the common aspects of European cultures, heritage and history, as well as European integration and current European themes;
  - Featuring European artists, cooperation with operators and cities in different countries, and transnational partnerships

## European Themes in Osijek 2020

Issues addressed in the first bid book of Osijek 2020 have been additionally expanded in the months of preparation of this material. Between April 2015 and February 2016, Europe became a very different continent. Certain topics we addressed in the pre-selection phase have now become even more relevant, and culture presents itself as one of possible solutions for the problems not only of Osijek, but of the whole continent.

### Migrations

The European Union motto – United in Diversity is fully applicable in Osijek and the region. Members of 22 national minorities living in the city (all 22 recognized by the Constitution of the Republic of Croatia) actively participate in its cultural life and social activities. National and religious diversity of population in Osijek and in the region is the result of historical circumstances and a position close to the border. Numerous migrations throughout history supplemented and diversified the shape and image of this area.

Today, Osijek and the region analyze the migration problem from the current, everyday perspective. On the one side, eastern Croatia, faced with years-long economic and social crisis, is rapidly losing population through migration processes. Croatia's accession to the European Union on 1 July 2013 additionally dynamized negative population trends, with dual impact on the city. Negative aspect of these trends is definitely the loss of quality and educated work force, who are the first to react to economic crisis, which results in the weakening of development potential of the city and the region. On the positive note, certain number of migrants comes back, enriching the city with their experience. It is often that those repatriates form a new force that changes and dynamism the face of the city with their own smaller-scale initiatives, placing it in the context of a modern European city.

Dominant migration routes took some of the inhabitants of Osijek and the region to richer cities in Croatia, traditionally often to Germany and in a recent wave a large number of people moved from Osijek to the cities in the Republic of Ireland – the country which has often faced migrations throughout history and which is today one of the most dynamic member states of the EU in terms of economy and culture. It is important to emphasize that in 2020 an Irish city will also be awarded the European Capital of Culture title. In the planning of cooperation between Osijek and the region with Irish candidate cities, migrants have taken on a very active role of cultural ambassadors, wishing to use their position for the benefit of their hometown and also as an element of integration into Irish society through cultural exchange. Candidacy for the Capital of Culture title provides Osijek with an opportunity to connect more strongly with its former residents through this specific situation – establishing of permanent partnerships with Irish candidate cities and an opportunity for promotion and reversing the trend of economic migration.

In the second half of 2015, a completely different, Pan-European and transcontinental aspect of migrations, depicted in scenes of endless lines of migrants

and refugees overwhelming the old continent, became a current and burning issue faced by Osijek and the O<sub>2</sub> region. Migrants' camps erected as temporary towns and a huge number of people on their way to safety and a better life became a part of everyday life in these parts.

### Wireless – Europe without Borders?

Transcontinental migrant crisis, the effects of which are felt in Osijek and the O<sub>2</sub> region, opened up some harrowing issues. The primary issue pertains to borders and freedom of movement. The O<sub>2</sub> region is at the centre of the Balkan migration route and after a short while it became the only route opened to the West. The reason for that lies in the fact that other countries on that migration route either closed their borders entirely or strictly limited the freedom of crossing them. Closing of borders, “temporary” suspension of the Schengen concept of Europe and putting up wire fences are all part of European political reality at the beginning of 2016.

Migrant crisis that started the chain reaction of closed borders directed the movement dynamics to the so called “Balkan route” which also includes the O<sub>2</sub> region. Initial reaction of the border area population and excellent volunteer teams from the region (with institutional support) has proven to be one of the most successful European models of dealing with a humanitarian disaster. The culture of sharing, which was so often associated with this region throughout history, has been shown once again, putting an end to certain myths on the closedness and conservatism of the people living in these parts.

Today, the border area of Osijek and the O<sub>2</sub> region is faced with strict border controls and wire fence on its northern border with the Republic of Hungary. The issue of space and borders, as well as of core values of the European Union – as the space of common civilisation standards and freedom of movement of people, goods and capital – has become extremely pressing. Drawing on its recent experience, the O<sub>2</sub> region, with its problem-filled, often migrant past and a strong culture of sharing, has the potential to contribute to finding answers for such key issues. It plans to dedicate a large portion of project activities within cultural programmes and projects of Osijek 2020 to those problems and their solutions.

With the concept of the O<sub>2</sub> region, as not just a geographical, but also a civilisational and cultural area – transregional and transnational – we are striving to overcome the old and the entirely new crucial problems. Through cooperation with the countries within the EU and the Schengen zone (Hungary),

EU membership candidate countries (Serbia) and the countries that have not yet opened negotiations with the EU on their membership (Bosnia and Herzegovina), Osijek is attempting to be the mediator of a (cultural) dialogue.

### **Pan-European (Peace) Dialogue**

Disintegration of Yugoslavia in the last decade of the second millennium was characterized by wars and armed conflicts, with numerous civilian and military victims, enormous material damage and forced migrations, both temporary and permanent in character. Invisible walls have been put up between the countries formed after the breakup of Yugoslavia and mistrust and intolerance became prevalent in the relations between different ethnic groups. Osijek and its surroundings were devastated in the war. Its people avoided shells and sniper bullets on everyday basis. Some of the cities, small towns and villages included in the O<sub>2</sub> region in this candidacy spent a number of years under occupation of the insurgent part of Serbian community, supported by the former JNA (Yugoslav National Army) and war ideology of the newly-formed Yugoslavia (at that time alliance of Serbia and Montenegro).

Towards the end of 1995, after two successful military actions carried out by the Croatian army in western Slavonia and part of Dalmatia, the Croatian government attempted an unusual course of action (in political and social terms) – peaceful reintegration. Under the supervision of the United Nations, following the signing of the Erdut Agreement by the Croatian government and leaders of the parastate Republic of Srpska Krajina, the peace process began. Between 5 January 1995 and 15 January 1998, Croatian institutions started functioning in the occupied areas, national currency was introduced, displaced Croatian and other non-Serb population slowly started coming back to their homes. Most of the Serbian population remained in those areas, and coexistence has successfully continued, without major incidents, to this very day. Except for the institutions (which certainly played an important role), this process would not have been successful without the representatives of civil society and associations that insisted on the peacemaking instead of war discourse prevailing at the time, and that made the preparations for successful reintegration. Great number of them came from various European countries, mostly from the Kingdom of the Netherlands, Germany, Austria, France and Denmark. Finally, the people also had to leave behind their traumas from the recent past and their animosities and start to build trust and dialogue step by step.

Establishment of this dialogue, as part of one of the most successful UN missions in the history of the organization, imposes itself as a model for establishment of dialogue in Europe, engulfed in new conflicts and divisions. Osijek's candidacy for the European Capital of Culture 2020 title has an additional component of dialogue. Cooperation is strengthened with

sister cities across “the old” and “the new” Europe, primarily with Pecs, ECoC 2010, with efforts to overcome the problems at the border. Our partnership with Novi Sad, candidate city for the ECoC 2021 title, gives a special dimension to dialogue as the model for the new communication framework in the European Union. Novi Sad is a city in the Republic of Serbia – country with which Croatia was at war little more than two decades ago. The concept of the O<sub>2</sub> region provides an opportunity for a new dialogue and strengthening of communication through a kind of “cultural reintegration”, both in the region and in the transregional and transnational context. Osijek becomes a model city for pan-European dialogue.

### **Linguistic Bridges of Europe**

Opportunity for new dialogues is created by building of new cultural bridges, including the linguistic ones. Candidacy of Osijek 2020 reaches deep into the language pool of its polyvalent region and the potential offered (in terms of diversity of expression) by 22 national minorities from different, nearby and distant European countries. Osijek and the region use their multilingualism as the basis for raising awareness on linguistic diversity of the continent. Languages of the European Union, with more or fewer speakers, some dominant, some of minor importance and some on the verge of being extinct, are imported into Osijek and the region in a series of projects and programmes, becoming a new pan-European cultural bridge. Connections realized through the initiative of European Capital of Culture contribute to better linguistic awareness – with special emphasis on the partnerships with cities whose languages are virtually unknown to us – San Sebastian 2016 (Basque) and Leeuwarden 2018 (Frisian).

### **European Union as a Union of Regions**

In the formal sense, European Union is a union of national states, but in practice we often talk about a union of regions. When talking about region as a geographical, but also cultural and conceptual area, Osijek's candidacy for European Capital of Culture is simultaneously a process of strengthening of existing, regaining of lost and forming of new partnerships. Synergy of the region included in the O<sub>2</sub> concept is also a model of the new European region – not defined by space and borders, but by cultural, social and economic connections that create a common identity.

Synergy represents the strength in the European mega-region without agglomerations, in the area dominated by medium-size cities or small towns. Osijek 2020 with the O<sub>2</sub> region questions the relationship between the urban, suburban and rural, as well as the interpolation of civilization, agricultural zones and wilderness. Bridges between cultures are built, as well as bridges between species, where man constantly questions his relationship with the environment and his role of a dominant species in the global ecosystem.

### **Osijek – Dubrovnik**

Both cities in their candidacies turned to each other but also to our neighbours - the citizens, artists and cultural operators in non-EU European countries of South-East Europe as our partners in this project. Being at the far east of Croatia (north and south), the two cities have gone through similar trauma during the recent war as both were found at the front-lines and experienced severe destruction and many casualties. With our candidacies, we are look ahead, asking the question how to develop true partnerships with our neighbours beyond the EU borders. At the times when the frontiers across the region are being marked by new fences built with the aim to stop refugees and migrants, our geopolitical position at the eastern boarders of the EU becomes even more challenging. In our respective programmes, both cities assert the intention to contribute to trans-frontier cultural cooperation as a contribution to the intercultural dialogue as well as for the sustainable future (which does not and should not have any alternative) for the citizens of our cities and Croatia.

### Culture and Ecology

The entire concept of Osijek's candidacy for the European Capital of Culture title is implemented with the motto of culture being the oxygen that breathes new life into the city and the region. The word oxygen is represented on a symbolic level, intended as a game of characters and syllables (Osijek 2020 – O 2020 – O<sub>2</sub>), and in the programme segments that interpolate cultural events in the urban green belt (The Culture Park), i.e. the city's parks as its green lungs and in the region (Living Fields), in the agricultural zone and pristine nature of the Nature Park Kopački Rit and beyond.

Osijek's green belt was formed in the period of urban industrialization and its life continues in the post-industrial era. Candidacy for the ECoC title tries to enrich that green belt and revive it with new dynamics through cultural events. All this is taking place in the context of global talks on climate change (The Paris Climate Change Conference 2015). With these programme frameworks, Osijek 2020 surpasses the topics relevant only for EU and positions itself globally as a sustainable city. All the events planned for 2020 and for preparatory years are planned with the awareness of their impact on the environment through CO<sub>2</sub> emissions.

In the paradox of building a capital of culture that will attract the broader European public and achieve significant cooperation with artists from Europe and other parts of the world, while at the same time speaking of environmental and sustainability issues – we wish to find optimal solutions through modern technologies and compensation of generated CO<sub>2</sub>.

The issue of sustainability in the idea of Osijek 2020 is presented not as a barrier to artistic freedom, but rather as an artistic challenge. At the dawn of a new, "green" age, a series of acts are being implemented to raise the standard of environmental protection, and entire branches of industry are being encouraged to find ways of achieving the same or better results with equal or less energy and with minimal to zero emissions of harmful gases. Culture is not spared from these tendencies. In Osijek 2020, it becomes a leader in innovativeness and openness to new (sustainable) technologies, so as to participate itself in the creation of a society existing in harmony with nature.

### (Inter)generation Issues

The old continent is rapidly changing its population character – the ageing of the population connected with low birth rate and people's longevity brings new challenges. The prolongation of the one's life expectancy results in the prolongation in the number of years they have to work. Retirement is still very often associated with exclusion from social events, including cultural events, among others, especially for people living in homes for elderly and disabled persons. Longer work period without the creation of new jobs is problematic also for the younger generations, which are excluded from both economic and cultural developments. The city of Osijek and the region are greatly affected by these problems typical of the rest of Europe as well.

A high unemployment rate, especially among younger generations, but also the exclusion of the older population from the dynamics of day-to-day life are some of the key challenges in this candidacy. Integrative programme concepts and series of outdoor events, combined with an innovative model for audience development (combination of participation and activism) respond to acute problems that the community is faced with. Active inclusion in events and other activities, with offering of culture and art, as well as other activities as a form of therapy. With its slogan or motto – Oxygen (Osijek – aXis of the Young GENeration) also incorporates, on a symbolic and semantic level, the current European problems with regard to generation issues. The programs are aimed at stimulating inter-generational cultural activity with a two-way positive effect – transfer of experience on the one side, and opening up new perspective on the other.

### Technological Progress, Man and Culture

The digital age and the term global village are greatly integrated into the program concept of this candidacy. High technology impacts day-to-day life by changing man's environment and mankind itself, and it also significantly impacts creation, distribution and consumption of cultural content.

Through its share in the programs, Osijek and the O<sub>2</sub> region connect high technologies and archaeological heritage, which is often invisible, by making it come to life in an attractive form. The encounters of technology and heritage enable the presentation of the shared history of the Roman period (Mursa, Marsonia, Cibalae), but they also reach as far back as ancient history and first traces of a European civilisation (the culture of Vučedol near Vukovar and the prehistoric civilisation from the area of Vinkovci which dates back to 8 thousand years BC.). Technological and artistic unification also helps to add value to significant industrial heritage. By digital redesign, heritage becomes more visible to the citizens of Osijek and the region themselves, but also to entire Europe – thus emphasizing its local and regional specificities, but also a universal, pan-European context of its creation. Apart from drawing in an audience and enabling direct participation, the content envisaged for 2020 and the preparatory years also enables indirect participation – by broadcasting via digital platforms but also by creating all-digital content for Osijek 2020. The anticipated technological progress opens up possibilities for participation through virtual reality.

## Program Activities and European Context

Osijek 2020 strengthens the pan-European cultural networks of the city and the region. It helps to achieve transnational links with the greater region in the context of this candidacy, and strengthens the links with sister cities – at the level of city administrations, cultural institutions and other stakeholders, but also by connecting with one another in the implementation of various programs. The program of Osijek 2020 opens up the door to some newly established connections – with institutions and cities with which there had been no prior communication before the candidacy. At the same time, one achieves more quality implementation of programs, the communication of Osijek as the holder of the European Capital of Culture title and the promotion of the idea of ECoC as the carrier of this pan-European dialogue.

Osijek 2020 opens up the door toward cultural capitals of the past – Sibiu, Pecs, Tallinn, Maribor, adds to the cultural capitals that preceded it (San Sebastian, Wroclaw, Aarhus), and enables a strong program connection with its Irish counterpart that will also hold that title, while at the same time opening doors toward the future of this project.

With this candidacy, Osijek reaches out to its neighbours in the immediate geographical surroundings. Its closest partners and parts of candidate O<sub>2</sub> region are Pecs, Novi Sad and Tuzla. Intertwinement of creation of new content is present here at the level of the cultural sector – both public and civilian – and it comprises a firm basis for further extension of the circle of partners.

### Cultural Institutions and Initiatives

As a candidate, Osijek 2020 has achieved agreements or established initial contacts with many international cultural participants. These are some of them:

- Budapest National Puppet Theatre (Budapest, Hungary) – the plan is to achieve cooperation at the opening ceremony and at joint projects, e.g. plays given in cooperation with the Children's Theatre and the Croatian National Theatre, in the planned cooperation with the Puppetry Department of the Academy of Arts in Osijek, two-way exchange of associates (directors, texts, etc.), as well as a trans-sectoral cooperation of the theatre institution with other non-theatre participants.
- Szegedi nyári festival, International Summer Festival (Szeged, Hungary) – the plan is to create a program of a series of selected productions of the Szeged Festival in Osijek, and present the program as a conceptual unit and integrate it with Osijek 2020.
- Festival in Avignon (Avignon, France) – a week of "Avignon Off Off", as the Osijek-based implementation of Avignon's program for 2020, implemented in the streets of downtown Osijek with a theatre program in all courtyards and institutions at that location (a primary school, Faculty of Humanities and Social Sciences, a kindergarten, hallways, courtyards, the Knopp House, city streets).
- Centre ASSITEJ connects as partners the theatres from Serbia, France, Great Britain and Italy, and cooperation is achieved in projects for children and youth.

- Theatre Tandarica (Gabriel Apostol) – cooperation is established with the Academy of Arts, and it will be implemented within Osijek 2020 in a series of programs, including a biennale and the project of preserving oral traditions (storytelling)
- ...and many more...

### Cities of Europe – (Un)Expected Connections

- Beja in Portugal is a city that has suffered destruction and depopulation several times in its history, and its participation is planned in the concept of encounter of different civilisations and cultural traditions. It is a partner in the Salt & Pepper programmes and in the programmes of folklore heritage and ecumenism.
- Nantes in France (candidate for ECoC 2013) is a city that bears many similarities to Osijek when it comes to the trauma of post-industrialism, but it has managed to build its future on innovativeness and cultural and creative industries. Due to the presence of the vast area of the estuary of Loire, and its characteristic network of parks and green areas, it is a city that can become Osijek's "older brother" in the process of achieving the visions of Osijek 2020. It is a partner in the project of Pannonian Biennale, in the project Genuine Europe and in many other cultural events.
- Tartu is the second largest city in Estonia and a university centre situated in a part of the country that has a large Russian minority. Areas of cooperation are culture as an element in building identity, minority programs, overcoming historical barriers, integration of post-communist countries into the belief system of the West. Cooperation is planned on the level of universities – between faculties, especially academies of art from the two cities, but also between secondary schools. The plan is to implement joint cultural projects based on the issues of intangible cultural heritage and minority integration. It is also a partner in the Northern Exposure project.
- Hafnarfjörður on Iceland opens up the possibility of cooperation with the town of Đakovo from the O<sub>2</sub> region, specifically this town's Lipizzan stud farm, and with the town of Lipica in Slovenia, in the project Story of a Horse. Cooperation is also achieved in the project of preserving oral traditions (storytelling), the Northern Exposure project and the Genuine Europe project. Common issues are found in the context of the region

**Q2** Name some European and international artists, operators and cities with which cooperation is envisaged and specify the type of exchanges in question. Name the transnational partnerships your city has already established or plans to establish.

(Ishestar – Icelandic horse farm), through the topic Culture Park (project name that the Icelanders have been implementing since 1990), and on tolerance projects (cooperation of fishing and mountaineering associations, especially veterans).

- Rovaniemi from Finland is a partner in the Northern Exposure project, and cooperation is achieved (among other) in the projects and programs of traditional culture and in the project of preserving oral traditions (storytelling).

### **Ireland 2020 – Long-distance Romance**

Significant cooperation has been achieved with Ireland and its cities, and the escalation of this cooperation is expected in the upcoming period, once it has been revealed which of the three remaining candidates will bear the title of European Capital of Culture in 2020. Apart from that plan, there are projects already being designed in the following fields and topics:

- Dublin (ECOC in 1991 and candidate for ECOC in 2020) – cooperation in projects with citizens of Osijek who have emigrated there and with former residents of this region that are currently in Dublin, with common points between Osijek's candidacy and the unsuccessful candidacy of Dublin for 2020.
- Cooperation in projects of strengthening linguistic diversity with two-way communication, i.e. linguistic exchange – with Galway, Limerick and Three Sisters;
- Connection of Vukovar, specifically Vučedol, with locations of Neolithic mounds and structures found in Ireland. The plan is to implement several joint projects within the scope of Pannonian Biennale.
- Cooperation in the project of preserving oral traditions (storytelling) with all cities candidates for the title of ECOC 2020;
- Cooperation in the fields of traditional culture with contemporary artistic interpretations and use of modern technologies.

### **European artists in Osijek 2020**

#### **Dance, movement**

Maja Marković (Serbia - Novi Sad, dancer), Branko Završan (Slovenia – dance, movement) Slava Zubkov (Russia, movement, dance, puppetra), Budlana Baldanova (Russia), Milan Kozanek (Slovakia, dancer) Zuna Kozankova (Slovakia, dancer), Andreja Podržavnik (Slovenia), Rok Vevar (Slovenia), Florence Goguel (France), Madli Teller (Estonia), Alito Alesi (USA, Dance Ability).

#### **Theatre, circus, puppetry**

Francios Fogel (France, Assitej), Cyrille Planson (France – Nante and Avignon cultural activities), Cristina Cazzola (Italy – actress, rural ambient theatre), Maarja Aeltermann (Estonia – painter, Tartu Arts High school), Mihail Serghei Todor (Romania – Bucharest Cultural students centre, festival), Gabriel Apostol (Romania – puppeteer and land-artist), Chaiara Bindi (Italy, Tuscany festival), Nikola Zavišić (Serbia – director), Andras Lenart (Hungary – puppeteer and scene artist), Marie Abilgaard Moberg (Denmark – scenographer and visual artist), Adrian Schvarstein (Spain), Franceska Krnjek (Italy), Lisa Rinne i Andreas Bartl (Germany - circus), Robert Alföldi (Hungary, director, actor, writer and producer).

#### **Music**

Mandel Robert (Hungary), Roby Lakatos (Belgium, violinist of Romani origin).

#### **Visual arts and land-art**

Cornelia Konrads (Germany), Michelle Cain (United Kingdom), Nils Udo (Germany, father of land-art), Andreas Amador (USA, sand painting), Sonja Hinrichsen (Germany, snow painting), Cecylia Malik (Poland, ecological activism art), Varol Topac (Turkey, sculpture & land art artist, Academy of fine art Izmir), Andy Godsworthy (United Kingdom, land art artist & environmentalist), Christian Gracza (Germany, curator Aquamedial, Lübben), Branislav Nikolić (Serbia, land art & conceptual artist), Boško Mandić (Serbia, Porodica bistrjih potoka), Miroslav Mandić (Serbia), Marko Pogačnik (Slovenia, land art, earth acupuncture), Saaba Skaberne (Slovenia, sculptor) Nikola Lenivets, Russia Archstoyanie (land-art festival), Vigdis Storsveen (Norway, multidisciplinary artist, land art), Bea Rostas (Hungary, sculptor), Tibor Uhrin (Slovakia, sculptor), Pal Zoltan (Hungary, sculpture, Academy of fine arts Pecs, Orfű), Oscar Dominguez (Argentina/Italy, creator of eco-installations), Varol Topac (Turkey, sculptor and land-art artist).



## Europe in Osijek 2020

The Osijek 2020 program comprises an integrated marketing and communications campaign of raising awareness among the wider audience of Europe, which is aimed at reaching at least 100 million citizens of the European Union and the rest of Europe. Primary audience of Osijek 2020 program is the audience in the region that spreads over four countries (Croatia, Hungary, Serbia, Bosnia and Herzegovina). The issues of reconciliation and intercultural dialogue included in the program pillar Bridges over Waters are especially attractive and currently of interest in the territory of Balkan countries. The next following step in attracting audience pertains to Osijek's sister cities and their surroundings. The established cultural and other networks are used for positioning of the idea of Osijek 2020 and attracting the audience.

Cooperation with a wide network of European artists and new connections with remote cities, including the capitals of culture from 2016 to 2019 and the development of joint programs strengthen the recognisability of Osijek and its cultural scene in 2020. Joint programs with capitals of culture from 2016 to 2020 and candidates for 2021 utilize the ECoC hype in previous and future holders of that title and also create an atmosphere of a multi-annual off-site program. The audience of previous capitals of culture also becomes the audience of Osijek 2020. Connecting the program with the Irish city holder of the title and joint programs are a path toward finding an Irish audience, not only in their homeland, but also immigrants in the USA.

A part of the program is created through new and unexpected partnerships with cities in northern Europe, which opens up an almost unknown audience for the cultural offer of Osijek. Reaching for inspiration in the oriental history of Osijek and the region in a part of the program has the potential of attracting the audience from Turkey.

New connections within the borders of Croatia achieved through the candidacy of Osijek – primarily with the city of Dubrovnik – open up a position for a global audience. The plan is to introduce regular airline services between the two cities, which will open up the possibility for Osijek 2020 to reach a global audience. Connection of cultural programs of the two cities and better traffic connection provide an opportunity for creating specific cultural tours that will introduce some of the visitors of Dubrovnik to the program of Osijek 2020.

Osijek can also attract its audience in the capacity of a transit point for visitors from all over central and southeast Europe who are on their way to their summer vacation in the Adriatic. It is safe to assume that many visitors of Osijek, especially during the summer months, would also visit the tourist sites in the west and south of Croatia, so it is strategically important in the years before 2020 to develop quality connections with promoters of tourist destinations in Croatia with a long tradition in tourism, who always look for additional elements in their offer in order to remain attractive.

Apart from that, four program pillars of Osijek 2020 comprise a series of specific events that have various European cultural and sub-cultural niches as target groups. United under the joint program, they have the potential of attaining additional visitors. Some of the specificities of this program that this pertains to are the following: connecting of recreational cycling and cultural events, connection of the scientific and artistic sector (physics, mathematics, biology, astronomy, ecology), developing of content connected with digital culture and application of technological achievements in conventional cultural and artistic forms of expression, creating specific content for children (creative use of free time, culture camps, parents and children) and youth (backpackers), connecting cultural content with natural resources (land art as a strategy for cultural positioning and profiling of Osijek and the region), integration of archaeological and industrial heritage with technological achievements (visually attractive content), creating sub-cultural content (steampunk), connecting online computer games and cultural programs, and much more.

The scope of the program of Osijek 2020 increases with digital distribution of content and with creation of specific content, i.e. parts of program intended exclusively for placement on digital platforms. This way Osijek 2020 may potentially get a global audience.

**Q3** Can you explain your strategy to attract the interest of a broad European and international public?

**Q4** 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?

### Capitals of Culture in Osijek 2020

Significant cooperation with other cities holding the title of capital of culture has been foreseen. This primarily pertains to the Irish city that will hold the title for 2020. After announcement of the results of selection of one of the three candidate Irish cities as the capital of culture (July 2016), Osijek plans to do the following, if selected to hold the same title:

- To find similarities in programme concepts and create additional shared content that will be interesting to both capitals of culture;
- To convey some of the content created by local and regional artist to Ireland, and accept a similar initiative from our Irish counterpart;
- To connect creative content for special groups (children and youth, the elderly, the disabled) and apply them through cultural exchange;
- To encourage the learning of Irish (Gaelic) language in Osijek and in the region – guest lectures by native speakers and language instructors; with simultaneous promoting of a similar initiative with Croatian language in Ireland.

But this is only the beginning of the story. A network of Osijek's partnerships with capitals of culture goes way back in history – Sibiu 2007, Pecs 2010, Tallinn 2011, Maribor 2012 – these are just some of the cities that were capitals of culture and with which Osijek already has existing contacts and planned implementation of a series of projects and programmes (one of them is the Second Chance program, presentation in the pavilion of former capitals of culture).

During the preparations that took place in the pre-selection phase of candidacy for the title of European Capital of Culture 2020, Osijek established cooperation with the city of Dubrovnik, one of the eight opposing candidates. In the final phase, this cooperation will continue in the implementation of a part of the program, but it will potentially also be complemented by new partnerships – with Pula as the candidate for 2020 on the issues of (de)militarization, and with Rijeka on the issues of (post)industrial society. Among candidates in the pre-selection phase, cooperation was achieved with the nearby city of Đakovo, now part of the O<sub>2</sub> region and a project partner. Cooperation was also achieved with the national capital – through its expression of open support to Osijek's efforts in the second phase of the ECoC candidacy. Within the project Capital to Capital there will be an appearance of Zagreb within the framework of Osijek ECoC 2020, through cultural institutions and independent projects in its own pavilion.

Through all four themes of Osijek 2020, and primarily through Bridges over Waters, project partnerships will be established with capitals of culture from years prior to 2020 (San Sebastian and Wroclaw 2016, Aarhus and Pafos 2017, Leeuwarden and Valetta 2018, Matera and Plovdiv 2019) – initially through projects of creating stronger awareness of the linguistic and consequently cultural diversity of Europe. San Sebastian 2016 is a city that Osijek has connected with based on the idea and culture of reconciliation, dialogue and creation of a conflict-free society. The relationship between the Basque Country and the central authorities in Spain, and their overcoming of a decade spent in conflict, is manifested in Osijek on another level. The achievement of a successful peace

process after the devastations of war in the early 1990s is an opportunity for Osijek to develop a model of successful dialogue for Europe and the world, that are faced in the first decades of the 21st century with significant social crises and new conflicts. Multi-nationality and multi-confessionality of the area and impact of national and religious diversity on cultural and social developments in the city and region are things that Osijek and Wroclaw 2016 have in common. As far as better integration of the Romani community into social and cultural processes is concerned, this opens up the potential for cooperation with Plovdiv 2019.

Ecological dimension of the candidacy and the relationship between the urban and the rural in the program framework Living Fields opens up potential for Osijek to thematically cooperate with Leeuwarden, capital of culture in 2018, and Nantes (candidate for 2013). The connecting of technological development with the rich tangible heritage and use of digital platforms for better presentation of heritage represent the things in common for Osijek 2020 and Matera 2019.

Partnerships are also directed toward the future of the ECoC project – there is cooperation with Bucharest, candidate for the title of ECoC 2021, currently in projects of student exchange and cooperation (Casa studentilor, Studio 24 – Academy of Arts in Osijek), but with potential of expanding to include other topics as well. Cooperation with the candidate city Novi Sad 2021 opens up a network of joint projects with their project partners (Larissa 2021 from Greece and Timișoara 2021 from Romania).

# Oxygen

**Q1** What is the artistic vision and strategy for the cultural programme of the title year?

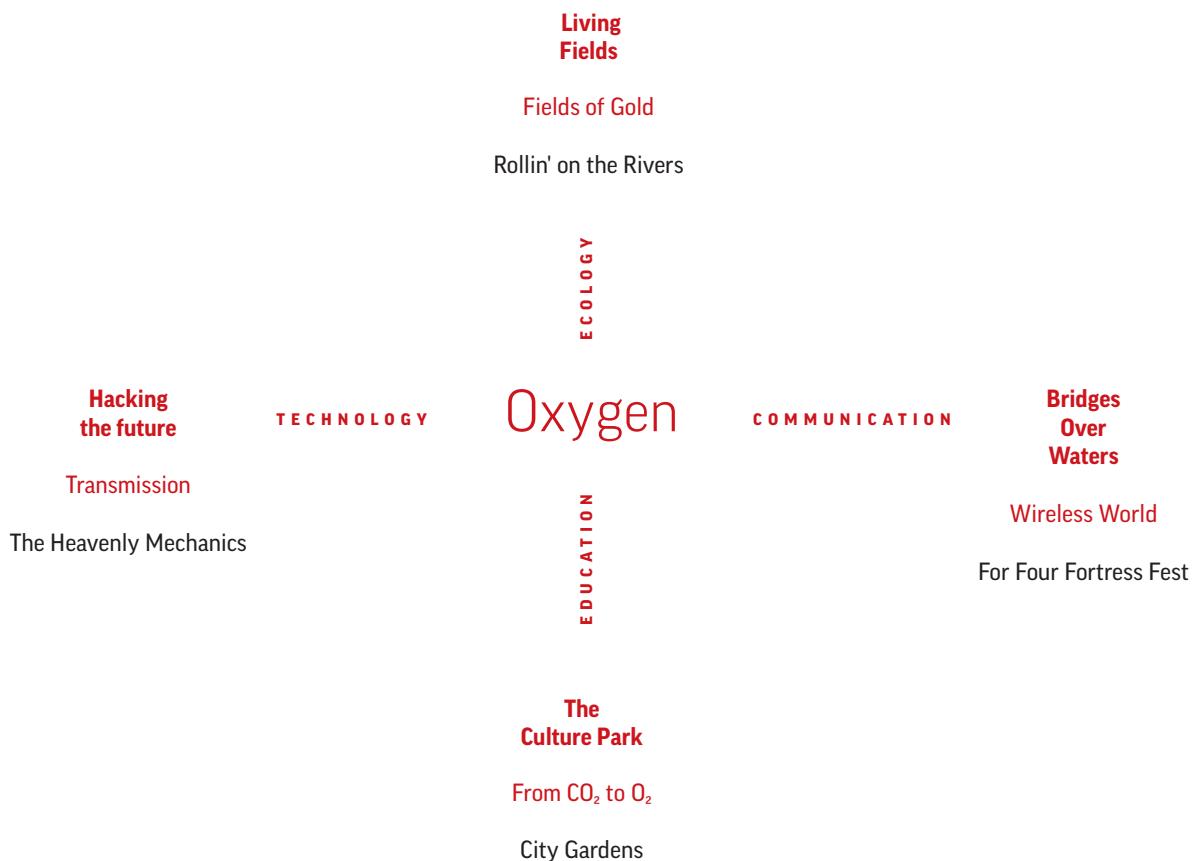
**Vision:** Culture becomes the software for sustainable development of the city of tomorrow

**Strategy:** The cultural programme Osijek 2020 is an inclusive one. It embraces a wide conception of culture, one which knows no boundaries of time, fosters interplay of the urban and the rural, of centre and periphery and supplants cultural elitism with cultural democratization.

The cultural consumer does not have to visit cultural institutions to find culture. It meets him in the squares, streets, parks and suburbs, in rural environments and the natural landscape of the region. The idea of culture as sealed in an ecosystem of institutions has been replaced with the concept of a hacked culture, one delivered in unforeseen places and through unconventional models of partnership.

The Strategy shall be implemented through the Programme's four thematic pillars – The Culture Park, Living Fields, Hacking the Future and Bridges over Waters. We also foresee communication with the local

population (city and region-wide), who will be the main cultural consumers, but also with broad European public, within and outside the European Union. The Strategy arose out of a particular cultural context and builds on various geographical, historical and economic features. By incorporating digital platforms, the Programme allows cultural heritage to reach out to contemporary cultural consumers. It also grants and promotes sustainable citizen access to all aspects of life, culture included. The programme fosters initiatives by the youngest, children and the youth, creates projects promoting social inclusion, builds bridges and resolves conflict at all levels.



## Clarification of the concept of Oxygen 2020

The programme of Osijek 2020 – European Capital of Culture can be summarized by the slogan “Oxygen (Osijek – Axis of the Young Generation)”, and by its abbreviated derivative **Osijek 2020 – O<sub>2</sub>**. According to this concept, culture is oxygen – the initiating element for positive changes in the city and in the region, both currently burdened by the yoke of economic, social and cultural crisis.

Objectives of this candidacy will be achieved through four programme pillars:

### **Hacking the Future**

#### **The Culture Park**

#### **Living Fields**

#### **Bridges over Waters.**

Each of these pillars contains sub-elements that define it more closely, each in its own way: dominant topic, creative challenge and programme axis.

### **Dominant Topic**

Dominant topic in a program pillar emphasises all that is primary, but without excluding anything or being limiting in any way. There are four dominant topics that are, to some extent, represented in each of the programme pillars – technology, education, ecology and communication.

**Technology** is the dominant topic in the Hacking the Future programme pillar. It refers to ancient technologies that used to be applied in this region (starting with the culture of Vučedol) and to the region's industrial heritage, and consequently it strives towards digitalization and informatization as the bearers of post-industrial development.

**Education** is the dominant topic in The Culture Park pillar. It pertains to intellectual and all other heritage of Osijek and the region, finding its source among the great scientists and Nobel Prize winners who came from this region.

**Ecology** is the dominant topic in the Living Fields pillar. It derives from the balance of man and nature, embodied in the centuries of agricultural tradition and food production as existential foundations.

**Communication** is the dominant topic in the Bridges over Waters pillar. Rivers that are implied in the name of this programme have a twofold meaning. On the one hand, they are a connecting medium, but on the other, they appear as obstacles that need to be overcome, or rather “bridged”, by using new communication models.

### **Creative Challenge**

Creative challenge is an essayist representation of the key determinant within a program pillar, but also a social obstacle that is to be overcome through culture (in the broader sense of the term).

**Hacking the Future** involves the creative challenge of **transmission**, or rather the transferring of Osijek and the region from their current industrial society limbo to a successful post-industrial society.

**The Culture Park** involves the creative challenge of moving **from CO<sub>2</sub> to O<sub>2</sub>**, as a sort of “purification” of the city's dignity in the context of violation of its heritage, but at the same time an “airing out” with a creative breeze of post-industrialism instead of being stifled by the former industrial atmosphere.

**Living Fields** involves the creative challenge of **Fields of Gold**, which evokes the symbolism of fields as sources of food and fertility and the paradox of current negative population trends caused by a predominantly economic migration.

**Bridges over Waters** involves the creative challenge of a **Wireless World**, and it is a reflection of the major problems in Europe with regard to “fortifying” of state borders, which threatens the very notion of freedom of movement and exchange within the territory of the European Union (with blade wire serving as a metaphor for that).

### Thematic Axis

**The thematic axis** presents a concrete dominant program topic within a programme pillar, one which is defined relatively broadly, but still precisely enough to serve as a guideline for applicants for projects and programmes for Osijek 2020.

**The Heavenly Mechanics** as the thematic axis within the programme pillar **Hacking the Future** originates from the life and work of scientist Milutin Milanković. It encourages cooperation of artists and scientists (technologists, mechanical engineers, astronomers, mathematicians...) in identifying the topics they have in common.

The thematic axis **City Gardens** (within the programme pillar **The Culture Park**) brings together a series of initiatives for creating new gardens in the city, but also for rehabilitation of existing ones, or of re-creating those that exist no more. Rehabilitation is not only physical, but also symbolical (in terms of the content that can be created) and it invites a creative expression through the city's greenery or within the city's green zone.

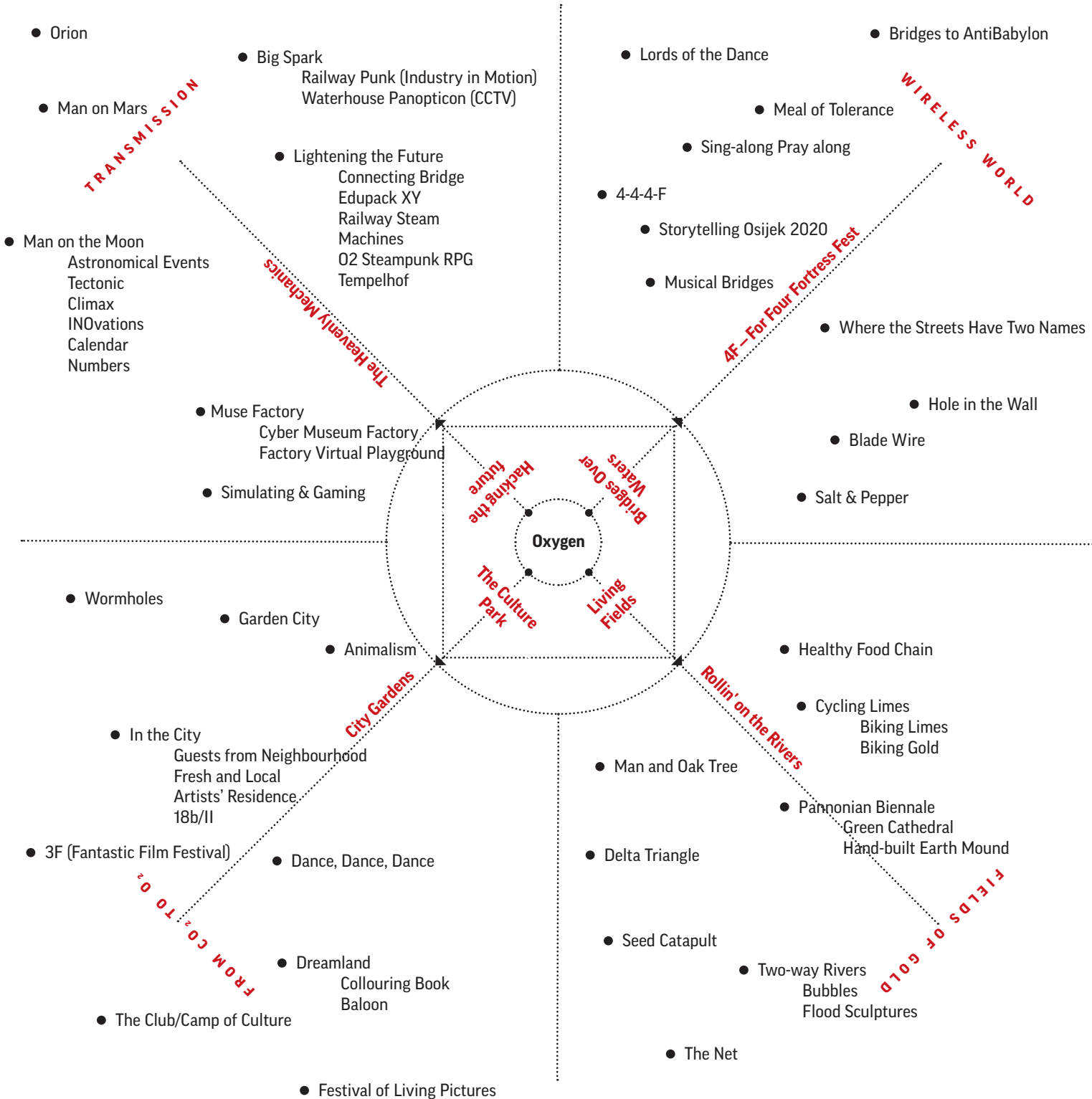
Thematic axis **Rollin' on the Rivers** within the pillar **Living Fields** incorporates the specific relationship

with the rivers Drava and the Danube, because Osijek is a city that lives on a river and with that river, but also with a true gem of pure, untamed nature only a stone's throw from the city - Nature Park Kopački Rit. This programme pillar also expands to integrate gullies that are locally known as "surduk" and that used to be used as natural access paths to rivers, but also to include castles and their gardens, abandoned workers' settlements of old ...

Thematic axis **4F – For Four Fortress Fest** within the **Bridges over Waters** programme pillar opens up new potentials for cooperation, with its title that associates to four fortresses found in four cities – Osijek, Novi Sad, Slavonski Brod and Dubrovnik. In their symbolic meaning, fortresses are new territory here for cultural "adoption" and "acceptance" through various forms of transnational and pan-European partnerships.

**Technology**

**Communication**



# Hacking The Future

The theme of this pillar is Osijek's urban and suburban human potentials in the field of natural science, technology and innovation. Special creative interests are the visions and paths, as well as shortcuts that can sustain a transition from the limbo of a decaying industrial society toward a better, post-industrial life.

*Hack*, according to Oxford Dictionary, is a verb whose primary meaning is "to cut somebody/something with rough, heavy blows". In this basic meaning, the verb is semantically neutral and carries no positive or negative connotations. The modern take on the original meaning, viz. that of "seeking shortcuts", bears the connotation of an activity which is only barely legitimate, but is driven by a great need.

Both of these definitions, the original and the modern, imply an energy and enthusiasm, skill and knowledge to arrive at a goal by taking the shortest road possible. The goal is to achieve an atmosphere of permanent innovation, driven by vision and knowledge, in the face of limiting resources.

Osijek wants to avoid the degression and depopulation fate of Sunderland. This can only succeed by forming partnerships with various players – the local self-government, the business sector, educational institutions and the non-governmental sector. By looking to cities such as Dublin, Dundee, Eindhoven, Oulu, Tallinn and others with similar experience, we want to strike a synergy of potential that could lead to innovation while encouraging people not to leave their homes. But, before that, we need to bring our own potential and our own conception of such a future into the spotlight. As well as the generations on whom this future will ride.

There is no concern, whatsoever, over the kind of future that awaits us – after all, a general regression is not an option; the question is, how do we promptly seize this future and what kinds of relationships shall we build once we are there? As well as what kind of culture?

The current state is best described as a protracted period of the still dying industrial era and a state where the economy still largely clutches to its own traditional, overly narrow-minded and dubitable ways. On the other side stand the youth who are torn by the dwindling prospects of a clear future and perspective – all of which dampens their spirit and stirs up their resolve to leave their homes. At the same time, this youth has completed a full cycle of a respectable educational system, which has made them perfectly ready to take up and experience the culture of post-industrial society.

Alarming are indications that the trend of the protracted standstill in this industrial transition might gradually infect the knowledge industry. Alternatively, we could consider the possibility of a reverse influence, i.e. of knowledge growing into an industry capable of producing its own culture.

Of utmost importance for this desirable, reverse process are motivation, boldness, promptness, a wide demographic base and various transitions.

Disregarding non-systematic individual exceptions, the needs laid out above have not yet been articulated into a general willingness and desire for a definitive transition of Osijek into an intelligent and creative city with a digital democracy and openness to networking.

The Programme is concerned with all sorts of advanced inventions, those oriented to the future. Those that question it, anticipate it, those that are the future's demonstration, apologies and criticism. This is an experiment into cooperation between production technologists, artists and all creative individuals involved in the search for the new.

## STE(A)Mpunk

The most advanced global economic thinking has been dominated, for a full decade, by what has been something of a mantra, if not a categorical imperative, viz. the acronym STEM: science, technology, engineering and mathematics. No doubt, this call for an educational reform is amplified by the voice of the "hungry" technology-driven post-industry, which calls for experts of the appropriate profile, who would, with each new generation, stimulate the growth of this civilisational pattern. It is clear, of course, that STEM is also the resort of the poorest, undeveloped countries, which hope to skip eons of civilisational evolution that the most developed ones have already gone through, to equally participate in the challenges of the 21st century. In this accelerated evolution, our programme *Hacking the Future* lays hope into the acronym STEAM, where "A" stands as an equal for "art". Without contemplating culture, there is not clear path towards a meaningful civilization.

STEAM is also tied to the idea of *steam*, inviting associations with the steam engine that had started the Industrial Revolution of the mid-19th century. This is also the *steam* that Osijek needs to speed up its wavering transition away from industrial and towards post-industrial culture, keeping in mind that art not only completes human civilization – without it, civilisation would be impaired and chaotic – but that art motivates it and gives it meaning. This is the very gist of this segment of our programme, aptly referred to as *steampunk* in the title above.

Q2 Describe the structure of the cultural programme, including the range and diversity of the activities/main events that will mark the year. For each one, please specify the following information: date and place / project partners / financing.



Orion anthropomorphic figure representing the Orion constellation, found at the bottom of the Vučedol terrine, the basis for understanding of weather cycles. Vučedol culture also created the first and very precise Indo-European calendar

## Man on the Moon

Milutin Milanković (1879-1958), a scholar of world renown, was born and attended high school in Dalj, a small town not far from Osijek. He left a trace in the fields of astronomy, climatology, civil engineering, geophysics, mathematics, technical sciences, mechanics, literature, popularization of science. One of the Moon's craters has been named after him. The *Man on the Moon* project is inspired by Milanković's Renaissance personality and consists in a range of individual specific and interdisciplinary events.

## Astronomical Events

Events make a city capital of culture; astronomical events give it a cosmic pedigree. Solar and lunar eclipse, full moon, meteor showers, asteroids, comets, planetary conjunctions and a full spate of other celestial events that may be observed by the naked eye, captured with binoculars, a telescope, a camera, a video-camera, a painter's brush, a poet's pen, a video-projection, recitals, theatrical performances under the starlight or in any other art-inspired way – will be presented in the sky and on the ground by astronomers, stargazers, philosophers awed by the star-lit sky, visual artists, theatrical artists and many others. The source of inspiration is science, but also mythology associated with the nomenclature of star clusters and celestial bodies. In addition to art and culture, Astronomical Events also speaks about the environment – most of all about light pollution, one of the key problems of modern urbanization. The events are planned to be staged in Osijek, Dalj and other towns and localities of the O<sub>2</sub> region.

*Time: January – December 2020*

## Tectonic

Tectonic plates and their movement, movement of continents and the geomorphologic history, presence and future of Planet Earth are the foundation of the theme Tectonic, also inspired by Milanković's work and theories. The start and dynamics of geological processes, Mother Gaea, Pangaea are some of the topics where the interests of science and art come together and provide a space for interdisciplinary interpretations, including those of environmental concern. This framework also includes a reference to the symbolic tectonic change that the implementation of the programme of European Capital of Culture has on the culture and virtually all other segments of life in the city and the region.

*Time: January – December 2020*

## Climax

Climate change, alternating periods of ice age and interglaciation, global warming, thawing of ice caps, greenhouse effects and other related current topics are the mainstay of the Climax project, a series of events encouraging alternative forms of artistic expression. Climate change, man's impact on the dynamics of its change, possibilities of mitigating human impact, The Paris Climate Change Conference of 2015 – a welcome inspiration for artists, scientists and other creative thinkers.

*Time: January – December 2020*

## INOVations

All forms of innovation - technological, but also social, cultural, economic, environmental receive a platform for experimentation and presentation in outdoor and indoor venues of the O<sub>2</sub> region. No idea is too ahead of its time to be accepted and presented within INOVations. The project thus becomes a training ground for innovation, but also an accelerator of change on our way to 2020, 2030, 2050, and beyond.

*Time: January 2018 – December 2020  
and beyond 2020*

## Calendar

The year 2020 is an Olympic year and a leap year, which resonates with the theme Calendar and the un-accepted time calculation reform proposed by Milutin Milanković. What year is it? Which date? According to which calendar? The Gregorian Calendar, the Julian Calendar, the Orion Calendar, the Maya Calendar, the Egyptian Calendar, the Babylonian Calendar, the Jewish Calendar, the Hellenic Calendar or the Roman, Buddhist, Indian, Revolutionary Calendar? Time and dates are relative to the cultural and political context. To an extent, these themes interlace against the background of the themes concerned with astronomy, especially in the context of the Platonic year and the processes of precession and nutation. Calendar, and time in general as it is expressed by millennia, eons, decades, years, months, weeks, days, hours, minutes has been an inspiration for artistic, marginally artistic and interdisciplinary expression.

*Time: 2019-2020*



## Numbers

Mathematics and poetry, mathematics and painting, mathematics and philosophy, mathematics and the world – this is a brief summary of the Programme unit dedicated to numbers, their alchemy and expressive potential. An interdisciplinary approach to the projects and events under the Programme unit Numbers leaves room for an artistic interpretation of scientific foundations as well as for a scientific analysis of artistic expression stripped of the context of art and aesthetics, just numbers - pure and simple.

*Time: January 2019 – December 2020*

*Project partners: Culture and Science Centre Milutin Milanković (Dalj), HAZU (Croatian Academy of Science and Arts), SANU (Serbian Academy of Science and Arts), The Physics Department, The Mathematics Department, Association of Technical Culture of Osijek-Baranja County, Academy of Arts in Osijek, Zeleni Osijek (Green Osijek, Association for Nature and Environment Protection), Press Centre for the Environment, Greenpeace, Global Planet Network, astronomy societies, art associations.*  
*Places: Osijek, Dalj, Vukovar, Vinkovci*  
*EUR 250 000*

## Muse Factory

Osijek's famous industry continues to be part of numerous urban legends and some elements of the history of the city's industrial life have become part of oral heritage. A significant portion of large Osijek factories no longer exists as a vital part of the city's and regional economy. However, this emotion-invoking and inspirational treasure will be brought back to life digitally and virtually, never completely abandoning the hypothetical possibility that some segment of it may perhaps be physically restored. Muse Factory is least of all an evocative monument [Museum], Muse Factory is mainly a catalytic motivating force [Muse(um)].

The buildings of the industrial giants of the past are now devastated, demolished or empty; they are mostly in private hands, but are falling into ruin, with no purpose or care. Traces of the vibrant industrial life that was once the engine of the region's economic, social and cultural growth can be found in the few remaining plants that are still in operation; however, these are locked in a constant battle on the merciless global market.

The Muse Factory project has two key sub-projects:  
— Cyber Museum Factory – a web portal containing information about Osijek's industrial past;  
— Factory Virtual Playground – virtual reality which reconstructs and brings to life the former industrial premises.

The trauma of the uncompleted post-industrial transition is a strong burden on Osijek's daily life. It is manifested in the high unemployment rate, lack of a dominant type of economic activity in the city and the region, migration of the population to western Europe in search of employment in the new industries, including the unavoidable visual reminders of the once powerful industry, which was a significant driving force of urban life. The factories were the hubs around which new city quarters had developed. The industrial surge had brought to Osijek many from other parts of the country and abroad in search of jobs; those people had brought with them elements of their own culture, which gradually became integrated into the cultural fabric of the city upon Drava.

### Cyber Museum Factory

Information on Osijek's industry has not been systematized, but some has been collected and addressed in various publications and sources (books, proceedings, the Internet). Still, there is as yet no simple way for the public to access to that information, even less a way to gain systematic physical access to its very essence. It is in the power of information technology, research capacities and other service functions that the Cyber Museum of Osijek's Industry sees its opportunity to shine.

### Motivator and Reminder of the Role of Industrialisation

Osijek's industry deserves a monument, a reminder and recognition of the role of industrialization in the development of civil society, and a potential catalyst of catharsis to achieve a full transition to post-industrial society. Over the past few years Osijek has witnessed the birth of a range of business initiatives in the IT sector, which have an increasingly global character and are showing positive growth indicators. The Muse Factory project at its core integrates the industrial and post-industrial era.

### Inspiration for Own Business Initiatives

The purpose of the Cyber Museum dedicated to Osijek's industry is to collect and systematically organise information concerning the industry and to make it available and accessible to the public in one spot using web-based multimedia (texts, photographs, films, 3D projections, virtual walks). The idea is to remind the public of the historical importance of industry for the city, so that, by appreciating the history of Osijek's industry, the public will hopefully find inspiration to take on their own business initiatives.

### Integration of the Industrial Segment

On the other hand, the intent is to encourage curators to undertake further research into the history of Osijek and its economy, so that, as a result, we gain a new body of museum enthusiasts and that the

identity of the city of Osijek be enriched by a strong historical industrial component. Ultimately, this should stimulate and develop the potential to establish an actual physical museum of Osijek's industry.

The Cyber Museum of Osijek's industry contains the following elements:

- Main exhibition – based on the “theme of the month” concept, includes texts, paintings, drawings, photographs and video material on the selected themes;
- Beginnings of Osijek's economy – survey of the “prehistory” and history of Osijek's economy during the pre-industrial period, and the industrial beginnings;
- The moguls of Osijek industry – key personalities driving the development of Osijek's industry;
- Metal industry;
- Wood industry;
- Textile industry;
- Chemical industry;
- Food industry;
- Souvenir shop – online shop allowing the purchase of mementos related to Osijek's industry.

### Big Spark

The megaproject Big Spark is rooted in the industrial heritage and also takes its inspiration from the still active industrial operators in Osijek and the O<sub>2</sub> region. The development of the railway infrastructure in the second half of the 19<sup>th</sup> and the beginning of the 20<sup>th</sup> century in Osijek and the region went hand in hand with the development of their industrial facilities. It was an important resource supporting Osijek's social and cultural growth. Much like the symbolic spark with which the railway launched the industrial development of the city and the region, so too will the title of European Capital of Culture give a big spark to the post-industrial development of the O<sub>2</sub> region.

### Railway Punk (Industry in Motion)

The Railway Punk project was inspired by the old railway complex in Osijek, the so-called “Skretnica” (The Switch), i.e. by the former marshalling yard with some twenty facilities, old railway carriages and a water tower located on a 60 000 m<sup>2</sup> area. The main ingredients of what is to become a creative quarters include: a business incubator supporting small ICT start-ups, which would supply them with common infrastructure and other benefits of shared location (soft infrastructure); a creative sector incubator (applied art; outreach to companies from the manufacturing sector); co-working space for youth-oriented associations concerned with culture, art and sports; shared spaces like classrooms, conference halls, exhibition areas, performance stages, shared catering and other.

### Factory Virtual Playground

Virtual playground of the Muse Factory project is an additional feature of the Cyber Museum. It will be developing through and beyond 2020 in sync with technological progress. This virtual reality feature will bring to life the industrial past of the city, if possible, at original sites. Using various technological aids, image and tone projections and by stimulating other senses, the visitors will be given a unique chance to experience the zeitgeist of the 19<sup>th</sup> and 20<sup>th</sup> century and the industrial and social importance of Osijek in the region and Europe during that time.

Event: Expert-analytical-motivational presentations staged in rounds for each of the industrial branches (items 4 to 8 above), whose participants are former experienced staff of Osijek's factories, employees of equivalent factories from the cities of the Oxygen region, and others involved in similar factories in Europe and worldwide. The main focus is on identifying a line of continuity in each of the industrial branches.

*Project partners: the City of Osijek, Croatian State Archives in Osijek, The Museum of Slavonia, Osijek Software City, Faculty of Economics in Osijek, Faculty of Humanities and Social Sciences in Osijek – History Department, Academy of Arts in Osijek, Department of Cultural Studies*

*Time: 2016-2018 – preparation and creation of the Cyber Museum; 2018 and onward – the Cyber Museum application; 2016-2019 – preparation of the Virtual Playground; 2020 and onward – the Virtual Playground application  
EUR 180 000*

Particular emphasis falls on the communities and business activities of the younger population of Osijek and the region, students, creative individuals, IT professionals and other players in their 20s approaching the new “roaring 20s”.

The former complex that arose from the city's industrial activities during the 19<sup>th</sup> and 20<sup>th</sup> centuries will now, as we approach the third decade of the 21<sup>st</sup> century, become a site for the following activities:

- A youth forum, aimed to stimulate the birth of new ideas of artistic and potentially commercial character;
- Rehearsals and presentations of youth music performances, mainly those inspired by the hip-hop movement and its democratizing potential, but keeping tabs on the developments that take place within the movement until 2020 and beyond;

- Students' performances (theatre, fine arts, music, sports and other – largely associated with the work and activities of the Academy of Arts in Osijek);
- Activities of various groups marginally involved in culture-related initiatives and of various subcultures from the margin, which creates a space for articulating and initiating important social trends;
- Linking digital contents and new technologies with the ambience of the old industry, with a heavy emphasis on the steampunk subcultural movement and its development potential.

### Waterhouse Panopticon (CCTV)

A new creative centre of the city, which will emerge in the former railway complex, will consist of around twenty buildings dominated by the former water tower. The water tower will be reconceptualised into an art house, a space filled with high tech equipment and screens featuring video art. The tower will have

cameras installed around its entire exterior perimeter to capture all events taking place within the complex – one of the art centres of Osijek 2020. In this way, the water tower becomes something of a Bentham's Panopticon. The project is designed to address and contemplate the nature of contemporary civilization and its strong reliance on video surveillance, control, and security concerns. Waterhouse Panopticon (CCTV) is, at the same time, meant to serve as an inspiration to artists seeking an experience and expression of dystopian sentiment.

*Project partners: Academy of Arts in Osijek, Dom HDLU (Home of Croatian Association of Artists), the City of Osijek, Croatian Railways*

*Time: January – December 2020*

*Location: Railway Creative Park*

*EUR 20 000*

### Lightening the Future

The megaproject Lightening the Future harkens back to the city's glorious industrial past, especially that of the Match Factory Drava. Not only did this pioneer among Osijek's factories play a key role in the city's industrial development, it also played, throughout its history, an immense educational role nation-wide, by turning out series after series of labels designed as something of a lexicon.

#### The Flames of Drava

The year 1856 is normally taken as the real start of the city's industrial growth; this is the year when Drava – the match factory – started its operation. The factory was owned by the noble family Reisner, whose most notable member was Adam pl. Reisner. The German family Reisner moved to the area during the 18<sup>th</sup> century, when Osijek and the O<sub>2</sub> region started to take on the early contours of their present multicultural profile. At the end of 1880s, a locomobile for steam generation and the first steam engine were installed in the Match Factory. At the time, the factory produced sulphur-tipped matches, which gradually, by the beginning of the 20<sup>th</sup> century gave way to sulphur-free matches.

#### Connecting Bridge

After the turbulences of 1990s, the Match Factory Drava closed down in the first years of the 21st century. After the factory ceased to operate, the former complex remained physically intact for a while, including the connecting bridge between the old and the new factory building (the bridge used to span what is now Reisner Street) built in 1896. After having withstood the turmoil of both World Wars and the Croatian War of Independence (1991-1995), the bridge was dismantled at the end of 2003. The collapsing of parts of dilapidated facilities has been a safety issue for both people living nearby and passers-by, to this

day. However, despite its inglorious end, the famous match factory and its bridge live on in the memories of former employees of the once powerful industry and their offspring. The Lightening the Future project will bring together an elite group of contemporary artists who create light installations, and will deploy laser and hologram technology to resurrect the Bridge in 2020 in the form of a visual projection during evening hours. This is a metaphorical announcement of a bridge that will help span the gap between the glorious industrial past and the uncertainties of post-industrial future.

*Project partners: The Museum of Slavonia, Osijek Software City, contemporary artists from Croatia and Europe*

*Location: Reisner Street, former Match Factory Drava*

*Time: June, July and August 2020*

#### Man and Machine

The unutilized premises of the dilapidated factory are becoming a platform for contemporary artistic expression, allowing a reflection upon (post)industrial society and the discontinuities of its new dynamics. Themes such as industrial revolution, the steam engine, mechanics and the cog wheel, the relationship of light and dark, reflections upon SF topics from the silent film era, the relationship between man and machine in the past, present and future – are desirable, but not exclusively so.

## Edupack XY

With its series of charming matchbox labels, the Match Factory Drava was winning the hearts of many generations, especially the youth, not only in Croatia, but in the whole of former Yugoslavia. These labels came in series depicting a full spate of motifs and themes from both the natural and the cultural heritage. They became collectible items and contributed undeniably to the improvement of knowledge in vast numbers of urban and rural population in much of south-eastern Europe. This is where this project picks up: Edupack is concerned with educational aspects of packaging and product advertising in general. The project will bring together sociologists, communication experts, product and graphic designers, nutritionists, technologists, ecologists, marketing experts, lawyers, and will involve continuous staging of conferences and gatherings on the topic of the educational within the economic, permanent displays of the history of industrial advertising and displays of recent advertising and promotional ventures with an educational component. The key issue is not only how to properly and truthfully inform the consumer of industrial and other products and services of their features, but also how to communicate to the consumers the relevant context of the products and services concerned and other pertinent matters.

*Project partners: Faculty of Economics, Faculty of Humanities and Social Sciences, Department of Biology, Department of Cultural Studies, Faculty of Law, Faculty of Electrical Engineering, School of Applied Arts and Design Osijek, Zeleni Osijek (Green Osijek - Association for Nature and Environment Protection)*

*Location: University J.J. Strossmayer in Osijek*

*Time: 2019-2020*

### Gutmann's Sawmill and Development of Railway

In 1884, two companies owned by the family of wholesaler and factory owner Gutmann from Velika Kanjiža (Hungary) purchased a ten-year right to use a complex of oak forests in the Koška-Lacići area. The company built a saw-mill (named S.H. Gutmann Velika Kanjiža) on the non-arable piece of land Belistje along the right bank of the Drava. This is what gave the name – Belišće – to the settlement that later developed in the area. The first residential houses of the Gutmann colony started to emerge, to be followed by a fire fighting association, a post office, a public school, a cemetery chapel, and the electricity, water supply and sewer network.

In the same year that the company was founded, a railway station was built, as well as the first kilometres of the 100 cm gauge forestry line. This soon developed into an elaborate Slavonia-Podravina railway open for public service. At the end of the 19th and the beginning of the 20th century the company built factories manufacturing barrels, wooden distillery products and parquet floors. The landmark year in Belišće's further development was 1960, when the town saw the opening of factories manufacturing semi cellulose, paper and packaging from corrugated

cardboard. All of this catapulted Belišće to the rank of one of the leading economic players in the region and among the key actors in the cellulose-paper industry of south-eastern Europe. A memorial train is now part of Belišće's museum collection. This unique memorial serves as a reminder of the former narrow-gauge Slavonia-Podravina railway, which had been giving Slavonia and Podravina much of its vigour and vitality before it was decommissioned in 1970.

### Railway Steam – Fashion & Art Design

The idea behind the Railway Steam project is to breathe life into old industrial facilities, especially the railway infrastructure and the old railway carriages. The area once dominated by the railway, this engine of industrial growth, is now reshaped into an area dedicated to the cultural and creative industries, in particular, fashion, art and applied design. The abandoned carriages provide a workspace and exhibition space that can only inspire, but in no way limit, the creative spirit.

*Project partners: Academy of Arts in Osijek, the School of Applied Arts and Design Osijek, Museum of Fine Arts Osijek*

*Location: old railway carriages in Osijek, Belišće, Slavonski Brod*  
*Time: January – March 2020*

### Metal Industry

Two industrial complexes in the metal processing industry, still active on international markets, viz. OLT – Osijek Iron Foundry and Machine Factory and Đuro Đaković Holding from Slavonski Brod, date back to the first three decades of the 20th century.

OLT, joint stock company, was founded in 1912, as a factory specialising in the manufacture and repair of agricultural machinery. In 1926 OLT marketed its first ploughs and corn seeders. Initially, OLT was oriented to meeting the requirements and demands of individual farmers, however, as machinery started to increase its presence in agricultural production, OLT turned to producing wide-span machines designed for large combines and systems. Today the company's focus remains largely on agricultural machinery.

The Đuro Đaković Holding goes back to 1921 – the year of the first general assembly of shareholders and of its entry into the commercial court register. In the same year began the construction of the factory facilities and buildings. The Factory's goals were the construction and maintenance of railway vehicles and locomotives, railway bridges and structures, the manufacture of railway traffic tools and equipment, stimulating the development of the industries related to the aforementioned products, construction of railways and provision of pertinent equipment, operation of railway lines under own management and other. During the first two decades of its business operation, the company was predominantly oriented to meeting the growing domestic need for railway infrastructure. This continued beyond World War II, when the emphasis was on diesel-electric locomotives.

The company's product range expanded during

1960s to include those related to the oil and petrochemical industry and nuclear power plants. The same decade saw the establishment in Slavonski Brod of the current Faculty of Mechanical Engineering, which was to serve as the professional and scientific backbone to the dominant industry. In 1980s, agricultural machinery was added to the product range. In the 1990s the company's focus of interest shifted to the war industry, which firmly established Đuro Đaković as an important element of the country's first line defence during the turmoil and devastation of the recent war.

Today, the Đuro Đaković Holding operates in the following three core business areas: defence, transport and industry and energetics.

### Machines

Mechanical engineers, product designers, artists, IT professionals and production plants are brought together under the Machines project to create unique machines, hybrids of sorts, combining artistic design with the functionality of contemporary machinery (agriculture, transport and war). There is a strong presence of the steampunk subgenre and the surrealist art movement. The machines thus created become mobile preludes to the specific sub-programmes of Osijek 2020, allowing Hacking the Future to reach out to the other three pillars of the Programme.

*Project partners: OLT Osijek - Osijek Iron Foundry and Machine Factory, Đuro Đaković Holding, Osijek Software City, Faculty of Mechanical Engineering in Slavonski Brod, Academy of Arts in Osijek*

*Time: 2019 and 2020*

*Location: Osijek, Slavonski Brod, public venues in the O2 region*

### O<sub>2</sub> Steampunk RPG

The cooperation of artists, designers and IT professionals will result in the creation of a permanent leisure software product – an online RPG game under the working title O<sub>2</sub> Steampunk. Its sites are the industrial facilities in Osijek and the region, reconstructed from the photographs, drafts and video material from their very beginnings. The O<sub>2</sub> region becomes a virtual space redefined in the steampunk subgenre of SF. The characters and the plot are designed and created in cooperation with a group of professionals of various profiles.

*Project partners: Academy of Arts in Osijek, Osijek Software City, The Museum of Slavonia Osijek, The Technical Museum Slavonski Brod, The Croatian State Archives in Osijek*

*Time: 2017 – 2019 (design); 2020 – (application)*

*Location: virtual space of the O2 region*

### Zeppelins over the Oxygen Region

The flying giants that used to blanket the skies over Europe and North America in the first decades of the 20th century have largely fallen into oblivion. Even

less familiar today is the fact that zeppelins were actually created in Croatia, viz. in the O<sub>2</sub> region. The zeppelin is the brainchild of David Schwartz, who spent part of his life in the towns of Županja and Našice. While working on technical inventions in the Našice sawmill, Schwartz began to take a keen interest in all things technical, especially flying. And so he harboured the idea of building an airship. After working in Zagreb, Germany and Russia, in 1895 he gained permission to use the military runway Tempelhof near Berlin. That is where he built his 48 meter long, 12 meter wide aluminium airship in the shape of a cannon shell. The ship was filled with hydrogen, weighed 3 560 kilograms and had a volume of 3 697 m<sup>3</sup>. It was powered by an 11,76 kW petrol engine. The ship had its first successful takeoff on 8 October 1896, however, due to the poor quality of gas, it only rose one meter. Schwartz did not live to see the first official flight, which was scheduled for 15 January 1897. Still, the flight did happen on 3 November 1897, but the ship collapsed due to the slippage of propeller belts. The pilot jumped out to safety. Inspired by Schwarz's idea, count Ferdinand von Zeppelin purchased the project and drawings from Schwarz's widow for 15 000 German marks, and used those to build his zeppelin in 1900.

### Tempelhof

The Tempelhof project is inspired by the name of the 1897 airship constructed by David Schwartz. The sky above the O<sub>2</sub> region, especially over the still active and the defunct industrial facilities will be filled with aerostats, i.e. their light projections, blending in this way the alternative past with speculative future.

*Project partners: Osijek Software City, Faculty of Mechanical Engineering in Slavonski Brod, Academy of Arts in Osijek, OLT - Osijek Iron Foundry and Machine Factory, Đuro Đaković Holding*  
*Time: January – December 2020*

*Location: OLT - Osijek Iron Foundry and Machine Factory, former Match Factory Drava, Đuro Đaković Holding, Tvrdava Slavonski Brod (Slavonski Brod Citadel), Tvrdava Osijek (Osijek Citadel), Županja*  
*EUR 400 000*

### Simulating & Gaming

It is a well-known fact that simulating natural processes, especially real-time selection of intelligent solutions on the basis of many versatile input parameters and under a mathematically expressed system of conditions, is among the most demanding processing tasks. Something as simple as a board game, like chess, can significantly tax the resources of a supercomputer when it is locked in a face-off with the world's top players.

Software packages such as computer games are also extremely demanding simulations, which the average user perceives and judges exclusively by design, not by the programming complexity.

Whenever there is a need, in various reconstructions and evocations, to leave the real world intact, while offering the audience an additional sense experience that would yield a well-rounded perception of the whole idea behind whatever is presented under any of the projects of the European Capital of Culture programme Oxygen 2020 – additional simulations will be used to complete the scenery or events, and these will be delivered through various output modalities and equipment, such as screens, projection backgrounds, 3D visors, holographic and laser performances. To this we add the mixing of simulation and physical reality in the medium of augmented reality. This means, for example, in the provision of additional information on various sites, in broadcasting the interpretation into several world languages of live events and shows, in simulating the ambience of reconstructed localities such as the Vučedol settlement, the fortification of the ancient Roman troops on the limes, or the ambience of a medieval castle. All of this will have a unified interface controlled by the central computer system with multiply redundant access.

*Project partners: the City of Osijek, the City of Vukovar, the City of Vinkovci, Osijek-Baranja County, Vukovar-Srijem County, the Museum of Slavonia, the Museum of Vučedol Culture, Osijek Software City*  
*Time: January – December 2020; permanently from 2021*  
*Location: Roman limes sites, Vučedol, Vinkovci, Osijek – sites associated with Mursa*  
*EUR 100 000*

### Man on Mars

Man on Mars is an authentic programme of a computer-IT-network community, which will demonstrate to the audience the state-of-the-art of artificial intelligence and its applications in robotics, real-world problem solving by intelligent machines and specialised autonomous robotic systems servicing transportation, industry and entertainment.

This is actually a demonstration of the civilisational quantum leap for which the still largely invisible generation of the 21st century is already prepared: leaving the gruesome and dangerous jobs to the machines so that they can one day prepare a safe and sustainable habitat for man, from which he will go on to explore other worlds, such as the Mars, and eventually colonize it.

In attempting to meet this ambitious agenda only one thing is certain: these endeavours always involve developing and improving materials and technologies which eventually become integrated into our daily lives. And so our lives change, as do their cultural patterns. Moving from the familiar into the unfamiliar, but always for the better.

*Project partner: Otvorena mreža ("Open Network"), Osijek Software City*  
*Time: from 2018 onward*  
*EUR 50 000*

### Orion

The Orion project will take place in the future theme park Vukovar-Vučedol-Ilok, so that the Vučedol Culture can be presented to the local and international audience in a manner that befits a culture so firmly established on the maps of European and world culture. The spectacular ambience of the outdoor localities along the Danube and of the indoor sites such as the Museum of Vučedol Culture will be teeming with creative energy of the young technologists in the research and production teams of new creative industries from the Oxygen region and guests from outside the region.

The Project builds on the Vučedol Culture and its association with the social and technological development of the time, but also makes important references to contemporary civilization. When the Sumerians and Babylonians first cast their gaze into the skies, members of the Vučedol Culture already knew the Sun, Mars, and Venus, the constellations Gemini, Pegasus, the Pleiades, and Cassiopeia. The most important of all constellations was the Orion, because to them it was most informative. The Moon itself, by which little could be defined, was left out of that celestial Pantheon. The Vučedol Culture emerged in Sarvaš, a village near Osijek. From there it spread south downstream of the Danube, along the settlement and the famous vineyard Streim in Vučedol on the outskirts of Vukovar. This is a place from which the most important finds of this culture come and it was named after Vučedol. The Vučedol Culture continued along the Bosut river to Vinkovci.

*Project partners: The Museum of Vučedol Culture, the City of Vukovar, astronomy societies, associations of technical culture*  
*Time: June – September 2020*  
*Location: Vukovar, Vinkovci, Ilok*  
*EUR 25 000*

# The Culture Park

Osijek is the greenest city in Croatia; there are seventeen parks spreading over 394 000 m<sup>2</sup> of the city area. With over 108 thousand inhabitants and an area of 171 square kilometres, the city actually offers almost three square meters of parks and gardens (this excludes forests, meadows and the urban green buffers) to each of its residents. This is, we may say, what truly makes the identity of this city. The people of Osijek have grown accustomed to a park culture; this is how and where they spend most of their spare time.

This is a good side to Osijek's urbanisation, since parks, being such an important element of Osijek's identity, are also the carriers of the very core of local culture. Parks also represent a conceptual framework for both tangible and intangible cultural heritage, for the traditional relationship of the people of Osijek with their natural environment, and for a certain proto-environmental culture as part of our deep-seeded heritage



## Devastation of Parks and Cultural Devastation

Today, Osijek's parks are falling into ruin. Their shapes are changing and the characteristic features of their landscape architecture are disappearing forever. Today's Perivoj kralja Tomislava (King Tomislav Gardens), an English-style landscape garden, used to have a different, but striking name during socialism, the Culture Park.

Osijek also lost Gradski vrt (City Garden), its most beautiful and representative garden from 1750. It was a French-style garden, featuring an imposing entrance building and a music pavilion which also served as a dance hall. For a full two centuries, the City Garden was the centre of the city's social and cultural life, the stage for various events and festivities. It was destroyed in 1950 to give way to the construction of sports stadiums. At the time, the latter were considered the symbol of progress and democratization which made sports universally accessible. In addition to the soccer and athletics stadium and the decrepit ancillary court, around which there used to be a speedway racing track, this site now also accommodates the city's main sports hall.

## The Park Metaphor and Programmes

Parks are a representative part of Osijek's cultural heritage. This is why it is the purpose of this programme pillar to critically evaluate heritage in all segments of culture, society, science, environment, of the urban, and of urban planning. The common denominator of all items on the Culture Park programme is the creative and synthesizing interpretation, the "translation" to contemporary urbanese of all that makes Osijek and its environment a place of invention, of a rich and comfortable cultural life and well-being. In a metaphorical sense, the park is a garden of collected excellence, a place where one can enjoy, on predesigned and stimulating display, all material and nonmaterial heritage, all the treasures and riches on which we can build our future.

The programmes within the Culture Park segment will evaluate and, if necessary, re-evaluate, influential people, movements, cultural and subcultural patterns from the near or distant past, not only to take stock of them and lay them out, but also to lift them up to creative reinterpretation. Referring to the individuals and the diverse topics from the times when this city was at its peak will only serve as an inspiration to take

new decisive creative steps forward. This segment of the programme addresses a vital need to make sensible steps forward for the sake of now and for the future, by allowing the title of European Capital of Culture to give us a strong and concentrated impulse to access this live heritage and to build from the glory of the powerful people from our past.

## Zoological Garden

One of the oldest and most spacious, as well as most humane zoological gardens in the country will undergo a thorough conceptual transformation. The division of the open-air area into units that respect regional animal clustering and criteria such as actual compatibility of various animal species and continental life communities in the wilderness will make things more accessible to visitors than the current fenced-off plots. Installing the system of Plexiglas tunnels or elevated walkways will allow animals to roam free, making visitors the ones held "captive" as temporary guests in the animal world.

Of particular importance is the system of elevated log-mounted boardwalks, running across the dry surfaces of the garden and across existing and future water-covered surfaces. This system is meant to evoke the famous 9 km long Bridge of Suleiman the Magnificent, which had spanned the Drava and the wetlands of Baranja and was hailed at the time as one of the architectural wonders of the world.

The conceptual transformation of the zoological garden will also focus strongly on the indigenous animal population. Another water-covered area will be created, which will be accessible by an elevated walkway. This area will attract from the surroundings the many species indigenous to the wetlands, various fishes, amphibians and reptiles, wetland insects, mammals and birds. This local, indigenous component of the transformation will also be carried by the construction of a period rural household typical of the Slavonia and Baranja of the 19<sup>th</sup> century. The household will have a variety of domestic animals with which visitors will be able to interact. Zoologists will also be there to vividly present to visitors interesting information on the symbiosis of man and the animal world. The visitors will also learn about the use of the tools and agricultural machinery of the time.

**Croatian Academy of Sciences and Arts**  
the highest scientific and artistic institution in Croatia. It has, in its coat of arms, an image of the man credited for its modern organization and its benefactor, the great bishop and reformer Josip Juraj Strossmayer, who was born in Osijek in 1815 and died in Dakovo in 1905

The intention is to expand the zoological garden to the north, to the neighbouring planted forests, which will lead to an even stronger evocation of the atmosphere and the lifestyle of the local population living at different times in the history, like the Vučedol Culture, the ancient Mursa and oriental Osijek, including the crafts that used to sustain those lifestyles. This will make the garden into a more comprehensive theme park of sorts.

### Garden city

The Garden City project takes its inspiration from the name of the urban concept advocated by sir Ebenezer Howard in 1898. According to Howard's utopian idea "garden cities" should accommodate 32 000 people in a 2 400 hectare area. Communities ringed by green belts would feature, in adequate proportion, residential, industrial and agricultural surfaces. Several such garden cities could form cluster communities of up to 250 000 inhabitants.

The contemporary Osijek interpretation of Howard's idea reflects on the current issues of urban planning, and yields an interpretation of Osijek's historical development inspired by the "garden city" concept. Osijek evolved on an agricultural basis and kept pace with Europe in industrial growth. At the same time, it made sure that its green belt and parks developed together with the new settlements. The novel urban green projects are again tapping into Osijek's role as a "garden city". The project combines urban planning, horticulture, art, agriculture, medicine, psychology, sociology and philosophy into a unity capable of spurring into action all of Osijek's residents.

### Parks as a Matter of Culture

The green system of O<sub>2</sub>, its size and functional design, and the extent of its interpretive possibilities allow us to promote our culture, even the most recent one of course, our innovations, and emerging futuristic conceptualisations of Osijek's economy of the 21st century, i.e. hacking the future. This idea will find its expression in displays of Slavonia's indigenous and endemic species, culture gardens, a botanical garden and futuristic gardens. Parks and gardens allow us to learn and create and to envision our future. We use them as a tool to represent the full scope of achievements in all branches of art and economy.

### Revitalisation of Parks

All generations of citizens will participate in the revitalisation of the vanished and forgotten historical parks and gardens by taking part in the development of various projects under this programme pillar. This initiative aims to preserve our valuable plant species and to find ways to reproduce and sell them. This, in a way, would mean a reinvention of what used to be the practice of several commercial gardens in Osijek that no longer exist, but were once famous throughout Europe.

### Working with Plants, Urban Gardens and Permaculture

A variety of workshops are planned to be staged at various locations for all resident groups. We start, of course, with the youngest. However, special emphasis falls on working with those in poor health since working with plants has a healing and revitalising effect. By highlighting horticulture, as it is rooted in our outstanding traditions and the already heightened sensibility of our residents, the intention is to also raise awareness, in the residents of each new part of the city, of the importance of quality living. To that end the intention is to promote not only the aesthetic, but also the nutritional role of sustainable urban gardens created on the principles of permaculture. By educating residents about growing healthy foods in an urban environment, be it on public grounds or in unconventional places, i.e. hydroponic growing of plants in places like balconies, roofs etc., we also promote the coming together of people from new urban agglomerations.

### Filling Parks with Life

The O<sub>2</sub> park's transformation is geared towards giving a strong functional and social component to all the parks in the making. These will act as fora and squares for the 21<sup>st</sup> century, but will in no way interfere with the units protected for their historical value or with existing parks, since these are valuable reminders of the lifestyles of times gone by. Given the well-known traditions of Osijek's residents, the parks today are uncomfortably empty. There are no frequenters who pass their time in the parks pursuing their habits and activities, other than, perhaps, some sports and recreation. That is why in all segments of the development, conceptualisation and restoration of urban greenery, we strongly and relentlessly advocate the principle that parks should be sites of inspirational and enticing activities, sites for bold social experiments. By cherishing our own historical heritage, which involves not only preserving the spirit of the times when parts of this cultural legacy were created but also allowing for change so that new insights and trends can be accommodated, by raising awareness in Osijek's residents, we can build bridges between Osijek and cities within and outside the Oxygen region, and maybe even other cities in Europe and beyond.

### Contemporary Green Market

The crucial aspect of the project is the reconstruction and upgrading of the market in line with the principles of energy efficiency. The idea is to increase the area for the display and sale of goods, increase the range of activities, drive down the costs of lease and ultimately the price of products for the ultimate buyer. There will be a special building of a commercial and touristic character, which will function as something of a showroom for a variety of manufacturing organisations. It will be the venue for various presentations, such as cooking and tastings. The emphasis will be on green farming, promotion of healthy lifestyles, and on the authentic local and gourmet produce.



### Urban Gardens

Osijek's urban garden "Rastanci" (Farewells), located in the JUG II city quarter, consists of 180 garden plots each 50 m<sup>2</sup> in size and of joint elements with pertaining equipment (access roads and paths, wooden and prefabricated tool sheds, three water wells, composters, benches and waste disposal bins). For now this is just a pilot project, stretching over an 11 000 m<sup>2</sup> area. The plan, however, is to expand the gardens to other parts of the city, so that residents can seize the opportunity to grow their own food. In addition to that, the users would also benefit from hands-on workshops and educational sessions which would allow them to understand and apply the basic principles of urban gardening. Residents would be entitled to use the plots free of charge for two years, or more providing the plots have been used with due care.

*Project partners: Unikom Osijek (Osijek Municipal Services Company), Faculty of Agriculture, Academy of Arts, Faculty of Medicine, Tržnice Osijek (Osijek Markets), Urbani vrtovi Osijek (Urban Gardens of Osijek), the NGO sector*

*Location: City Garden, parks in Osijek, Urban gardens*

*Time: 2017-2019 (preparatory activities);*

*2020 onwards (realisation)*

*EUR 80 000*

### Animalism

The Animalism Project gives a new interpretation to the Zoological Garden of the city of Osijek, which is situated on the left bank of the river Drava, near the agricultural surfaces and not far from the pristine wilderness of the Nature Park Kopački Rit. The idea is to cast Osijek's ZOO Garden as a site for recreation, education, research and preservation of species.

The project will bring together artists of diverse profiles (painters, sculptors, designers, photographers, writers, poets, video-artists, etc.), who will transform the ZOO into an artists' studio and an open-air atelier inspired by animal art and Fauvism. The animals will be given appropriate painting material, whereby they too will become artists. In addition to visual artists and writers, the ZOO will also be the site of inspiration and creation for musicians-composers, who will take inspiration from the animal sounds in creating new musical pieces, and musical performers, who will explore the positive effects of human music on resident animals.

The ZOO will receive an interdisciplinary interpretation, becoming a place of creative collaboration between biologists, zoologists, psychologists, sociologists, and artists of most diverse profiles.

The regular educational initiatives are complemented by ensuring a stronger presence of kindergartens and elementary schools in a variety of educational workshops where artists and scientists act as educators. Special care is taken to include into the regular programmes and workshops of the Animalism project children with special needs, children without adequate parental care, children removed from parental homes and those with behavioural disorders.

*Project partners: Unikom Osijek (Osijek Municipal Services Company), Academy of Arts, Music School Franjo Kuhač, Faculty of Humanities and Social Sciences, kindergartens, elementary schools, Breza Youth Association, Centre for Education Ivan Štark, Children's Home Klasje, Juvenile Detention Home Osijek, art and science associations*

*Location: ZOO Garden Osijek*

*Time: January - December 2020*

*EUR 30 000*

## In The City

### *Guests from Neighbourhood*

The Programme is intended to activate local potentials at the micro-level and to entice amateurs and a widest possible residential base to participate in culture and activist projects. In the context of the European Capital of Culture, amateurism is a very important element; it implies maximum engagement of all cultural stakeholders in the city.

### *Fresh and Local*

This is a programme of intergenerational activity, where senior citizens will be given an opportunity to grow fruits and vegetables with the help of institutions like schools and kindergartens, i.e. in the schoolyards. The institutions will supply technical assistance, while the seniors, with some assistance from the children, will see to the healthy growth and development of the plants. The food thus grown will be shared; part of it will end up on the school menus, part will be taken home by the seniors. This has more than just the actual material benefit (fruit and vegetables); in this way the elderly continue to enjoy the status of active members of the community.

### *Artists' Residence*

Artists will be put up in rental apartments in various city quarters. Osijek 2020 is designed to instil culture into every pore of the city. It is important that artists get a real taste of the city and become close with its residents; it is equally important that the residents perceive guests and artists as a regular part of their daily routines. Creating artists' residences, inviting them to spend time in Osijek and to participate as actively as they desire in programmes of the capital of culture are important initiatives conducive to invention and artistic organicity. The abandoned farms surrounding the city may actually serve as an additional space for putting up groups and cohorts of artists.

### *18b/II*

In the Osijek 2020 programmes it is important to demystify art, to rid it of connotations of an elitist enterprise that requires physical space. Art has to be a far-reaching agent in the transformation of the city, which is why it has to be available city-wide. Using rental apartments and business premises as make-shift venues for performances, concerts, exhibitions, book reading nights and public discussions makes culture locally accessible and puts it into a new context – the context of its most immediate environment. In this way residents become absorbed into the events as their participants.

*Project partners: school, institutions, artists, citizens*

*Location: Osijek – streets, buildings, houses, parks, farms*

*Time: 2019 and 2020*

*EUR 50 000*

## Wormholes

Form of efficient cooperation with a range of distant participants, whereby many artists working together on a range of projects will meet via a video link. These screens into a different world will also be used as a medium for the promotion of Osijek and of the capital of culture in various corners of Europe, but will also be a means of bringing Europe to its "capital". Technology makes it possible for this form of cooperation to be used as an appealing alternative to face-to-face encounters, avoiding in this way expensive and energy-inefficient travel. With this technology it is possible to place artists from various cities into the same concert, to meet people as they leave post offices in Osijek and Tallin, to enable the youth to spend time together and work together, or to make it possible for countries in the south to experience a polar night.

*Project partners: Osijek, cities-partners*

*Location: Osijek, distant European cities, virtual space*

*Time: continuously throughout 2020*

*EUR 10 000*

## Dance, Dance, Dance

Dance moves from various periods and countries are brought together under the roof of the new pavilion in the City Garden, which, following its reconstruction will become the regional centre for dance. The project intends to restore dance to its past glory. Classical dances such as the waltz and dances from the beginning of the 20th century will come to life within Osijek 2020 – Foxtrot, Charleston, Lindy hop, and so on. There will be dancing in the streets – ballet, modern dance, free dance; people with special needs will be able to express themselves through movement, through dance ability. The old dance parties of the 1950s, 1960s and 1970s will come back to life in their former and new venues. They will bring together young and old, children and youth, adults, pensioners, people with special needs; this is where they will show their dancing skills, learn new moves and exchange stories and experience; 2020 is the year when Osijek will dance.

*Project partners: Dance Studio Shine, Music School Franjo Kuhač, Breza Youth Association, Dance Association Feniks, Dance Club Bolero, Dance Club D&D, Academy of Arts, Croatian National Theatre in Osijek*

*Time: January – December (indoors);*

*April – October 2020 (outdoors)*

*EUR 10 000*

### **Dreamland**

Dreamland is the umbrella project for a range of specialised programmes designed specifically for children, but also the children-related aspects of the large projects of Osijek 2020, which, as a rule, include programmes for the youngest audience or participants.

### **Colouring Book**

Osijek 2020 is a city where all generations feel equally good wherever one turns. This is why, within this programming unit, the city will become something of an unfinished space ready to be completed by children's creative genius. The goal is to make child-friendly as much of public space as possible, so that children and their parents could each complete their daily routines and in doing so pursue their different interests. High-frequency areas like markets and squares will include many features and amenities that cater to children's needs and interests – special info-signs for children, special walkways and educational features. Artists in the residential programmes will be invited to bring along children for whom local associations will stage many creative events and workshops.

### **Balloon**

A large clear dome tent, which can be heated. The balloon will be moved through the city all the year round and will act as the venue for several different programmes each month. The programmes will include workshops and playgrounds where children will be taught new age-specific skills and where they will participate in various events, like plays, movies, or exhibitions. The programmes staged in the Balloon will be versatile and exciting, and will give children a chance to try many new things (circus, acrobatics, video art, illusionism, foreign language learning, etc.)

Visitors of Osijek and the surrounding area accompanied by children will find a special family portal helpful – this is where they will find information on how to spend quality time as families and on any activities within the programme that are accessible to visitors with children.

*Project partners: elementary schools, secondary schools, kindergartens, Breza Youth Association*

*Location: Osijek – outdoor and indoor localities*

*Time: periodically during 2020*

*EUR 25 000*

### **The Club/Camp Of Culture**

The Camp of Culture is a thematic, educative, cultural and co-operational platform which will, in interaction with cultural and artistic bodies of the City of Osijek, create a place where one may learn, work and have fun at the same time; place that offers a wide range of different activities suitable for any age.

This Camp should represent “the city in itself”, it should make face-to-face communication and interaction easier through numerous workshops, bring the culture closer to the individual, and create new friendships and quick exchange of ideas and contacts.

Primary objective is to increase the level of cultural awareness, not only of those participating in the project, but also of all the citizens of Osijek. Osijek's youth (a significant portion of its population), pupils and students are the ones who should help achieve this. Numerous entertaining amenities will be organized for all participants of the camp, who could be called “cultural trainees” given the fact that the camp is primarily oriented toward education and training of youth.

Ideas and workshops of the camp/park: gathering of artists, performers, players, individuals from technology sector, camp attendees, citizens and entrepreneurs who use their knowledge and skills to experiment with the idea of “cultural capital”. The objective of this interaction is to create art installations and works of art that will give new appearance to the city, adorn its streets, bus stops, squares, promenade and other parts.

We will try to introduce the citizens of Osijek to culture through numerous public discussions and encourage them to think of a way they could help in its broader implementation. In order to provide the best quality of knowledge transfer, it is necessary to invite expert speakers whose description of work fits into the focus of the lecture.

*Project partners: Department of Cultural Studies, Faculty of Economics, Academy of Arts*

*Location: Osijek' public places*

*Time: June 2020*

*EUR 15 000*

### Living Pictures Festival

Living pictures festival is a festival which will stage ten works of world-renowned and local artists. The event is to take place in Osijek's parks in the evening. The pictures would come to life with the help of actors, costume makers and makeup artists. At the beginning, the "living" replica will be motionless, and after 30 seconds, a performance will begin, performed by an actor embodying the picture. Stories for the performances will be fictional and written by authors selected in a public competition announced prior to the festival. In the announcement for the competition, we will also publish the pictures that need to be presented on a stage. The applicants' task will be to write a script for a 10-minute play. The story must be connected with the picture in some way (motif on the picture, plot and alike). The aim of this festival is to affirm young actors, artists, directors, writers! Also, due to its interesting content, this festival would attract audiences of all generations and numerous tourists who would come to Osijek to see these famous works of art come to life, and at the same time see some works of art made by local artists! Proposed artists whose works of art would be presented in the form of a performance are the following: Leonardo Da Vinci, Frida Kahlo, Auguste Renoir, Salvador Dali, Johannes Vermeer, Slavko Tomerlin, Bela Čikoš, Helena Tomljenović, Ivan Rein, Kornelije Tomljenović.

*Project partners: Academy of Arts; Volunteer Center Osijek, City of Osijek*  
*Location: public spaces (parks) in Osijek*  
*Time: July 2020*  
*EUR 5 000*

### 3F (Fantastic Film Festival)

In cooperation with Osijek Cinemas, a company that provides cinema services, there will be a 3F festival, which will involve playing of thematic films in two cinema buildings. In "Urania" cinema, the playlist will include only films, specifically animated films, for children. These films will be played in chronological order based on when they were filmed, and after each show there will be follow-up activities (playrooms, workshops and educational programmes), which will be a fun way of teaching the youngest generations about the development of illustration and animated films, about working in a theatre and about preserving the tradition of going to see films in "old" city theatres.

"Europa" cinema will play old (black and white) films, which are perfectly suited for entertainment and reminiscing of a time gone by. This will certainly be popular among the oldest and most left-out citizens of Osijek, the retired. For one month, "Europa" cinema will take them back in time. Every evening, at the Art Nouveau Pejačević Fountain, there will be themed evenings (action evening, adventure evening, romance evening, sci-fi evening, horror evening, documentaries evening...), with films belonging in the evening's category projected on a big screen.

*Project partners: Department of Cultural Studies, Osijek Cinemas, City of Osijek*  
*Location: Osijek cinemas*  
*Time: January 2020*  
*EUR 10 000*

## Living Fields

Living Fields is a thematic pillar, a literally and metaphorically open segment of the Oxygen 2020 Programme. The Living Fields programme unit has to be seen as an open, pluralistic zone of multidisciplinary and, even more so, transdisciplinary freedom in reaching for the themes pertaining to tradition, history, heritage and ethnos or, with a more precise focus, pertaining to technology, not for the purpose of simply evocating them, but to materialise them anew. All traditional production– autochthonous varieties of vegetables and fruit, grains, viz. the old varieties of wheat, barley, oats, rye, and other plants for human and / or animal consumption, as well as some breeds of domestic animals– is interesting if it may be established or reintroduced as a relevant product suitable for barter.

The literal meaning of the term is in fact of utmost importance for understanding this concept. It arises from the natural surroundings of Osijek – plains cultivated for millennia and dominated by production of wide range of agricultural products. Centuries-long large-scale production of animal feed has enabled diverse animal husbandry in these parts and production of food for human consumption has always been associated with the local highly refined cuisine culture – culture of eating and drinking. Wilderness is equally important part of the landscape: magnificent basins of Drava and Danube combined with floodplains of those large central European rivers and the protected area of Nature Park Kopački Rit just north of Osijek, as well as ancient dense oak forests to the south, from Đakovo region to the river Sava basin area.

Understanding the critical interdependence of everything in the environment is imperative for understanding this concept. It encompasses natural, millennia-long experience of human activity and cultivation of the environment of today's Osijek. This plain, God-given space remembers the periods of famine, brought about by various disruptions, the causes of which included a lack of understanding of natural interdependencies, negligence toward them, global economic disturbances and losing sight of what comprises the culture of life on the land and with the land. The primary gift of land helped us develop an understanding for the complexity of the process of growing feed for livestock, as well as for the diversity of what one brings to the table.

The balance of the visible and the invisible, contained in the assumption that the manifestation exists at all, is the least reflected in the evocation of folklore stories, in the ossified rules of tradition that determine what is allowed and what is not without understanding of internal reasons. Storytelling and folk traditions fall into this segment of heritage. History also represents the basis for understanding the width of the Living Fields concept.

Attitudes of the local people toward healthy food and uninhibited pleasure they derive from it suggests that the freedom of creativity is not tied by the stern code of tradition. However, mere denial of traditions in artistic expression is nothing but a superficial turning of a blind eye to objective reality. True creativity is finding a sustainable manner to create something new.

That is the key for understanding the titles in the thematic pillar Living Fields, which deal, implicitly or explicitly, with the organic, with growth, food, hunger, satiation, obesity, healthy environment and rural heritage.

### Food Living

Ever since the 19th century, local agricultural practices, resisting cyclic disturbances on the world and European markets and despite such disturbances, focused on continuous growth, innovation and profitability of farming. Inertia of that general direction is still the mainstream in food production today. Initiative within the O<sub>2</sub> candidacy focuses on alternatives to such orientation and on pilot projects.

Great potential of agricultural science in Osijek, but also of all the other necessary science and knowledge, opens new research approaches to the studying of botanical, biological, ecological and organoleptic characteristics of neglected and almost forgotten crops. Efforts to re-evaluate and grow them again have long existed, just like such a need for re-evaluation is omnipresent in the Zeitgeist. The intent is to encourage and foster such individual initiatives within the Living Fields programme and to create conditions for the development of innovative natural technologies for production of high-quality, healthy and functional food in the farm-to-table process.

### Concept

Within the Living Fields programme, dominant titles implicitly or explicitly thematize the fields, food or nutrition, hunger, satiety, obesity and healthy environment. Artistic interpretation of life in relation to food as a resource has a symbiotic relationship with social, economic and medical projects.

The programme also includes art works and performances that question the present times, social relations, ethics and aesthetic canons, as well as the art works themselves. Project themes, forms, performances and art installations (or any other artistic actions) should freely, despite any risks, reach for the unknown, tackle the controversies and question everything. They should imply artistic grasp on reality, even if their result or social impact is uncertain. All forms of land-art fall also into this category. That area has complete freedom of analysis, genres, techniques and expressions and is limited



### Slama art

'Slama' Festival is a sculptors' colony that cultivates land-art sculptures made of straw, burnt on the last day of the colony. Straw is also a medium of artistic expression of the art colony from Tavankut near Subotica, where straw paintings are made

only by physical boundaries of human existence and available resources. This programme pillar is the one that is least dictated by a concept because artists don't need any kind of dictate for genuine and autonomous efforts.

### Healthy Food Chain

The project Healthy Food Chain promotes and combines self-sustainable development of agricultural and food industry based on innovations and key technologies. It establishes platforms for transfer of research results and cooperation with the industry, local and regional self-government bodies, as well as international research community. It promotes and informs the industry, public sector and consumers about the results of research and about developing new research. Development of the system of Food Living Lab: system of implementation of pilot projects and production lines responsive to the requirements of the economy, including the development and application of ICT in production, management and decision-making in agricultural, food and processing industry sectors. It has been envisaged as a scientific and research platform for one of key themes of Living Fields programme pillar – (healthy) food.

*Project partners: Josip Juraj Strossmayer University of Osijek, Faculty of Agriculture in Osijek, Faculty of Food Technology Osijek, Faculty of Economics in Osijek, Faculty of Medicine Osijek and Agricultural Institute Osijek.*

*Location: institutions, laboratories, fields, farms, food industry production facilities...*

*Time: 2020 and onwards*

*EUR 200 000*

### Cycling Limes

Cycling Limes will be a supreme experience within the ECoC Osijek 2020 Living Fields programme, Fields of Gold challenge and Rollin' on the Rivers axis. The project gains in importance when taking into account that Cycling Limes campaign encourages results that analyse the problems, interpret them and creatively anticipate their solutions.

#### Stage 1: Biking Limes

Cycling trail will be designed and implemented in stages, for guided bike tours, which will follow the line of the Roman limes. This way, bike tours will be used to connect different activities – projects and programmes – integrated into the thematic pillars of Osijek 2020. The trail leads the cyclists through the Hungarian and Croatian Baranja, Osijek, following the rivers Drava and Danube all the way to Vukovar, following the river Bosut to Vinkovci, returning to the Danube at Vučedol, and leading to Sremska Mitrovica through Ilok and Fruška Gora. The trail touches on four historic rivers – Danube, Drava, Sava and Bosut. It goes through two natural phenomena with unique wetland habitats, Nature Park Danube-Drava and

Nature Park Kopački Rit. In one alternative it passes through Spačva rainforest, and over two mildly mountainous (and wine-growing) regions – Banovo Brdo hill in Baranja and Fruška Gora mountain in Srijem region, shared between Croatia and Serbia. In addition to passing through areas with primarily Roman and medieval heritage, the trail will also pass along pre-historic sites of the Vučedol culture. The roads used are predominantly local roads with sparse traffic and existing cycling infrastructure.

Itinerary roughly coincides with the Hungarian-Croatian-Srijem leg of the trans-European bike route EuroVelo 6, which will, following its completion in Romania and Bulgaria, connect Nantes on the Atlantic coast and Constanta on the Black Sea.

#### Stage 2: Biking Gold

Unlike the Pannonian limes, connecting today's Vienna and Budapest along the right, south bank of the Danube, there was an analogue Roman road about three hundred kilometres (air distance) to the south, passing through the provinces under undisputable Roman rule south of the river Drava. Horizontal itinerary would connect Maribor (ECoC 2012), Ptuj, Varaždin (ECoC candidate city 2020) and Osijek, as well as all the interesting sights in between them.

Drava itinerary may be called the golden itinerary, and rightly so. Namely, from its source below the Dolomites in today's Italy to Maribor in Slovenia, the river Drava is a distinctly Alpine river with great power, crystal clear water and rocky riverbed. Downstream, it flows much more slowly, depositing in sandy and gravel shoals all the material it has eroded upstream in its Alpine course. In that gravel and sand filled with Alpine gneiss, the concentrated amount of the basic precious metal exists in such quantities that it has been exploited from Drava ever since the beginning of times in which gold became valued. Today, Drava gold is washed in a traditional manner, but only as a tourist attraction.

Osijek and Maribor are sister cities that lie on the same river and share a similar heritage. Osijek used to be and Maribor still is among the most developed industrial cities of the Balkans. In 2012, Maribor was the European Capital of Culture. Drava itinerary is part of the bike route EuroVelo 13 – Iron Curtain Trail, which invites people to retrace and experience the European border when it was forcibly divided into East and West by the "Iron Curtain".

*Project partners: the City of Osijek, Association Bike My Day, towns along the bike routes*

*Location: roads, cycling trails, different events within Osijek 2020*

*Time: during 2020*

*EUR 25 000*

## Pannonian Biennale

Pannonian Biennale, which has become one of the key components of Osijek 2020 programme, is a long-term project of the city and the region, which will, at the beginning of its application in 2018 and continuing to 2020 (the Capital of Culture year), become a unique large-scale event and the most massive event within the radius of 300 kilometres. The idea of starting the Biennale emerged from the fact that there was a vacuum without a significant cultural event in the region that would be distinctive on the European level, and because there is great strategic potential of land art expression in the region. Osijek's location, natural values and cultural and historical heritage constitute an excellent base for the realization of such a project at the European and global level. LandArt is a very live trend that manifests itself in various forms of cultural activity, but has not yet experienced a general valorisation, nor brought together a critical mass of artists that would help it become a dominant, or at least more dominant cultural branch that perfectly suits the needs, problems, moral values and environmental dilemmas of today.

Osijek's potential as an ideal location for a large-scale LandArt festival lies in the fact that it is an urban location surrounded by untamed nature near the river Drava, by forests and Nature Park Kopački Rit, as a large diverse area that is extremely dynamic, and also surrounded by a system of vast, connected agricultural surfaces. All these characteristics are distinguishing features of the city and the region and they have never been connected in terms of economy (through eco-farming and tourism) and in terms of culture.

The event is designed as a biennale because its implementation is very complex, and it could take years between plans and proposals for the programme and their implementation. In order to insist on quality and inventiveness, unparalleled in the world, it is important to determine a stable cycle of work, with the Biennale being an ideal variant for that.

First LandArt Biennale in Osijek will be organized in 2018, in the preparatory stage of the European Capital of Culture programme. Experience of working on such a comprehensive project would greatly contribute to training of teams in charge of ECoC implementation, and the project would point out a whole range of clearly presented problems and solutions – similar to the ones the city and the region might encounter in the year of ECoC. Since our intention is for the Biennale to become a constant value, which will remain in the years following the title, it makes sense to organize it earlier, so that it gains greater maturity and artistic value in 2020.

Biennale has great potential in networking of various project objectives and art forms, and it's very important for audience development, as it will directly or indirectly motivate the farmers of the region to participate in an important cultural event – by providing

accommodation and help to the artists, by participating in the creation of the art itself through selecting the crops in their fields, and finally, often by hosting the works of art, performances or concerts in their fields, groves or vineyards. This way, from a culturally passive layer of society we will quickly create a very active population and we will responsibly introduce cultural activities in the areas and among the people where they are now altogether absent.

### Ecological Framework of the Project

Since the project is mainly connected to strictly protected areas (Kopački Rit), or arable land and forests full of flora and fauna, but also in the spirit of artistic challenge and the very idea of the Biennale, the usual energy resources or equipment must not be used in the implementation of the activities and events at the Biennale. All activities must be maximally acoustic, "unplugged" and non-invasive for nature. Although restrictive – Biennale uses its strict "no power" policy as a lever for artistic invention and as an opportunity for innovation.

### Green Cathedral

The first large-scale project, which would position the Biennale, would be the announcement of an international call for proposals to plant and create the Green Cathedral in the fall of 2016 – a structure created from a combination of planted trees and plants, set in the natural environment of peripheral parts of the Nature Park Kopački Rit. Green Cathedral would symbolically dominate the plains, just like great Gothic cathedrals dominated over cities in the past, sending its message of implementation of culture, human and artificial into something natural and sustainable.

### Hand-built Earth Mound

Although the Biennale will concentrate its activities mainly around the Nature Park Kopački Rit, old workers' settlements and arable land in Baranja, part of its exhibits and projects will be set up at various locations in the surrounding region, as well as at remote sites along the bike routes. That way, the Biennale will attract the lovers of natural beauty and outdoor cultural events and land art enthusiasts, but also a great number of European cyclists as audience of this and other events within the European Capital of Culture programme. One such selected project will be the building of a large earth mound, set at a location near Vučedol.

The mound will be hand-built, made by stacking layers of soil and gravel, covered with soil and planted with grass. Machines (with the exception of measurement mechanisms) will be excluded from the construction of the mound, and used only to transport the necessary material to the construction site. The mound will be built by volunteers from around the world, especially people from conflict areas, who normally find themselves on the opposite sides. This way the earth mound will connect two remote points of local history. On the one hand it represents "the first modern Europeans" who settled in this area, built mounds and lead very rich and successful lives with

opulent culture and diversified trading network that enriched that culture. On the other hand, it represents a joint creation of an epochal work of art, an opportunity for dialogue and reconciliation in the region scarred with war traumas in recent past.

In addition to these key elements, the mound is also interesting as a link with Irish cities, i.e. the partner European Capital of Culture 2020, as both those regions (like many others in Europe) are famous for their rich heritage of burial and ritual mounds from different periods.

*Project partners: the City of Osijek, the City of Vukovar, Belje d.d., Žito d.o.o., Osijek-Baranja County, Vukovar-Srijem County, Slama Association, Breza Youth Association*

*Location: Nature Park Kopački Rit*

*Time: July – August 2018; July – August 2020*

*EUR 200 000*

### Man and Oak Tree

Pedunculate oak is a natural and grand symbol which connects heaven and earth, the noblest of all oaks. *Quercus robur* is widespread in the floodplains of the Sava and Drava rivers. The trunk of this “emperor among oaks” has been known to reach the height of 50 meters and width of its crown exceeds all other trees. Oak is irreplaceable in traditional construction, and it particularly stands out as the very best wood for cooperage. Pedunculate oak is an integral part of the spatial code of the region, permanently engraved in the collective consciousness of its population. Among the people from the O<sub>2</sub> region, Bishop Josip Juraj Strossmayer was very important for the historical role of the oak in sacral objects. The Bishop’s modernism and revivalist activism, even when it came to the issues of women’s equality (still current nowadays), are representative of the process Osijek and eastern Croatia desperately need today. Such process should be replicated as an algorithm into today’s circumstances and parameters with a better tomorrow in mind.

The Man and Oak Tree project is conceived interdisciplinary – connecting theological, sociological, ecological and artistic interpretations of both Bishop Strossmayer and his ecumenical role, and the role of forests in the life of the Pannonian region.

*Project partners: the City of Đakovo, Archdiocese of Đakovo-Srijem, Catholic Faculty of Theology in Đakovo, Evangelical Theological Seminary in Osijek, Faculty of Philosophy in Osijek, Academy of Arts in Osijek, Hrvatske šume (Croatian Forestry Company)*

*Location: urban spaces in Osijek and Đakovo, forests in the region*  
*EUR 10 000*

### Two-way Rivers

Drava and Danube are rivers that have immensely contributed to the region of Osijek as the Capital of Culture. The rivers have formed Osijek and the region, not only in terms of nature, but also in terms of culture – like a blood flow that brings together people, ideas and influences, or like a barrier that guards old traditions. Programme wise, the rivers are interesting links on the cultural level.

**Bubbles:** Large transparent polyethylene spheres released downstream – from Graz and Maribor to Osijek on Drava, and on the Danube from Passau and Budapest to Vukovar and Novi Sad. The spheres will carry different works of art such as music albums, sculptures, installations, DVDs, instructions, etc. Furthermore, the spheres will be marked by a code and have contact information on them – the goal is to use the river as a medium for spreading cultural influence. The finders of these spheres will be invited in the accompanying instructions to exhibit (when opportunity arises) and present the work which was brought to them by the river, and to record a video and write a short text about the event which presented the artwork to the public. All information will be published on the website of the project, which will encourage the unintentional participants to initiate further contacts and cooperation.

*Flood Sculptures: Artists are invited to use the rivers as co-authors of their installations and sculptures. Structures will be set to the usually flooded locations along the river Drava near Osijek, and along the Danube near Aljmaš and Vukovar, and the river will be allowed to “finish” the work during high water levels.*

*Project partners: towns and villages in the region*

*Location: Drava and Danube basins, virtual space*

*Time: March – May 2020*

*EUR 5 000*

### Horselands

Horses have been the tools for building our history, but also partners that have enabled us to survive. By bringing together Lipizzan State Stud Farm in Đakovo, Stud Farm Lipica in Slovenia and Ishestar Icelandic horse farm in Hafnarfjörður we will create a new context for meeting of distant traditions, languages and landscapes. Horses are part of a firm connection with nature that people have kept and a wholesome way to deepen that connection. Walks with horses, riding in nature, exploring the wilderness, bird watching, folklore – all these activities gain new dimensions when done on horseback. In addition to the plans of cooperation that this programme opens up, it is also a significant part of the work to overcome barriers – Osijek 2020 puts the tradition of horse breeding, typical for this region, in the context of today, using the work with horses as a platform for the realization of the right to better living conditions for the elderly and the disabled, through organizing



of riding trips, carriage rides and spending time with horses, as well as the platform for early involvement of children in projects to preserve nature and respect its diversity. Special emphasis is placed on working with children with special needs, children without adequate parental care and children with behavioural disorders.

Significant part of the project is concentrated on the integration of Roma minority. As a nation they have traditionally strong relationship with horses and horse breeding. Presenting their rich tradition of horse breeding, through myths and beliefs, traditions and music related to horses, the Roma minority has a chance to display and demystify their rich culture. This is also an opportunity to successfully fight stereotypes, mostly negative, Roma people are facing on everyday basis.

*Project partners: Lipizzan State Stud Farm Đakovo (Croatia), Stud Farm Lipica (Slovenia), Ishestar horse farm (Iceland), Romani culture association Romsko srce, Centre for Education Ivan Štark, Home for the Elderly and Disabled Osijek, Children's Home Klasje, Home for Education Osijek, kindergartens, elementary schools and secondary schools*

*Location: Lipizzan State Stud Farms in Đakovo and Lipica, horse farm in Hafnarfjordur, rural areas and forests in the region*

*Time: during 2020*

*EUR 30 000*

Projects in consideration

### Seed Catapult

In order to preserve indigenous wild plants of the region, Osijek 2020 announces tenders for innovative mechanical devices able to distribute, as far as possible, packages of seeds of wild plants collected by hand, in order to preserve the habitat of indigenous plant species in this area, whose number is constantly decreasing. Activation and use of a catapult must be able to require only manpower and it is necessary for the device to be used repeatedly.

### The Net

Based on the best preliminary design, a network of beehives is set on high wooden structures, linking them in a high density network, where maximum distance between 2 hives should not be greater than 8 kilometres. Beehives are placed 300 meters away from residential areas, and their honey is not collected, in order to encourage the bees to move to other locations. As a key element in any rich eco-system, the bees are an important element of preserving the natural balance, and an indicator of the ecological crisis we are facing today. Osijek 2020 wishes to respond to the global problem of declining bee population with this specific campaign.

### Delta Triangle

This programme connects three important deltas in Europe – Kopački Rit, as inner delta of the Danube, Loire estuary at Nantes in France, and the Danube Delta in Romania. These three sites are sort of “megalopolises” for bird and fish species in what was once most common, and today the most vulnerable ecosystem in Europe – the wetlands. These locations are important corridors for bird migrations from north to south, and in the context of the Capital of Culture, these pristine areas of original European beauty are a stage for a new creation – non-invasive art. Artists, especially the ones dealing with conceptual art and land art, are the creators of the works that in the process of their creation and interpolation with space do not disturb the harmony of nature around them and don't affect flora and fauna. They are only harmless traces of man and of the new form of mutual respect that man and nature seek in the concepts of Osijek 2020.



**Tibor Sekelj**  
the last classical geographer,  
ethnographer and explorer, promoter  
of Esperanto, a polyglot, and citizen  
of the world, who called Subotica  
his home

## Bridges over Waters

Osijek is a multi-dimensional, supra-regional, historical, economic, cultural and geographical crossroads. For centuries, its significance has derived from its position, being nestled between two great rivers – the Danube and Drava – and lying right beside the maize of wetlands created and enclosed by those two rivers.

In metaphorical terms, this programme pillar represents Osijek's impulse to overcome the determinants set by its surroundings and limitations, and to strive to cross over to the other side with intent to achieve cultural cooperation in a characteristic, two-way manner. This is because Osijek, as the crossroads of pan-European roads and paths, has always been associated with the character of a place where one crosses over to the other side.

In this sense, a bridge is both inherently and externally Osijek's own method of coexistence.

Inherently, as a region of great ethnic diversity and need for coexistence rarely found elsewhere in Europe, the bridge, as a method, has proved to be exceptionally fruitful in terms of its contribution to Europe's and the world's culture. Maybe it is precisely the subtlety, but at the same time the complexity of that method, that has made one very specific value remain far from the limelight. The list of great scientists and artists, belonging to various ethnicities and religious denominations but all coming from this city, is truly impressive. Just as impressive is the list of artists of Jewish origin, for example the Croatian and British sculptor Oscar Nemon, or the great Broadway and Hollywood playwright and film music composer Sigmund Romberg, or two-time Oscar winning producer Branko Lustig. Osijek's writers, Vilma Vukelić-Miskolczy (who also has the Jewish name Frumet, Hebrew for "justice") and Croatian-Austrian writer of Jewish origin, Alexander Roda Roda (born in 1872 as Šandor Friedrich Rosenfeld, only to later change his artistic name to the Croatian version, which means "stork" in English and "Storch" in German) both wrote in and translated to two languages, Croatian and German. Viktor Axmann, the famous urban planner, architect and developer from early 20th century Osijek, changed his name and surname into a Slavic version, Vladoje Aksmanović... Born in Vukovar and studied in Osijek, the great chemist Lavoslav Ružička was Czech – Croatian from his father's side, while his mother Amalia (née Sever) was Croatian - German.

The programme Bridges over Waters is aimed at utilising precisely the multiethnic and multicultural potentials that are best presented in those examples and that affirm productive cultural pluralism.

Externally, those are Osijek's initiatives for a specific cultural cooperation with cities beyond its region, beyond Croatia and even beyond its cultural circle, with regions that have been included in ECoC 2020 region Oxygen. It is also a sort of creative challenge of Osijek's "cultural diplomacy": showing an initiative to invite other participating cities to take part in 2020

programmes and work on proposals originated from Osijek's cultural circles, as well as openness to accept the creative programme proposals from such invitees. The cities toward which Osijek builds those bridges have not been selected based on a protocolary list of sister cities, although there are many in this case, but rather based on a clearly defined concept that takes into account the comprehensiveness of all events that are to be presented and implemented in 2020 and afterwards. One of those criteria is the reestablishment of what used to be friendly connections that were ended due to some circumstances or other, or connections that slowly diminished with the passage of time, and especially challenging, the establishment of connections that were never even created.

Osijek's candidacy in the strongest (physical) regional sense is accompanied by partner cities from as many as four countries. Through their cities, Hungary, Bosnia and Herzegovina and Serbia are all included in this initiative of Osijek to achieve the title of European Capital of Culture, which has been explained in detail in the introductory part of the bid book.

### Musical Bridges

Which medium is capable of connecting, in symbolic terms and in terms of events, a multitude of sometimes even antagonistic cultures? In Osijek, much more than in any other city, this medium is music. Cities that belong to the Oxygen region further confirm this statement. Music is a bridge that truly connects, it is a medium that overcomes and surpasses all obstacles – primarily the obstacles of language, but also natural obstacles such as mountains and waters, or man-made obstacles such as walls and wire fences. Speaking of wire or string, it was precisely string instruments, where music is made by striking or plucking of strings, or by bowing the strings, that made Osijek and some other cities in the Oxygen region famous. Two citizens of Osijek are the most important in this sense. One of them achieved national fame with a string instrument that you pluck, and the other one became an internationally famous musician by using an instrument played by the bowing method. The first one was the father of Croatian tamburica music, Pajo Kolarić – musician, composer and songwriter. The second one was the world famous violinist and composer Franjo Krežma. Another musician from Osijek, Louis (Luj) Svečenski (Osijek, 1862 – New York, 1926) achieved a great career in music as a violist and violinist. He was one of the founding members of the famous Boston Kneisel Quartet, with which he toured the USA and Europe, but he was also a member of the Boston Symphony Orchestra, Director of New York

Institute of Musical Art and founder and lecturer of the renowned music institute – Curtis Institute of Music in Philadelphia.

Osijek-born Franjo Kuhač personalized music as a connecting element, as a symbolical bridge. With his truly large scope of research interest, with the great number of scientific papers and the far reaching results of his ethnomusicological opus, he was truly a unique phenomenon among music writers of Europe. In the east of the O<sub>2</sub> region, in Novi Sad, a candidate city for the title of European Capital of Culture 2021, there was a true musical icon, the legendary Janika Balaž, who performed all around the world with his tamburica band, and as many as 36 times at the Paris music hall Olympia.

Via an internet connection with the base at the former water tower that was once used in railroad industry, with big screen video projections, the programme includes concerts with simultaneous participation of tamburica masters from various towns in the Oxygen region and musicians from Europe who also use tambura in their bands, or any other similar string instruments that are played by plucking (mandolin, banjo) or by bowing.

*Location: Osijek – Creative District, Novi Sad, European cities (former, current and future European Capitals of Culture)*  
*Time: May 2020*  
*EUR 15 000*

### Salt & Pepper

This programme is the axis that connects the east and west, the south and the Mediterranean. Historically speaking, Osijek and the region encompassed by the Osijek 2020 programme are one of the meeting points of those two civilisation circles. Although history presents any clash of civilisations as a conflict, in reality such encounters have proved to be very fruitful. The culture of this region, its gastronomy, the presence of languages and peoples, religions – is a true treasure accumulated by the encounter of east and west. The peace we have enjoyed for centuries after turbulent fighting is the salt and pepper on our tables – the basic condiments in almost all European culinary traditions. They are so commonplace that they are far from being as interesting as the history that brought them to that table. Salt and pepper were juxtaposed in caravans on trade routes that brought not only riches to their home ports, but also new ideas, melodies and colours. This programme is aimed at connecting such meeting points into a story of a multi-ethnic and rich Europe as a place of tolerance and mutual respect, a lucky encounter of the different, of the enriching. Osijek, Pecs, Tuzla, Dubrovnik, Vicenza, Beja – cities that owe their beauty and specificity precisely to such encounters. Platforms of cooperation are folklore and minority heritage, the influences of the east in the past and present. A very

important context for artistic work in this project is the issue of migrants and cultural fusion. By using a digital platform and the internet, artists would have an opportunity in this project to connect various rhythms and create fusion music, or video content, by using elements performed by individuals in all of the cities simultaneously.

*Project partners: cities in the region, sister cities*  
*Location: Osijek, region, sister cities, virtual space*  
*Time: January – February 2020*  
*EUR 7 000*

### Lords of the Dance

The Culture and Art Society from Subotica called “Bratstvo” won in 1952 the first place in the World Folklore Competition that took place in Llangollen, England. On that occasion they danced the Kolo dance, “momačko kolo” accompanied by the legendary orchestra of Bunjevci ethnic group, the Pere Tumbas Hajo orchestra. The distant resemblance of the merry, rhythmic and noisy Irish step dance, that is danced in special shoes, and the “momačko kolo” of Subotica or Tavankut, where dancers who dance in special boots also make a unique rhythmic sound, is the basis of the project in which Irish dancers will incorporate elements of “momačko kolo” into their programme, and vice versa, the dancers from Subotica will incorporate Irish step dance elements into their programme. The project will be implemented simultaneously at two locations – within the O<sub>2</sub> region in Subotica, and in the Irish city holder of the European Capital of Culture 2020 title, with presentation of content between two cities and at the base capital of culture – Osijek, but also online.

*Project partners: Culture and Art Society “Bratstvo” from Subotica, Lord of the Dance*  
*Location: Subotica, Irish city holder of the European Capital of Culture 2020 title*  
*Time: June 2020*  
*EUR 20 000*

### Blade-wire in Wireless World

Apart from already established programme cooperation with Pecs, there is great challenge in the cooperation between Osijek and Pecs in the presentation of undeservedly unknown artists who achieved world significance and impact and who, as case would have it, came from these two so-to-say neighbouring cities not far from the modern-day border between Croatia and Hungary in Baranja. These were Bauhaus artists Andor Weininger, who came from a German family, immigrated from Donaueschingen, and Otti Berger, who came from a Jewish family whose lives ended tragically in 1944 behind the wire fences of Auschwitz. The challenge is to use as many collected artefacts as possible and to organise, first in Osijek and then in Pecs and elsewhere, a joint monographic exhibition that would present their opuses and their significance

in a comprehensive way by showing the works of art and artefacts collected from all sides. There are also potentials of valuing their work by other means of interpretation, apart from the grand exhibition: from scientific and popular conferences and demonstrations, to theatre plays and demonstrations of their work, but also presentations of their family and the activities of their family members, both in their home towns, but also in Croatia and in Hungary, where they left a significant cultural impact. Both of these artists were, in a sense, denied their rightful place in the pantheon of the eternally deserving. The question of why this is so remains to be analysed more deeply, but one might assume that both of them were marginalized precisely because they spent their most productive years working outside their home regions, which has left them on the edge of appreciation both in Hungary and in Croatia, but also resulted in their being cut short of global recognition of the credit they deserved.

The title of this project and challenge was derived precisely from their global impact that crosses all borders and limitations, and even tragic moments of destiny. It is bizarre that their home places are today much closer to the border blade-wire that has been erected during the great migrant crisis of 2015 than they are to the cities of Pecs and Osijek, or other towns closer to them. The fact is that when both those artists were young, both sides of Baranja were part of the same country, and there was no such brutal physical separation of people (and even wild animals) in those regions, not even in the times when Hungary found itself on the side of the country that threatened its neighbour with invasion, and when only eight years later the local population from the southern side of the border in Baranja gladly received political refugees of the Hungarian uprising and downfall in 1956. The intention is to overcome the destiny of violent political division in that trans-border region, as well as the falling into oblivion of the magnitude of those two artists, as if they themselves have been fenced with blade-wire the whole time. On each side, artists will build half of a work of art that will remain cut in half for as long as the wire is there, and only when the wire is removed will it become a single unit, connected into a work of art.

*Project partners: artists from the Oxygen region*

*Location: Oxygen region - borders*

*Time: from the second half of 2016 until the blade wire is removed*  
*EUR 5 000*

### For Four Fortresses Fest (4-4-4-F)

Programme cooperation of cities in this programme layer enables a specifically challenging cultural cooperation and exchange, which will be based on the nature of each of the four fortresses and their capacity of hosting certain types of events. The "For Four Fortresses Fest" programme is an independent programme module within the "Bridges Over Waters"

unit, and it is guided by this unit's main principle: exchange.

The programme concept is to have each of the domicile cities of the four fortresses design a space and content study of its own fortress, together with plans and objectives of their development, and to offer them as the programme base for other cities. The topics are as follows:

F1 / Performing arts - Dubrovnik

F2 / Music of all genres - Petrovaradin

F3 / Children's culture and culture for children - Slavonski Brod

F4 / Performing arts, Music, Children - Osijek

The core of the concept of 4-4-4-F programme is to exchange these studies between cities to use them as bases for creation of cultural programmes so that domicile cities could get programmes in which they would be faced with studies on their own environment coming from those other cultural areas. The selection of genres and methods of presentation is completely free, so this exchange is expected to bring many surprises originating from the other point of view.

*Project partners: cities Osijek, Dubrovnik,*

*Novi Sad, Slavonski Brod*

*Location: Tvrdá Osijek (Osijek Citadel), the Walls of Dubrovnik, Petrovaradin, Tvrdava Brod (Slavonski Brod Citadel)*

*Time: June-August 2020.*

*EUR 70 000*

### Hole in the Wall

The "Hole in the Wall" project is based on participation of authentic participants or witnesses to historic moments that occurred at a time of great change, time of peaceful resistance of common people and a time of refusal to accept aggression. Within such discourse, concerts and multimedia events that will represent symbolic social events will take place.

### Deconstructing Yugoslavia (Osijek, 27-6-1991)

The parallel process of disintegration of Yugoslavia, which created seven new post-socialist countries, was marked by conflict and violence, lost human lives, large-scale material damage, and the largest wave of refugees in Europe after the World War II. If there is an invaluable important symbolic event that marked the death of Yugoslavia, it is, without any doubt, the scene of tank crashing the red *fičo* car (produced by Red Flag Factory). On 27 June 1991, red *fičo* car with OS registration marks, was added as part of the barricade against aggressor's tanks. Army tanks ran at the red flag 750 without stopping and crushed it against the side of oncoming trolley. The scene is imprinted in the Croatian and former-Yugoslav imaginary. Among the obvious reasons, it is because the car had a special place in the dying country's imaginary. It was the first and for a long time the only car that this country has produced. In 1991 it was one of the most common cars on the streets, and equivalent to *Trabant* in GDR,

*Citroën 2CV* in France or *Mini Morris* for swinging Britain '60s.

Deconstructing Yugoslavia deals with the historical, social, political and artistic interpretation of the key moments of the Osijek and Croatian war history (1991–1995) and the post-war period with all the implications on Osijek 2020.

*Project partners: Centre for Peace, Non-violence and Human Rights, The Croatian State Archives in Osijek; Croatian Radiotelevision – Studio Osijek, Osječka television, Slavanska television*

*Time: September-October 2020*

*Location: Culture Centre "Eurodom", parks, squares, streets of Osijek and the region*

*EUR 15 000*

### Where the Streets Have Two Names

Names of streets, squares, gardens and parks are susceptible to change in the framework of political and historical turbulences, such as those that are much too familiar in the history of Osijek. In the course of the 20th century alone, some squares and streets had their names changed multiple times, with each change of the country's political organization (from Austria-Hungary, to the State of Slovenes, Croats and Serbs, Kingdom of Serbs, Croats and Slovenes, Kingdom of Yugoslavia, Banovina (Banate) of Croatia, Independent State of Croatia, Federal People's Republic of Yugoslavia, Socialist Federal Republic of Yugoslavia and finally the Republic of Croatia). In 2020, Osijek will have a new opportunity to critically review and remove itself from the ideological games with administrative matters. In cooperation with the city that is elected as the capital of culture for 2020 from the Republic of Ireland, certain temporary alternative names will be chosen for streets, squares and parks in the city centre, and not only Osijek-based names, but there will also be temporary Irish names based on streets, squares and significant concepts from the city elected to hold the title. Nameplates with temporary new and alternative names will be installed during 2019, so in 2020 Osijek will have some streets and squares with two names. After the decision is reached on the selection of the Irish city holder of the Capital of Culture title for 2020, attempts will be made to achieve a similar initiative on the other end, too, so that names and significant concepts from Osijek appear in the streets of Ireland. This will make it possible for names of streets, squares, bridges and parks to no longer be a matter of ideology and administration, but rather a matter of culture.

*Project partners: Osijek 2020, the Irish city holder of the European Capital of Culture 2020 title*

*Location: streets, squares and parks of Osijek; streets, squares and parks of the Irish city holder of the European Capital of Culture 2020 title*

*Time: 2019-2020*

*EUR 10 000*

### Bridges to AntiBabylon

Multi-ethnicity and multi-confessionality of Osijek and the region, of its streets, squares, suburbs, rural areas and transurban networks is attempted to be transferred to multilingualism. In the period from 2017 to 2020, Osijek and the O<sub>2</sub> region will become the training grounds for learning European and global languages, for learning about oral and written literature and other cultural and social nuances of European language diversity, all aimed at achieving better understanding within the borders of the European Union and beyond.

### Languages of Minorities

The starting point in the project is the learning of languages of the 22 national minorities that live in the area of Osijek and its surroundings at institutions, minority schools and associations for promotion of minority languages and culture. In cooperation with these stakeholders, programmes for learning the languages and cultures of national minorities will be designed, with the aim to achieve better communication within the city and the region. Special attention will be paid to the Romani language and the Vlach language – the former with an aim to achieve better integration of the Romani community in cultural and social processes, and the latter to present a language (and people) facing extinction; and both as languages of people without a motherland. Minority languages are becoming a part of daily life in public places – via verbal messages in trams, at bus stations, or written on electronic billboards across the city.

### Derivatives

The Croatian language was created in interaction with other languages and cultures. Daily dialect of Osijek and its region (being a border area exposed to historical turbulences) became filled with some common phrases that originated from other languages. The project is aimed at strengthening the awareness of derivatives based on German, Hungarian, Serbian, Turkish and words derived from other languages that comprise the linguistic richness of the region of Osijek.

### European Diversity

Strong language-related and cultural initiatives that are not represented in the national diversity of Osijek will also increase their activities and promote language learning. There will be encouragement to introduce new language study programmes at the University of Josip Juraj Strossmayer in Osijek, as well as scientific and professional conferences dealing with language diversity in Europe, small European languages and languages in creation. By connecting the University of Osijek with other institutions of higher education from cultural capitals prior to 2020 and by connecting of projects at the level of various cities, space will be created for the learning of what

used to be unknown or insufficiently present languages in this region: Basque language (San Sebastian 2016), Greek and Turkish language (Pafos 2017), Danish language (Aarhus 2017); Frisian languages (Leeuwarden 2018), Maltese language (Valetta 2018) and Irish Gaelic (European Capital of Culture 2020). The strengthening of language competencies will also be encouraged by learning "new" European languages in the context of trans-continental migrations, with special emphasis on Arabic. Participants in the project of strengthening citizen's language awareness and literacy will be the citizens of the city and the region who were born in other countries and are native speakers of those languages, as well as guest artists and potential foreign employees of the agency Osijek 2020.

### Language Labyrinth

A game of finding clues in city parks and streets, designed for the youngest participants in the programme, with prizes for winners, is designed as a language labyrinth. The messages that lead to the next clue are written in various languages, from those present in the region (minority languages) to European languages, with special emphasis on lesser-known disappearing languages. There are several messages and several clues, and each search ends with some kind of a prize. This type of treasure hunt requires the combination of language skills (speaking of foreign languages and being familiar with different scripts) and social skills, because during their search for the next clue, the participants will have to translate messages without any digital aids, relying solely on communication with citizens, visitors, guest artists.

### Universal Language

The citizen of Subotica Tibor Sekelj is one of the best examples of how it is possible to communicate with all peoples, even if they were illiterate natives who speak exotic languages, live in the depths of jungles and use the spear as the most significant technical instrument. The famous polyglot Tibor Sekelj who perfectly mastered and used 9 languages (out of a total of 25 that he learned), hated militarism because he thought wars to be madness. He travelled the whole world around, visiting more than 90 countries and territories, including the furthest remote and unexplored reaches of those countries, and in order to do so he contacted natives in Central and Southern America, Africa and Asia. He spoke the universal language Esperanto, and achieved mastery of that language. He became member of the Academy of Esperanto and an honorary member of the World Esperanto Association. With the aim of achieving better mutual understanding and honouring the famous polyglot, the project will include Esperanto workshops. During the project there will also be a search for the resident of the O<sub>2</sub> region who speaks the most languages.

### Croatian Language and Literature of the Region - Export

Visitors of Osijek and the region will be stimulated to learn Croatian through quick courses. Regional literature will be translated to European languages and distributed to visitors digitally via available platforms. Migrations from Osijek and the region to Ireland and the connections established based on 2020 as the year of the capital of culture title, will be used to "export" the Croatian language and to learn the language together. Courses of Croatian for Irish people and learning about the literature and culture of Osijek and the region will become a part of continuous cultural exchange.

*Project partners: French Alliance, German community, foreign languages schools, San Sebastian 2016, Pafos 2017, Aarhus 2017, Leeuwarden 2018, Valetta 2018, Irish city holder of the European Capital of Culture 2020 title*

*Time: 2019-2021*

*Location: Osijek, Subotica*

*EUR 100 000*

### Storytelling Osijek 2020

The multimedia and multilingual project "Storytelling Osijek 2020" will gather legends, myths, folk tales, fairytales and fables as well as other stories from the folk traditions of nations that live in the city and the region, but also of those from European countries. Storytellers will gather for a one-month festival and together with visual artists and animators, and assisted by translators, they will create visual content that will portray the content of the stories. During the festival, storytellers will tell their legends in their original language, and the screen will show the storyline without translation, conveyed only by images, animation and other visual tools. Storytelling will take place outdoors, if possible in the parks of Osijek, in early or late evening during the summer months. The expected audience will be primarily children with parents and/or grandparents.

Osijek's storytelling events will be a place where one will be able to hear the Romani language, Vlach language, Hungarian, Slovak and other languages of the region, but also Gaelic, Basque, Frisian, Maltese, and more. Festival events will become a unique film product that will integrate the voice of the storyteller and the image made by the animator, and that will later be digitally distributed across Europe.

*Project partners: minority associations of Osijek and the region, Academy of Arts in Osijek, San Sebastian 2016, Pafos 2017, Aarhus 2017, Leeuwarden 2018, Valetta 2018, the Irish city holder of the European Capital of Culture 2020 title*

*Location: parks of Osijek*

*Time: July 2020*

*EUR 30 000*

## Meal of Tolerance

Meal of tolerance is envisaged as a project that would be implemented once a year, in cooperation with other countries, that is with local cultural associations from those countries. Its key purpose is to give people opportunity to learn about their own culture and other cultures. It would be a unique opportunity to increase the level of international tolerance which is lacking in young people, mostly due to a simple and easily solvable problem – ignorance.

The project is envisaged as international cooperation in which the registered associations from certain countries would visit Osijek in the spring and they would each have a day designated as theirs when they would introduce the visitors of the event to their cultural program, traditions, language and cultural heritage, but the emphasis would be on food – national dishes of their countries. That way, every association would have its own specially designated day and be given an opportunity to creatively present the values of its homeland. Duration of the project would depend on the number of participating countries. Every association would have an exhibition stand on which it could exhibit the riches it deems most important and most representative of its country.

The project would include a competition, which would be conducted in two stages. The first stage would be a competition of associations from the same country. The competition would be gastronomic in character. Upon a taste-test, a neutral panel of judges would decide which association would represent its country. That leads us to the second competition stage, which is competition between different countries. That particular competition would be held at the end of the "Meal of Tolerance" project and would last for one whole day. The association representing its country would participate in the second stage of the gastronomic competition. That way, the visitors would find out about the richness of cuisines of other countries and have an opportunity to learn something new or learn how to prepare familiar meals in a new and different way. Food would be prepared in generous quantities, for many people. Visitors could taste various sweet or savoury delicacies.

*Project partners: minority cultural associations, restorans*

*Location: rural areas of the region*

*Time: April – May 2020*

*EUR 15 000*

## The Ultimate Bridge

Osijek and Dubrovnik are two easternmost Croatian cities – former in the east region of the country and latter in the south. Both cities are situated near the state border, not only in geopolitical terms, but also in urban and cultural ones. History, landscape and experience of the cities are very different, which presents a challenge to the partnership cooperation in 2020. Due to their proximity to the border, both cities suffered heavy war damage in recent past and became the symbols of resistance and desire for freedom.

### Northern Exposure

A programme of cooperation with the north of Europe. Osijek and the region have no historic connections and there have been very few recent connections with countries of northern Europe. By using the European Capital of Culture as a platform for initiating a cooperation that would otherwise never have occurred, Osijek 2020 wishes to create permanent bonds and to discover the potential in such cooperation. This would especially involve cooperation with Estonia, Finland and Iceland. It is a study of similarities that we never knew existed and a true good willed adventure in discovering two mutually unknown and different worlds. Apart from cooperating via cultural and educational institutions, another objective is to encourage a series of sports, fishing and folklore encounters and an exchange of experience at the point where eastern and central Europe meet.

### Two Bridges

The cities are characterized by two bridges – Osijek by the medieval Bridge of Suleiman the Magnificent, a world wonder at the time and a symbol of Suleiman's conquering ambition, and Dubrovnik by Pelješac bridge which should connect the southern Croatian exclave with its parent country.

### Salt

Geographically speaking, the shortest route between Osijek and Dubrovnik is air route. The shortest land route goes through Bosnia and Herzegovina. Relationship between Osijek and Dubrovnik is rather depthless, which is the result of historical circumstances. From ancient times to the modern age, Osijek's trading interests to the south reached all the way to Tuzla, in exchange for salt, and later on to Sarajevo. Dubrovnik reached all the way to Srebrenica in the north, via Mostar and Sarajevo, trading the salt from Ston saltworks for silver. Salt, both as a tangible, physical object and as a metaphor represents the potential upon which a series of events may be built – a bridge of sorts, one that transcends former fragile connection between the two cities.

### Hint of the Orient

In terms of culture, both cities share a certain, though invisible, Oriental aspect. Although Osijek spent a century and a half under Ottoman rule, while Dubrovnik Republic avoided the same fate through skilled diplomacy and trade, both cities have the remnants of their Oriental episode hidden in their toponyms, people's surnames, cuisine and other, insufficiently explored and exhibited characteristics. That aspect deserves to be

explored and synthesized. Situation is similar in both cities regarding the Jewish community and its legacy. In that particular respect, Osijek still remembers a terrible episode from its modern history when a Jewish synagogue in the city centre was destroyed.

### DuOs

Realization of the ultimate bridge between the cities that are closer to each other than each of them individually to the Croatian capital, Zagreb, should be a challenge to creativity of both cities, with each of them focusing on the other – Osijek on Dubrovnik and Dubrovnik on Osijek – in all cultural aspects. When it comes to institutional challenge, the pairs are as follows: Josip Juraj Strossmayer University of Osijek and Inter University Centre Dubrovnik; Marin Držić Theatre in Dubrovnik and Croatian National Theatre in Osijek; Art School Luka Sorkočević in Dubrovnik and the Academy of Arts in Osijek (as well as the analogue counterparts of elementary and secondary schools); the Slavonia Museum in Osijek and museums in Dubrovnik; as well as departments in city governments, especially those related to culture. Pairs are also found in other overlapping programme themes foreseen by the ECoC candidacy, which offer a great deal of potential: Dreamland (Osijek) and Moving Image, Moving City (Dubrovnik); projects in the category of land art and natural art materials: Pannonian Biennale (Osijek) and Verdura (Dubrovnik); agriculture and food culture; various food programmes (Osijek)

and Slow Food Culture (Dubrovnik) and tangible heritage and historic walls related projects. The cities' challenge also includes contemplating of architectural and urbanistic solutions for certain spatial problems they are each faced with, both on the institutional level, in the departments of urban planning and on the level of free creativity and independent architectural and urbanistic resources.

The topic of independent creative resources in architecture is archetypal for encouraging cooperation in all available non-institutional and alternative forms of cultural exchange within the ECoC programme: between artists, cultural workers, non-governmental organizations, subcultural groups and movements – even the ones that at first seem marginal, such as food culture.

### Ultimate Challenge

For Osijek, cooperation with Dubrovnik represents an ultimate bridge – an ultimate challenge, because of the nature of the thematic pillar Bridges over Waters and organized communication within that thematic pillar, which includes all the cities and cultural centres on the route of that bridge. However, the main intention is to achieve even stronger cooperation of Dubrovnik and Osijek, within the concept of all thematic pillars of the project Oxygen 2020. That is precisely what makes the concept of DuOs 2020 so special and the ultimate challenge.

All projects listed under the Oxygen concept will be financed mainly from funds of Osijek 2020 budget. Where possible, projects, parts of projects or programs will be applied to the European Union calls for proposals, primarily the Creative Europe programme. Projects and programs with high media visibility will be co-funded through sponsorship and patronage, according to the models listed in the Finance section of bid book. All of the listed amounts are only tentative and are expected to grow in line with the further development of projects and programs - through the expansion of partnerships and co-funding networks.



## O<sub>2</sub>, inclusive

Projects and programmes, i.e. events and activities that will be included in the Osijek 2020 programme will come from several sources. Teams of artists from within the Osijek 2020 agency will be in charge of creating and selecting relevant events. Apart by creation within agency teams, events will also be selected by public invitations announced from time to time during the entire period of preparation for 2020 (between the second half of 2016 and end of 2019). Due consideration will be paid to project ideas, initiatives, proposals and demands of the citizens of Osijek and the region.

### Compatibility with the artistic vision and strategy

Criteria of artistic vision and strategy are observed in the broader context of their definition and they are in no way a limiting, but rather a stimulative factor for programme proposers. Other than their clear contribution to the overall vision and strategy, the events and projects will have culture and oxygen as their motto, and their thematic determinants will be – four programme circles.

### Contribution to long-term audience development

In the process of selection, advantage will be given to projects and programmes with significant contribution to development of an audience of all generations. Primary emphasis is on children and youth, not only as passive observers of cultural events, but also as active participants and creators.

Programmes aimed at strengthening intergenerational communication, those that involve the elderly citizens who are excluded from social and cultural life, persons with disabilities and other vulnerable groups, and programmes that ensure accessibility and equal possibility for participation will also be especially valued.

### Contribution to the development of local and regional capacities and competencies

Great value will be given to projects and programmes that enable and ensure education of employees in the culture industry of the city and the region, as well as the projects and programmes the complexity of implementation of which will have a long-term contribution to competencies within the cultural and other sectors.

## Future Past

Cultural heritage of Osijek and the region gets new strength and dimension through the Capital of Culture programme. During the project, park heritage and general urban heritage of Osijek become a cultural stage and grounds for expressing one's creativity. Areas on the riverbanks of Drava are activated, as well as the green zone outside the city limits (natural heritage). Traditional culture is linked with contemporary methods of expression (the concept of storytelling and other); it is moved from common locations and concepts of a folklore festival to become more actively immersed in nature and agricultural land from where it actually originated.

Programme pillar Hacking the Future is concentrated on a combination of heritage and technological advancement with futuristic tendencies. Archaeological, urban and industrial heritage is activated and presented through digital platforms, contemporary art, laser and holographic projections and other technological achievements – in a series of projects and programmes. A part of the program is developed on digital platforms and uses virtually lived spaces of industrial facilities of Osijek and the region that were built during their golden years, reaching out to an unexpected global audience (O<sub>2</sub> Steampunk, Muse

### European dimension

Strengthening of mutual cooperation within the borders of the European Union and partnerships with artists, cultural institutions, initiatives and associations outside the EU, co-financing of projects from EU funds and a clear contribution to raising awareness of the diversity of European cultures in the eyes of the citizens of Osijek and the region will be especially valued in the process of selection of programmes and projects.

### Level of impact on the city, region and community

Long-term cultural, social and other positive impacts of the projects and programmes on the community will ensure permanent positive outcomes and heritage of the European Capital of Culture with respect to the city and the region. Consequently, this will be an important criterion in the process of selection.

### Environmental impacts

The level of CO<sub>2</sub> emission, light and noise impact, positive environmental impacts, sustainability – all this will be especially valued in the process of selection.

**Q3** How will the events and activities that will constitute the cultural programme for the year be chosen?



Events will be selected based on the following criteria:

**Q4** How will the cultural programme combine local cultural heritage and traditional art forms with new, innovative and experimental cultural expressions?

Factory). Programme pillar Bridges over Waters, in the part of the projects and programs, makes use of digital platforms for pan-European connection of intangible heritage content (song, dance), pointing out to the similarities between geographically distant cultures.

The culture scene of the city and of the region is stimulated to take new conceptual and trans-disciplinary steps forward and to make new partnerships. Innovations and interdisciplinarity of the approach are the backbone of the entire Oxygen programme.

**Q5** 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?

### Artistic Community

Attitudes and thoughts about Osijek in the context of European Capital of Culture given by members of Osijek's cultural and other related sectors have been connected via the Internet portal and blog Oskultura (oskultura.com) – digital debates on the city's candidacy and its cultural and other resources and potentials. Heads of cultural institutions, presidents and members of associations, experts from the creative sector, independent artists, architects and urban planners, university professors, strategists and numerous other dignitaries from Osijek and its surroundings spoke in extensive interviews about the current issues in the life and culture of the city, and they suggested some interventions in space and concepts that are required. These suggestions were later commented on and elaborated by citizens of Osijek via social networks. A synthesis of opinions provided by the cultural public, institutions and public administration as well as of citizens' attitudes, helped in the preparation of candidacy.

At the invitation of the City of Osijek, institutions, associations and other stakeholders in the cultural sector proposed project ideas that were partly incorporated in the contextual framework of the candidacy. At the time of submitting the second bid book, some two hundred interviews have been collected, and the presentation of new innovative ideas continues.

**Q6** Please give some concrete examples and name some local artists and cultural organisations with which cooperation is envisaged and specify the type of exchanges in question.

### Grassroots

The cultural community of the city and of the region, institutional and extra-institutional alike, with special emphasis on affirmative and creative individuals, talents and initiatives, significant artists – they are all dedicated to joint creation of a successful cultural programme.

### Artists and Scientists

Nikola Faller, academic sculptor, initiator of the land-art artistic concepts in the region; Antoaneta Radočaj-Jerković and Lidija Nežnanović – designing of music programmes and workshops; Aleksandar Durman (archaeologist and scientist), Grgur Marko Ivanković (art historian) and Jasna Horvat (writer and scientist) – thematic pillar Hacking the Future, programme Simulating and gaming; historical links between archaeological heritage and mythology; Dražen Jerabek – illustrations for Hacking the Future programmes; Suzana Vargović – creative workshops for children.

Delimir Rešicki, Ivana Šojat Kuči, Helena Sablić Tomić, Josip Cvenić, Slaven Batorek, Alka Turalija, Iva Marić, Jasminka Mesarić, Zdenko Liška, Ivan Doroghy, Kata Mijatović, Vladimir Džanko, Biljana Urban, Davor Bobić, Mladen Tutavac, Vlado Obad, Areta Ćurković, Robert Raponja, Zlatko Sviben, Mira Sekereš, Tihomir Matijević, Ivan Faktor, Vera Erl and many more are involved in the preparation of project activities and program implementation.

Osijek outside of Osijek: Saša Anočić and Zvonimir Jurić, directors; Krešimir Mikić, Goran Grgić, Zlatko Burić Kičo, actors; Branko Lustig, two-time Oscar winner and producer; Davor Vrankić, academic painter.

The detailed list of the associates is presented within the bid book Impressum.

### Institutions, Associations, Initiatives

Museum of Fine Arts, The Slavonia Museum, City and University Library Osijek, Academy of Arts in Osijek, Croatian National Theatre in Osijek, Children's Theatre Branko Mihaljević in Osijek, Osijek Cinemas, HDLU (Home of Croatian Association of Artists), City Galleries Osijek, School of Applied Arts and Design Osijek, Josip Juraj Strossmayer University of Osijek, Breza Youth Association, Dance Studio Shine, French Alliance, Slama Association, Osijek 1862, Croatian Choral Society Lipa, Youth Music Workshop Polifonija, National Association of Danube Swabians in Croatia, centre Matica Hrvatska, Croatian Writers' Association, Osijek United Forces, Centre for Peace, Non-Violence and Human Rights, CroCoolTour, Barutana, Association Slap, Association Pannonian Challenge, Agency Luminis, Agency Koncert, Volunteer Centre, Red Cross, Proni Institute for Youth, Association Šokačka grana, Association Pobjede, Association Acting like a Child, Tamburica Music School Batorek, Music School Franjo Kuhač, Frank Accelerator Ventures, Osijek Software City, Museum of Vučedol Culture, all companies owned by the City of Osijek and many other individuals, associations and initiatives in the preparation and implementation of projects in the city, the region and beyond.

## C(apacity) O<sub>2</sub>

### Political Consensus on Candidacy

The City Council session held on 8 May 2014 became an unprecedented event in the city's political life in terms of reaching a consensus. All eleven of the different political parties, and members of the Council unanimously adopted the decision to apply the City of Osijek for the European Capital of Culture 2020. Along with the support of political stakeholders of the city government, the application is also supported by Osijek-Baranja County, as well as the neighbouring counties and several cities in the region.

Before submitting the second bid book in the selection phase of candidacy, the City Council confirmed its content, thus ensuring long-term support to the

### Cultural Capacities Spaces of O<sub>2</sub> Region

The concept of Osijek's applied programme perfectly balances creativity, scope, sustainability and long-term effect. The programmes and projects fully activate and develop existing infrastructure, through renovation. With financial sustainability in mind, interventions will be made towards the conceptual transformation, repurposing and putting into function of existing architecture and infrastructure, rather than towards building unsustainable cultural mastodons. Several projects were started in the previous period, that are meant to build and renew cultural capacities in Osijek necessary for the city and its surrounding area, and they include a museum, an archive and a culture pavilion, all of which will be completed by 2020.

The necessary documentation for the renovation of Osijek's Tvrdica has been successfully completed, with plans for transforming it into a cultural district. The preparation of renovation projects is under way as well, targeting industrial infrastructure and abandoned heritage sites with distinguishable urban features, which will be renovated and repurposed into art residences as well as incubators, hubs and accelerators of creative industries. Part of the programme will be implemented in temporary alternative infrastructural solutions, such as green pavilions, temporary stages made from natural and recyclable materials from the surrounding areas, as well as industrial and sporting locations, which will be repurposed as cultural structures.

Apart from Osijek's capacities, a part of the programme greatly relies on infrastructural solutions of partner candidate cities. Since the candidacy of Osijek and the accompanying O<sub>2</sub> region is for the most part conceived of as a large open stage, public facilities are an important part of the programme.

The Culture Park – Living Fields programme relocates cultural events into the urban and the rural green zones, partially on agricultural surfaces and the pristine nature of the region, while observing the principles of sustainability. The materials used to build temporary cultural pavilions and infrastructure will be of a readily available natural materials (reeds,

idea of Osijek 2020 in the years ahead of the ECoC team filled with a demanding programme and project preparations.

Support for the candidacy has also been formally offered by all the cities in the region, Osijek's sister cities, the cities of Novi Sad and Sombor, as well as the city members of AVEC. The Ministry of Culture of the Republic of Croatia has offered support for project implementation. During the pre-selection and selection phase, better and stronger connections were formed between the candidate cities, and one of the topics about which a consensus was reached was providing programme support to the winner city.

willow, corn, sunflowers), as the land art architecture will not only be a form of cultural expression, but also an element in capacity construction. Development of park infrastructure represents also the development of the city's cultural infrastructure. Planned restoration of flower gardens from the Art Nouveau period provides an opportunity for small-scale cultural events with horticultural emphasis.

Hacking the Future uses new digital technologies and develops creative industries as a type of training ground for the transformation from the industrial to the post-industrial age. Locating it in the potent industrial heritage of the city and the region connects the past with the future through the process of breaking the dominant infrastructural code. Bridges over Waters develops a culture of peace and dialogue and finds its infrastructural solutions in the regional capacities – in the broad and the narrow sense – and in national and transnational partnerships. Sustainability is mostly associated with temporary installations, tourism and catering capacity, urban, rural and natural heritage, sacral facilities, castles, manor houses and parks, cultural societies, vineyards, wine roads and cellars.

Programme themes aimed at the youngest generations of cultural participants mainly use the educational infrastructure, including kindergartens, playrooms, schools, faculties and open spaces.

### Traffic Connections

Osijek and the surrounding region are situated on the crossroads of major European routes, in the Panonian plains between two major European rivers, the Danube and the Drava. This kind of geopolitical location determines comparative advantages as well as developmental challenges. Existing shortcomings caused by the traffic concept of the city and the region, both infrastructural and geographically determined, are continuously being eliminated.

A new transportation development master plan for Osijek-Baranja County is being developed, which will integrate all means of transport, directly increase mobility and energy efficiency and remove social and

**Q1** Please confirm and give evidence that you have broad and strong political support and a sustainable commitment from the relevant local, regional and national public authorities.

**Q2** Please confirm and give evidence that your city has or will have adequate and viable infrastructure to host the title. To do that, please answer the following questions:  
Explain briefly how the European Capital of Culture will make use of and develop the city's cultural infrastructure.  
What are the city's assets in terms of accessibility (regional, national and international transport)?  
What is the city's absorption capacity in terms of tourists' accommodation?

economic exclusion. The implementation of the project will provide conditions for the development of an intelligent, sustainable and integrated system of public transport with low CO<sub>2</sub> emissions and an improved city and regional mobility.

The key resource of road infrastructure is the network of highways connecting Osijek with Western Europe, and its infrastructural solution is excellent. Regional road infrastructure offers opportunities for scenic routes and local attractions and thus becomes a part of the cultural experience. Continuous sequence of cultural facilities is provided for all visitors who opt for travelling more slowly, with the opportunity to stop in villages and small towns of the region.

Osijek Airport has the potential to achieve 1.5 to 2 million flights per year. Air transport of passengers includes domestic and international transport, which connects Osijek directly to the majority of European countries. New flight routes and connections with European countries are constantly being organized, in the form of regular and charter flights. Existing trans-European connections shall be expanded towards Dublin in the upcoming period, thus creating an "air bridge" towards the country with numerous immigrants from the region. Regular flights to the Irish capital shall ensure unobstructed programme cooperation between Osijek and the Irish co-holder of the title of the European Capital of Culture 2020. The context of cooperation between Osijek and Dubrovnik as candidates for the title of ECoC 2020 is broadened to the field of traffic infrastructure. Existing seasonal flights will become regular throughout the year and ensure the permanent mobility of residents and visitors alike. Cooperation between the City of Osijek and the Osijek Airport will ensure the continuous development of airway connections with close and distant European cities, including the far north of the continent – through low budget and charter flights. By 2020, direct shuttle lines will connect Osijek with high frequency international airports in Budapest, Belgrade and the central national airport in Zagreb.

At the time of submitting the candidacy, the railway infrastructure of Osijek and the region is not fully utilized. There are direct lines toward towns within the inner region and toward Zagreb as the capital, but not toward cities in the neighbouring countries. The existing infrastructure will be better utilized in the preparatory period, with the establishing of direct lines Budapest-Osijek-Sarajevo-Ploče, Vinkovci-Belgrade, Osijek-Zagreb-Ljubljana-Venice and Osijek-Zagreb-Vienna.

River transport possesses the greatest potential for development, although the city's communication via the Danube and Drava rivers has not fully come to life as a route of connection with Europe. Developing passenger and cargo transport will ensure better connectivity of the two rivers. River taxi services as well as tourist and catering cruisers will be established between Osijek and Novi Sad, which will permanently connect the cities even beyond 2020 and 2021.

Highly developed European cycling infrastructure makes Osijek and the O<sub>2</sub> region part of the transcontinental sport and recreational network, and specific contents focused on cyclists encourage this sustainable type of transport.

The bordering position, viewed from a broader

European and Danube perspective, with good transportation connectivity via the major existing and planned pan-European corridors (corridor X, and, parallel to it, the Drava corridor, as well as the trans-European corridor V/c and the river Danube corridor), ensures direct gravitation and mobility.

### **Sustainable City Transport**

Cycling and walking are parts of Osijek's mobility philosophy. The city has a developed public transportation network – buses and trams – but it also accepts transportation innovations intended for its citizens and visitors. Osijek has one of the oldest European traditions of tram transport. Old electric trams – the oldest in the world – are still functional today, offering visitors a unique experience. The tram network is also used as a medium for transmitting motivational messages. Infrastructural solutions planned in Osijek in the upcoming few years include the expansion of the tram network and predominant focus on e-vehicles, along with the procurement of new trams.

With more than 38 kilometres of bicycle routes, Osijek is a city in motion that recognizes healthy and eco-friendly ways of getting around. This style of transportation will be strengthened with the development of new bicycle routes that will be part of the EuroVelo 6 European bicycle route network and with the implementation of innovative rent-a-bike, bike sharing and bike & train models.

Osijek O<sub>2</sub> cultural programmes are largely outdoor events available to pedestrians that refer to the city's history, through the main promenade (Korzo), to its present, through the walkway along the Drava River, and to its future, through the bridges over the river that will become an itinerary for its citizens and visitors. The bridges also represent a perfect promenading balance between the Baroque Tvrdica citadel and the Art Nouveau city centre, and between the urban and the rural through the left and right banks of the river. The visitors who decide to experience the city's culture on the move will have a chance to visit different streets, parks and promenades and to have the urban sights and landscape permanently imprinted on their memories.

Osijek also has a unique form of river transport – a cable ferry that connects the two riverbanks, and in essence connects urban architecture with the untouched nature right in the centre of the city, starting with the zoo and its large open animal pens and continuing into the ecosystem of Nature Park Kopački Rit.

The philosophy of mobility is enriched through the encouragement of carpooling and car sharing. The city transportation system has also been re-evaluated. Bus and tram fare tickets have the additional value of becoming tickets for exhibitions, lectures, performances and other cultural events.

### **Macro-Regional Approach to Tourism**

The current tourist capacity in Osijek and the region counts 4 330 beds in total, with 962 beds in the city itself, which is sufficient for the current needs of visitors. Approximately 300 000 tourist visits per years are registered at the regional level (four Slavonian counties).

The O<sub>2</sub> region also includes border and cross-border territories – towards Pecs in Hungary, and in Serbia, towards Novi Sad via Sombor, Subotica and Sremska Mitrovica. That way, accommodation capacities of the wider region exceed 15 000 beds.

By 2020, the current tourism framework will be redefined based on the increased number of visitors and the number of overnight stays, as well as through the development of new tourism infrastructure. Tourist capacity development will provide the necessary accommodation for visiting artists, cultural workers and other visitors prior to, during and after 2020. Urban network of accommodation capacities shall be expanded by stimulating the temporary and permanent lease of non-inhabited structures to both artists-in-residence and visitors. Activation of the old city core of Tvrdá as an additional tourist site, through

a planned project, will create a thousand additional beds in Osijek.

As part of the programme is situated outside the urban centre, in the green agricultural zone of the wider regional geographical context, the accommodation capacity will be developed in line with the developmental trends of rural and eco-tourism, with respect to the benefits of sustainable ecological development and the preservation of nature. Alternative forms of accommodation that will blend tradition, cultural heritage, diversity and customs, such as rural homesteads, themed cultural and educational camps, family tourism, couch surfing, eno-gastro houses located on wine roads, as well as other types of accommodations will be developed.

## Planned infrastructure

### Tvrda – the cultural centre of Osijek

Osijek's Tvrdá (the citadel) is a baroque cultural monument of the highest category, but today it is much more than that. It is a living urban organism. While it does have the highest cultural value, the lack of financing and the devastation it had suffered during the war have made it the part of the city that is in the worst infrastructural and urban condition. Its renovation has begun, with the goal of complete and integral protection, preservation and renovation of all its buildings and cultural heritage, which will result in the transformation of Tvrdá into a cultural centre and district. The location already holds two of the most important museums in the city, the State Archives, City Galleries, the Home of the Croatian Association of Artists (HDLU), the University administration building, several high schools and a number of artist studios. Once a deteriorated and abandoned Austrian administrative fortification, it will now be revitalized as one of three central areas of the city and integrated into the city's cultural and economic life as a modern and representative city district. (2015-2020)

### "Eurodom" Cultural Centre

The umbrella project of cultural infrastructure, the construction and furnishing of which will be completed by 2020, is the Eurodom Cultural Centre. The 4,500 m<sup>2</sup> premises of modern design will include a multi-functional arena with 386 seats, exhibition areas, offices for cultural and art associations as well as hospitality and catering facilities. (2015-2018)

### Creative District – Railway creative and ICT hub

Part of industrial heritage of the City of Osijek pertains to railway infrastructure. At the end of 2015, an area with surface of 60,000 m<sup>2</sup> was handed over for management to the City of Osijek – namely, a site of former classification rail yard with approximately twenty individual structures, old railway carriages and water tower. Gathering of project ideas and development of future Creative District, i.e. Creative Park Osijek, started at the time of submitting Osijek's candidacy for the title of European Capital of Culture.

The goal was to create an art laboratory and digital playground. The following key content is expected:

- Incubator for young entrepreneur companies in ICT sector, enabling them to use common infrastructure and advantages of common location (soft infrastructure);
- Creative sector incubator (applied arts; connecting with companies in the manufacturing sector);
- Co-working space for associations dealing with youth content as well as culture, art and sports;
- Common premises such as classrooms, conference halls, exhibition space, stage, common catering facilities and other amenities.

Completion of the project documentation is scheduled for the end of 2016, and realisation of structures for the end of 2019. Future Creative Park Osijek is located in the vicinity of former Mursa Hotel – new student residence hall, initiating urban revitalisation in this part of the city. (2017-2018)

### Stara Pekara Youth Centre and the Lisinski Square with events stage

An educational and tourist centre intended for the younger generations and for people on the move. It will serve to solve the problem of inadequate accommodation capacity and, at the same time, to repurpose a devastated building. (2016-2018)

### Master plan for public transport

The master plan for modernisation of the public transport of passengers in the City of Osijek is currently being prepared. One of the objectives is improved integration with suburban and intercity transport in the cities in Osijek-Baranja County. The plan comprises the territory of the entire county and all the towns in the county and it is a logical continuation of traffic infrastructure solutions of neighbouring counties and trans-boundary areas. The plan document will serve as a basis for project implementation at lower levels. The master plan enables project implementation in steps so that each individual project conforms to strategic documents at higher levels and to plans of other counties. Further infrastructural traffic solutions will

**Q3** In terms of cultural, urban and tourism infrastructure, what are the projects (including renovation projects) that your city plans 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?

be provided on the basis of the master plan, with the purpose of improved accessibility of Osijek and the region as holders of the title of the European Capital of Culture 2020. (2016)

### **Modernising public transport in the city**

Public transport in Osijek, as the basic transport solution for the realisation of Osijek 2020 action, is part of the city government's plans and it shall be implemented in the upcoming years, beginning in 2016. Key projects for the city's traffic infrastructure are as follows:

- Electric power system (modernisation of two existing rectifier stations) – commencement of works scheduled for the first months of 2017 - estimated value of 1.5 million Euros.
- Railway infrastructure and contact line system (reconstruction of at least 30% of railways and supporting infrastructure) – 9 million Euros.
- Rail electric vehicles (purchase of 25 new trams) – 40 million Euros.
- Road vehicles (purchase of new buses) – 8 million Euros
- Infrastructure for maintenance and garaging of vehicles (modernisation of existing or construction of a new tram depot) – 40 million Euros.

Sustainable development of traffic in Osijek has several objectives: increase in traffic safety, increase in quality of services (frequency, comfort, and reliability), savings in electric power system (vehicles and rectifying equipment), reduction of noise and noxious gas emission and maintenance savings. (2016–2023)

### **Reconstruction of Osijek Market**

Reconstruction and upgrade of the market is planned in accordance with the principles of energy efficiency, with the aim of expanding promotion and sales area, broadening the scope of activities, reducing of tenants' expenses and of product prices for the citizens. Demonstration building with business and tourist significance shall gather manufacturers' associations and serve for presentational activities (including cooking and sampling). Organic farming and healthy lifestyle will be highlighted, as well as authentic and gourmet products; and thus, the market shall serve as a training ground for the implementation of a part of Osijek's projects and programmes in the capacity of the Capital of Culture. (2019)

### **Technology Park Osijek (TPO)**

The project of the Technology park Osijek was initiated in partnership with Josip Juraj Strossmayer University of Osijek, BIOS (Business Incubator Osijek) and several other prospective partners. TPO is a platform for cooperation between scientific institutions and companies in the region – prospective partners in project implementation and users of the park's/incubator's services. The goal of the project is to improve the technological infrastructure of the City of Osijek, to develop services and products based on innovations and new technologies and to increase the number of new companies in the sector. TPO project is also significant for Osijek's candidacy for the title of European Capital of Culture due to its specific

programme concept and themes detailed in the candidacy. (2019)

### **Festung Hotel**

The integrated approach includes harmonisation, connection and unification of tourist, catering and service facilities with other content. The following is being considered: development of accommodation facilities through the adaptation of residential premises and inclusion of citizens as stakeholders in tourism, the establishment of regional tourist reception centre and encouraging the opening of more catering facilities along with traditional and service crafts.

The main determinant of Tvrdá as a military-civilian structure was the fact that it used to be a temporary residence of a large number of people in a limited space. They used to be soldiers, and today they could be tourists and students. The second determinant was the fact that it was a permanent residence for a small number of people who were there to ensure the fulfilment of military units' requirements. Nowadays, they would ensure the fulfilment of tourists' and students' requirements. Hence, the development of accommodation and hospitality capacities and service activities conforms to Tvrdá's original purpose.

Based on the previous studies, there are 278 households registered in Tvrdá with 740 household members.

However, that number is lower today (between 400 and 500) because houses are often in a very bad and ruinous state so their owners no longer live there. The spaciousness of the apartments in the old city core is rated as good (56% of comfortable apartments with several rooms). Today, the total privately owned residential surface area amounts to approximately 19,000 m<sup>2</sup>, which means approximately 40 m<sup>2</sup> per person, considering the above-mentioned number of residents. This says a lot about the potential of premises.

Starting from the above-mentioned data and the fact that some residential premises are still being offered for lease, although their state is inadequate, significant accommodation capacities could be obtained through public-private partnership with the owners of the apartments, and also by substituting state-owned apartments. In compliance with applicable standards, approximately 1,000 additional beds shall thus be obtained in Osijek, making Tvrdá a regional giant in terms of tourist capacities and ensuring full cultural sustainability.

The credit financing of private apartment owners while obliging them to make a portion of capacities available for accommodation, with loan repayment in form of rent-management is a legal path for financing the renovation of privately owned cultural heritage monuments from public resources, which would also be acceptable for the owners, most of whom have no credit standing. On the other hand, this kind of project would enable local population to continue living here and encourage those who wish to engage in some of the acceptable business activities to move here, which today is the biggest issue in revitalisation of old city cores. Furthermore, training and inclusion of population into tourist offer would encourage development of catering capacities, homemade crafts and revitalisation of once numerous traditional crafts, which would have a positive impact on the residents' social status. (2019)

# Dreams of Cultural Capital

The story of Osijek as the European Capital of Culture goes back to the last decade and was initiated by an informal group of citizens centred on the project of revitalizing the culture in Osijek. Long before the summer of 2014, when the Croatian Ministry of Culture issued a call to Croatian cities for the submission of applications to the ECoC initiative and before the summer of 2013, when the European Commission announced the list of countries that will give European Capitals of Culture from 2020 and onwards, inhabitants of Osijek dreamt about their town becoming the capital of culture. In 2009, the citizens' initiative proposed a concept of art games as an introductory activity for Osijek's ECoC candidacy. Art games were never realized as a project, but nevertheless, the idea created a buzz around Osijek as a prospective candidate for the European Capital of Culture, initiated by citizens of all generations.

## First Contact of the People of Osijek and ECoC Initiative

Osijek was associated with the European Capital of Culture initiative even before 2009. The first contact took place in 2003 – over a decade before formal preparations for application for the 2020 title were launched. Employees of the city government and cultural institutions, and journalists of the regional media made study trips to several cities in order to learn about the concepts of their programmes. Graz 2003 and Lille 2004 were the first Culture Capitals visited. Pecs 2010 and Maribor 2012 (Osijek's sister cities) stimulated active cooperation between artists and cultural workers across a range of projects under the umbrella of the European Capital of Culture initiative. It was then that the myth about Osijek's candidacy came to life on its streets.

## Citizens as Co-Authors

Serious preparations and more significant citizens' efforts began in 2013 and the first half of 2014. On 1 July 2013 the Republic of Croatia became a full member of the European Union. This historic moment gave a special flavour to the cultural event "Osječko ljeto kulture" (The Osijek Summer of Culture) that year, both programme-wise and through the announcement of the City's intention to apply for the ECoC title.

In the spring of 2014, a number of roundtable discussions were held on the Strategy for the Cultural Development of Osijek for the period 2014-2020. Application for the title of European Capital of Culture has been made the pillar of that Strategy. The citizens participated in the process as co-creators of cultural strategy and at the same time as co-creators of the basis of the future candidacy. The blog "Oskultura" – a digital platform for communication and sharing of ideas for Osijek 2020 – was launched. Cultural stakeholders started sharing their ideas for Osijek 2020 with the citizens, who then voiced their proposals thus creating the first digital pool of ideas for candidacy. The "Oskultura" blog comprises ideas and thoughts of stakeholders from various city sectors, as well as citizens and it is a viral co-author of Osijek's bid book – both in pre-selection and selection phases. Later on, this digital family 2020 was joined by a formal portal of Osijek's candidacy (osijek2020.eu), with a contact form through which citizens continue to make their proposals.

The veiled closing ceremony of the Osijek Summer of Culture 2014 was used for further popularization of the idea of the European capital of culture. During the closing summer production of the event, the organizers took the citizens to an empty square and set up a stage with lighting and a huge cinema screen. After exiting the production, the visitors were astonished by the event organized for them in the mere hour and a half they spent watching the show. Along with being treated to a concert, on the cinema screen they could see the videos of their fellow citizens from the Oskultura blog. They were also given Chinese lanterns that they launched into the air as symbols of their desire for Osijek to win the title.

## Osijek 2020 – Intergeneration Support for the Same Cause

Land without Borders (whose 10th jubilee edition was held in August 2014) is the largest continental children's festival in Croatia. It is organized by "Breza" Youth Association – one of the most active representatives of the civil sector involved in a wide spectrum of public and cultural activities. In 2014, the festival gathered more than twenty foreign and Croatian artists in various fields who organized workshops for some 800 children from Osijek and its surroundings, with the theme The Earth Breathes. For the closing ceremony, in which approximately 7 000 people took part, a 5-meter hill was built. It represented the centre of the "Land without Borders" and it featured the message Land without Borders for Osijek 2020. At the entrance to the park where the festival was held, there was a gong with the words Osijek, European Capital of Culture 2020? On the mallet next to it there was a note saying I'm for it – and the rhythmic sound of the gong could be heard all day long because all the visitors wanted to hit the gong. Besides gathering support for the idea of Osijek 2020, the event was used to gather fresh ideas, this time from the youngest citizens.

In September 2014, two concerts were held in venues that were never before used for that purpose – in the Sakuntala Park and the park in front of the "Sokolski dom" building. They were organized by local musicians. Their objective was to promote a different culture of living and the idea of "revitalizing" all parts of the city as venues for cultural activities, as potentials of Osijek in its candidacy.

**Q1** 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?

At the end of 2014, during the event “Days of Austrian Culture”, another roundtable discussion was held, this time with representatives of Graz, the ECoC of 2003 and Linz, the ECoC of 2009. The guests shared their experience with the city administration, representatives of the cultural and creative sectors and citizens. As part of the programme of this event, the citizens gave their suggestions for the programme of Osijek ECoC 2020. The Day of the City of Osijek was focused on the theme of the European Capital of Culture and its significance in Osijek’s revitalization. On that occasion, the students of the Academy of Arts in Osijek prepared a play through which they gave their opinion of the idea Osijek 2020.

New Year’s Eve 2014 – a welcome to 2015, candidacy year for Osijek – brought together citizens of all generations to an open space. Accreditations were given out with the words Osijek 2020 – participant. The objective was to demystify the idea of ECoC as being an event with narrow and exclusive cultural and artistic significance, to represent it as a platform of building a new system of values for all the citizens and promote a new culture of living focused on the citizens.

Submission of the first bid book on 17 April 2015 was supported by young citizens of Osijek. At the moment when the team submitted Osijek’s bid book in Zagreb, 2020 high school students from Osijek “hugged” the old city of Osijek, Tvrđa, by holding hands together. Their action was supported by high school students from Novi Sad, candidate city for ECoC 2021. At the same time, some hundred students expressed their support for the cooperation and candidacy of Osijek and Novi Sad through banners.

As part of the Land without Borders festival 2015, Breza Youth Association organized a festival around

the theme Travels, promoting different locations, mostly the ones in different parts of Osijek for its programme activities for children. Citizens reacted positively to the availability of cultural events across the city, which gave a whole new dimension to the idea of Osijek’s candidacy.

### Forums, Meetings, Discussions, Travels...

The production team of the second bid book, together with persons in charge of the entire application process, held numerous meetings, forums and discussions with citizens in order to ensure that the content of the application is the best possible balance of what the citizens want in 2020 and what they need.

Civil society associations, together with all the elementary schools from Osijek, organized a project in which second grade pupils from all the elementary schools in Osijek made more than 2 000 holiday cards, which were then distributed to the elderly, to visitors at various events and to random passers-by. That event communicated the connecting and comprehensive nature of the change brought about by the candidacy. Osijek’s delegation consisting of employees of the city government and cultural sector visited Plzen –the European Capital of Culture 2015 and learned about Czech experiences in programme realization.

Osijek, as a university city with approximately 18,000 students, integrated into its bid book the creative force of the young population – a kind of city within a city. Original student proposals form an integral part of this document, which proves that the future of the city and the region has been shaped by the citizens of all generations, both the youngest and oldest ones and both permanent and temporary residents.

**Q2** How will the title create new and sustainable opportunities in your city for a wide range of citizens to attend or participate in cultural activities, in particular young people, and 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.

### Opportunities

**Osijek’s independent culture scene and strong network of civil society involved in the preparation of the candidacy guarantee maximum inclusion of all the citizens, especially marginalized groups, in the projects and programmes of Osijek 2020.**

Children and youth are important audience of Osijek 2020 – a number of projects devised during the candidacy phase, as well as a large number of projects that will be prepared in the future is intended for them. Part of the projects and programmes that form the basis of Osijek 2020 were proposed by the students at Osijek University, which, at the time of applying for candidacy, boasts some 18,000 students at various faculties and departments. In the successful realization of Osijek 2020, we expect a great contribution from the students of the Academy of Arts and Department of Cultural Studies, for which reason a part of the programme is titled “Training the Trainers”. Most of their projects belong under the umbrella of The Culture Park theme, but not all of them.

Projects and programmes for children and youth, apart from the ones proposed in the bid book, will

be created in cooperation with kindergartens, elementary schools and secondary schools, as well as associations focused on culture and activities of the youngest population (Breza Youth Association – Osijek, U svijetu bajki (In the World of Fairy-tales) – Slavonski Brod...). Part of the programmes will have an intergenerational component. In such projects and programmes children will either create or participate as part of the audience together with pensioners and together with their parents. Emphasis is put on children with special needs who will participate in regular activities of the children’s programmes, with the aim of achieving inclusion. Such projects and programmes are mostly realized as part of the themes The Culture Park and Bridges over Waters.

Adults with special needs will also have their niche, both as an audience (in the regular part of



the programme) and as programme creators within different workshops for acquiring new skills, where they will be working with completely healthy people. Although Bridges over Waters pertains to the multiculturalism of Osijek and the O<sub>2</sub> region, the theme does not intend to create a cultural ghetto for the programmes aimed at minorities or create perception of minority cultures as a folklore festival. Reinterpretation of traditional culture code is welcomed through innovative models and urban segments of minority cultures. Emphasis is placed on including minority groups and temporary residents of Osijek and the region into regular programmes of the Capital of Culture initiative – both as co-creators of the programmes and as audience.

The elderly population of Osijek and the region is often excluded from social and cultural events. They are offered new sites for artistic creation and creativity through workshops with the youngest citizens. Retired citizens who are mobile will enjoy outdoor activities in parks and on the squares. Citizens in retirement homes and hospitals who are ill or have limited mobility will have cultural performances, mainly musical and theatrical, brought to them. Individuals who cannot take part in regular projects and programmes of Osijek 2020 – prisoners and mentally ill adults in institutions – will also be included not just as audience members but also as creators of the programmes (music, art and literary). Art therapy programmes, jointly organized by the Academy of Arts, Faculty of Medicine, Red Cross, Clinical Hospital Centre, health centres and the civil sector, will provide

an opportunity for self-actualization to the most vulnerable groups of the city and the region.

Citizens and the civil sector will receive technical assistance in the implementation of their activities. In addition, they will receive training, i.e. assistance in applying projects for EU funding. The city and the region also have an extensive volunteer base, built around powerful and highly diversified initiatives, which will be mobilized towards cultural and creative undertakings. The youth are being educated in the field of culture, and as cultural savvies they are becoming something of opinion-makers. Through their personal engagement and with the help of modern communication platforms they will efficiently disseminate the idea of a new culture of Osijek and of a new regional culture.

Through cultural decentralization, culture will leave the confines of the city centre and institutions; it will spread out into the streets and parks, and through various city quarters into the suburban, periurban and rural areas. It will blend with nature and will be accessible to the most sensitive individuals and groups, who, until then, had been excluded from the cultural life of the community. The cultural and other facilities and infrastructure will be adjusted so as to remove any architectural barriers and ensure access for persons with disabilities. This is how, until the title year, we will have directly included all stakeholders.

### Audience Development

The Osijek 2020 audience development strategy is focused on the entire population of the city and O<sub>2</sub> region, with emphasis on:

- Children – children of preschool and elementary school age, children who are addicts, children with special needs, children without adequate parental care and children placed in foster care, as well as extremely gifted children;
- The youth – high-school and university students and young unemployed persons;
- Adults – especially persons with disabilities, persons institutionally excluded from society (addicts, convicts, persons with serious medical or psychological conditions), the elderly, non-integrated minorities (the Romani community) and other under-represented groups.

Club Connect is an innovative model of attracting and developing an audience and increasing civil activism, designed not only for a successful candidacy of the city for the European Capital of Culture title but also for inciting deep changes in the society. The Club Connect model is simultaneously active in four different areas of encouraging civic activity: children, youth & education; culture & creativity; society; ecology and sustainability. Club Connect provides an integration of audience development and social activism on all levels – programme, social, ecological and educational. In the preparatory stage, from 2016 to 2019, as well as in the title year, kindergartens and schools (elementary and high schools) will be included as important strategic partners of Osijek 2020. The youngest participants of Osijek 2020, together with educators,

teachers, professors, pedagogues and school psychologists, as well as their parents and grandparents create projects and programmes for themselves, for their peers and their parents as visitors of events within the Capital of Culture project.

**Q3** Explain your overall strategy for audience development, and in particular the link with education and the participation of schools.

### Children, Youth and Education

Research conducted at the local and European level shows very low children's and youth's participation in the work of youth groups and organizations, their lack of interest and informedness regarding cultural events but also regarding leisure activities, as well as their reliance on the Internet for finding information. The Club Connect model relies on young people and volunteers who are active participants in the programmes, who design and implement creative and entertaining activities and who participate in the informal "Train the Trainers" educational programmes.

The development of the model is implemented through the following areas of priority: youth culture, managing leisure time, creative expression, the development of cultural and social skills, ecology, recreational sports and independent organizing of youth in culture programmes.

Young volunteers, assisted by mentors, develop activities and organize and coordinate projects according to their interests, skills and education. Young people, educated and motivated in this manner, develop their skills through teaching in schools and communities and through activities in different events, thus developing their personal network through direct communication with over 10 000 of their peers in the region and beyond, on yearly basis.

One part of the activities in the audience development programme focuses on children and youth from especially vulnerable groups and socially disadvantaged families, the unemployed and the undereducated, who are included in all programmes and volunteer activities through creative and interactive workshops. Inclusion in project development not only creates a new audience, but it also greatly benefits young people and students. Volunteering offers them valuable experience, a chance to develop new skills and to acquire knowledge, and it increases their motivation and competitiveness – which will greatly benefit them upon the end of their educational process and their entry into the labour market.

Children and youth become the main creators of the programmes based on their wishes, needs and interests for learning new skills with the support of qualified mentors from various educational institutions and organizations from the local community and beyond, as well as of international artists.

The strategic determinants for development of the youngest segment of cultural audience are designed to increase mobility and the awareness of being a citizen of Europe. The processes are carried out through an individualistic approach – through introductions to new interests and lifestyles and through directing towards activities that satisfy their interests and allow for acquiring of new skills or improving existing ones.

With quality management of leisure time, the children and teenagers can satisfy their need for socializing, affirmation and a sense of belonging. They can develop a variety of competences – communicational, motivational and interpersonal.

Activities are carried out in playrooms for children between ages 3 and 5, who, accompanied by their parents, participate in creative workshops by passing along educational messages in public places, through interaction with other visitors. Activities are also carried out in different workshops (film, music, theatre, dance, performing arts, circus skills, visual arts, etc.) intended for children between the ages of 6 and 14 and for the youth aged 14+. There are specially designed workshops for children and youth with disabilities: inclusive drumming workshops, dance ability workshops (dance workshops for people with disabilities or confined to wheelchairs where they design dance choreographies along with professional dancers and under the guidance of a competent supervisor), music and visual art workshops.

### Culture & Creativity

Among the key activities are the encouragement of international cooperation of individuals and institutions, and learning new languages such as French, German, Hungarian, Spanish and other European languages. For this purpose, all institutions have made their libraries, reading rooms and media libraries available. Foreign cultures are promoted through the dissemination of audio-visual content from European cinematography, which enhances the cultural knowledge of cinematography and media. A platform is developed for the mediation between citizens and the city's institutions, as well as Francophone, Germanic and other European countries. European languages and heritage are promoted through educational, artistic, cinematographic and other programmes, and support is given for applications to public calls for scientific/linguistic/specialized scholarships.

Human resources in the segment of cultural and art programming are developed and new educational programmes are created. Partnerships and cooperation with stakeholders in civil society and the cultural and artistic scene in the region and Europe are developed and strengthened, and the consumers are segmented and included in the process according to their interests. The public spaces are redesigned and transformed into gathering places for admirers of all forms of art, culture and media.

The audience becomes the creator of the programme, suggesting the content and determining the main direction of the programme. The implementation of cultural programmes includes the participation of the youth, the volunteers and students with the aim of providing them with professional work experience and training. Developing and strengthening partnerships with the local government, international partners and the private sector, with the strengthening of the partnership network, will allow for the inclusion of a greater number of participants, which will in turn directly contribute to the diversification of the programme's consumers and to the development of inter-sectoral cooperation.

### Society

Club Connect encourages audience development and activism in the area of social themes and is oriented towards strengthening civil initiatives, especially the initiatives of children and youth aimed towards positive changes in the society through the bottom-up approach.

Key activities include coordination meetings between the representatives of the civil society and the youth, with discussion of topics from areas of their interest. These meetings would allow their participants to design and plan activities and prepare their implementation through cooperation with elementary schools and high schools and through the inclusion of new members. Each civil activist group has a youth council, participating in ways which allow young people to acquire new knowledge, contribute to the changes and become the pillars of future social development.

In order to achieve an idyllic community and create a lasting harmony, the basic goals of social change should be the development of humanitarianism, health education, developing tolerance, solidarity, compassion and understanding among the youth. Different organizations are included as partners or associates on a national, regional, cross-border and European level.

Social activities are implemented by promoting health culture and addiction prevention, assistance to the elderly and the infirm (Club 60+) as well as to persons who require help with their daily activities and cultural inclusion – through the Big Brother model.

Some of the activities implemented since the formal application for candidacy include the familiarisation with the dangers of living in mine suspected areas, with the dangers and benefits of living near water (in floodplains), as well as the development of youth activism in crises and catastrophic events. Preventing human trafficking is also an important subject not only on the regional level, but also on the European and global level.

### Ecology and Sustainability

One of the key activities of Club Connect is the raising of environmental awareness, especially through the education of the younger generation with regard to ecological issues. At the same time, key programme determinants for Osijek O<sub>2</sub> are issues related to sustainability, especially in terms of the relationship of the urban and the rural, the centre and the periphery.

The areas for implementation of cultural and other programmes will include the use of recycled and used materials and equipment, as well as the use of environmentally safe materials. Activities shift from their usual locations and are transferred to parks, the city's periphery, to rural areas of the region and to untouched nature of the surrounding area, thus linking the ecological aspects and the cultural and other significant social themes.

Eco-activism is encouraged through workshops and education conducted outdoors, with the observance of the specificities of natural ecosystems. Nature becomes the stage, the place where creative activities intertwine and interconnect with environmental activities.

Urban areas are transformed into small eco-zones – the concept of urban gardens provides great benefits to the city and the users of such gardens, e.g. by creating sustainable concepts, facilitating connectivity and communication, and fulfilling the need for physical activity.

Children and youth, as special groups, develop their skills through the innovative concept of urban scouts – the explorers of urban flora and fauna. The ZOO becomes a stage for art – for painting, sculpting and photography – and the city's parks become exhibition areas. Art infuses itself into the periphery, beyond the visible and invisible borders of the city – including eco households and family-run farms. Through all these processes, citizens are exposed to art in the most unusual places and become its unintentional consumers.

The audience becomes a participant in cultural production in a natural environment, through land art workshops and other types of alternative artistic forms.

# Managing O<sub>2</sub>

## FINANCE

### City Budget for Culture

**Q1** 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	Annual budget for culture in the city (in Euros)	Annual budget for culture in the city (in % of the total annual budget for the city)
2011	4,646,786.57	9.21%
2012	5,278,100.93	10.03%
2013	5,621,020.42	9.97%
2014	4,775,417.65	8.85%
2015	4,682,128.24	9.14%

In accordance with the budget implementation for 2011 - 2014 and the City of Osijek's planned budget for 2015, the stated amounts pertain to the financing of operational and program expenses of cultural institutions and cultural programs of non-institutional operators. The stated amounts contain the minimum

resources necessary for the maintenance of cultural infrastructure (Croatian National Theatre, Museum of Fine Arts, City Garden Pavillion, City Galleries Osijek, the City and University Libraries, monuments, community centres in suburban settlements and protected cultural heritage sites).

Changes to the Personal Income Tax Act, taking effect on 1 January 2015, have reduced the overall income of the city, which has resulted in the reduction of the entire budget, but not the reduction of the allocations for culture.

The strategic and planning documents define the goals and priorities of the city of Osijek and, in the event the city is awarded the ECoC title, they will be put into function for the needs of the program.

**Q2** 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.

In 2015, during which we are preparing and applying for the European Capital of Culture 2020, besides the standard allocations for culture, additional resources are planned for financing of envisioned programme activities in the amount of EUR 252,712.27. Budget projections for the next two years foresee the allocation of additional funds in the amount of EUR 2,578,444.75 for the current year (2016) and EUR 2,845,449.23 for 2017, which will be exclusively allocated for financing the programme content of different associations and other participants from a wide cultural range, as well as programs of special interest for the city of Osijek. These amounts do not include budget allocations for standard activities of cultural institutions co-founded by the city of Osijek, whose programmes will function as part of the ECoC programme.

In 2018, the allocations will increase to EUR 3,845,903.98 and to EUR 4,592,996.82 in 2019. For the title year, the foreseen allocations will be in the amount of EUR 5,119,210.03. In the following years, 2021 and beyond, in accordance with the Cultural Development Strategy and other planning documents of the City of Osijek, significant financial resources will be allocated to programmes and projects of cultural associations and institutions. Enriched by the experience of implementing the ECoC project, the city of Osijek expects an increase in activities and engagement by its citizens, associations and institutions in all areas and levels.

**Q3** 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)?

For 2021, the City of Osijek plans to allocate EUR 3,423,634.12 or 8.5% of the projected budget to cultural activities, not including cultural infrastructure or monuments. For 2022, the minimum allocation would be EUR 3,157,279.28, or 8.3 % of the budget.

### Operating Budget for the Title Year

#### Income to cover operating expenditure

Total income to cover operating expenditure (in Euros)	From the public sector (in Euros)	From the public sector (in %)	From the private sector (in Euros)	From the private sector (in %)
39,599,674.77	34,924,792.40	88.19%	4,674,882.37	11.81%

Most of the funds for the operating expenditure will be derived from the public sector income: the City of Osijek, Osijek-Baranja County, Ministry of Culture, Ministry of Tourism, Ministry of Science, Education and Sports, Ministry of Social Policy and Youth, Ministry of Foreign and European Affairs of the Republic of Croatia, "Kultura Nova" Foundation, the Office for Cooperation with NGOs, the National Foundation for Civil Society Development, EU Structural funds and programmes, Osijek Tourist Board and the Tourist Board of Osijek-Baranja County, partner cities and their tourist boards.

Over 11% of income will be provided by sponsorships and donations by private entities from the entire country (large enterprises, subsidiaries and branches of foreign companies, small and medium enterprises located in Osijek and other locations in Slavonia and Baranja). Based on the fact that this will involve well-known companies and partners and based on successful past cooperation and the importance and attractiveness of the ECoC programme, it is almost certain that a large number of enterprises will significantly contribute in kind, but also by providing much of the financing.

### Income from the Public Sector

Income from the public sector to cover operating expenditure	In Euros	%
National Government	10,000,000.00	28.63%
City	19,234,717.08	55.07%
County	1,000,000.00	2.86%
EU (with the exception of the Melina Mercouri Prize)	3,690,075.32	10.57%
Partner cities	1,000,000.00	2.86%
Total:	34,924,792.40	

The city's budget, apart from its own funds, will secure income from "soft projects" and the public sector (Ministry of Science, Education and Sports, Ministry of Social Policy and Youth, Ministry of Foreign and European Affairs of the Republic of Croatia, "Kultura Nova" Foundation, the National Foundation for Civil Society Development, Osijek Tourist Board, the Tourist

Board of Osijek-Baranja County, partner cities and their tourist boards), which will be transferred to the agency, representing a share of 55.07% of the income. The National Government income, amounting to 28%, will be allocated by the Ministry of Culture, while 10.57% are funds from the European Union.

The City of Osijek is willing to make a commitment by virtue of its budget to cover operating expenditures, and during the preparation of the candidacy (pre-selection and selection stages) it offered unconditional support to the candidacy project at every level. A prominent role of the city government authorities is also expected pertaining to the sponsorship issues. The City Council offered its support for the candidacy on two occasions – before the initial application and during the selection stage, also confirming financial frameworks of the candidacy. The City of Osijek's decision on financing shall be formalised in the case of a positive outcome of the candidacy, and no later than by 1 July 2016.

Osijek-Baranja County provides its support to the candidacy, and financial support was initially agreed in the case of a positive outcome. Support for Osijek 2020 is also provided by the partner cities from the Oxygen candidacy region. So far, the authorised bodies of those cities have not rendered decisions on financial commitments, but their support and interest in the form of common projects and programmes located outside Osijek, in the case of a positive outcome of the candidacy, shall result in formalised types of co-financing.

A decision on financing has not been rendered at the national level, although the ECoC candidates acted jointly in the pre-selection phase by requesting confirmation of co-financing. Parliamentary elections were held at the end of 2015, and long-lasting formation of the new government made rendering of such a decision impossible. At the moment of drawing up this bid book, the state budget operated in the regime of preliminary financing, so the specific financial liabilities were not to be expected. However, the national level of commitment to co-finance the programme of Osijek 2020 is expected, primarily by the Ministry of Finance.

**Q4** 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?

**Q5** What is your fund raising strategy to seek financial support from Union programmes/ funds to cover operating expenditure?

The City of Osijek has experience in implementing projects financed through pre-accession funds, mostly in the areas of civil society and sustainable development and especially in the areas of energy efficiency. A large number of stakeholders within the sectors of culture and education have neither the necessary knowledge nor the required capacity, and an increasingly obvious need for competent project teams requires better communication, cooperation and networking. Investments are being made into the education of project teams and capacity development, in order to encourage culture stakeholders to a more significant use of available EU funds, primarily from programmes such as: Creative Europe 2014-2020 and the sub-programmes Culture and MEDIA, Europe for Citizens and Erasmus+, as well as the European Social Fund, the European Regional Development Fund and

other structural funds. As culture envelops a large range of local community activities, city development planning is based on a large number of developmental projects whose ultimate goal is to increase the quality of life for the citizens. Several projects are currently in either the planning or implementation phase: the first industrial eco-zone in Croatia, efficient use of energy and renewable energy sources, sustainable city and suburban mobility, revitalisation of cultural and natural heritage, environmental and waste management projects, incentivising small and medium enterprises, improvements to the ICT infrastructure and its use in all aspects of life, etc. At the same time, a number of new projects, related to children and youth, social services, peaceful and inter-cultural dialogue, democratization and citizen involvement in sports and recreation, are being planned and implemented.

### Implementation Timetable

**Q6** 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	2015	2016	2017	2018	2019	2020
EU	390,075.32	400,000.00	500,000.00	600,000.00	800,000.00	1,000,000.00
National government	–	500,000.00	1,250,000.00	1,750,000.00	3,000,000.00	3,500,000.00
City	252,712.27	2,578,444.75	2,845,449.23	3,845,903.98	4,592,996.82	5,119,210.03
County	–	100,000.00	100,000.00	200,000.00	300,000.00	300,000.00
Sponsorships	–	20,000.00	100,000.00	200,000.00	300,000.00	1,000,000.00
Partner cities	–	100,000.00	100,000.00	200,000.00	300,000.00	300,000.00

### Income from the Private Sector

**Q7** What is the fund-raising strategy to seek support from private sponsors? What is the plan for involving sponsors in the event?

Sponsors are companies that operate in the city and the region, but also the companies and individuals that will recognize their interest in the programme activities. The involvement strategy will primarily focus on local businesses, especially those with quality operations within the city system, whose sponsoring activities include space, logistics, equipment and personnel. The city's Tourist Board has also been included from the beginning with its operational, programme and promotional capacity, and the tourist boards from the region also expressed their interest. Well-timed and continuous communication with companies, as well as participation in a positive local community event with global significance make the synergy possible and attainable.

The projected sponsorship model will consist of the following modalities:

General sponsor – a private or public company, recognizable and financially equipped for sponsoring the programme.

Major sponsor – sponsoring the entire programme or individual programmes or projects with significant resources.

Medium sponsor – participates in the co-financing of individual projects.

Minor sponsor – awards small, one-time amounts for single events.

Friend of the project – an enterprise that supplies non-financial resources (contribution in kind, for example through catering services for single events, reduced accommodation prices for guest artists, etc.).

Project partner – institutions from the culture sector that donate their resources (human resources, know-how, premises) for the implementation of the entire programme or parts of it.

Other financing models: Crowdfunding, Fundraising, Merchandising, Lottery.

Media sponsorships:

General media sponsor – national or regional media company with a large audience, which will publish event announcements and reports in all its releases.

Media partner – from television, radio, newspaper and online media.

### Operating Expenditure

#### Breakdown of the operating expenditure

Programme expenditure (in euros)	Programme expenditure (in %)	Promotion and marketing (in Euros)	Promotion and marketing (in %)	Wages, overheads and administration (in Euros)	Wages, overheads and administration (in %)	Furnishing of business premises (in Euros)	Furnishing of business premises (in %)	Total operating expenditure
27,547,992.56	70%	6,758,078.35	17%	5,133,603.86	13%	80,000.00	0%	39,599,674.77

Operating expenditures are broken down in such a manner that the expenditures pertaining to the preparation and implementation of the programmes comprise the largest part of 70%. This includes private sector funds, i.e. funds provided by privately owned companies and public limited companies that expressed their interest, and finally, incentives for programme implementation obtained by virtue of defined models of payment. A portion of 17%, mostly covered from public sources, is scheduled for the promotion and marketing as main initiators of social

and structural transformations. Wages, overheads and administration includes expenditures for employees' net wages, furnishing and overhead expenses of business premises. The City of Osijek owns adequate newly built structure for cultural activities, which will be furnished for the Agency's work within the scheduled period. After that period, it will continue to manage cultural events. Additional expenditures are basic expenditures of furnishing work locations with required items and contents.

### Planned timetable for spending operating expenditure

Timetable for spending	Programme expenditure (in Euros)	Programme expenditure (in %)	Promotion and marketing (in Euros)	Promotion and marketing (in %)	Wages, overheads and administration (in Euros)	Wages, overheads and administration (in %)	Furnishing of business premises (in Euros)	Furnishing of business premises (in %)
2015	458,288.14	71.30%	184,499.45	28.70%	–	0.00%	18,000.00	0.48%
2016	2,754,758.66	74.48%	694,939.26	18.79%	281,879.80	7.48%	17,000.00	0.33%
2017	3,648,366.53	74.53%	898,837.13	18.36%	532,594.54	10.41%	25,000.00	0.34%
2018	5,178,417.07	76.20%	1,157,305.27	17.03%	935,177.62	12.77%	10,000.00	0.10%
2019	7,004,550.13	75.37%	1,728,766.32	18.60%	1,063,294.07	10.83%	10,000.00	0.08%
2020 ECoC	8,503,612.03	75.80%	2,093,730.92	18.66%	1,191,410.52	10.09%	18,000.00	0.48%
2021					660,710.99			
2022					468,536.32			

Operating expenditures are broken down by years of propagating and implementing the ECoC programme. The intensity of activities gradually increases and preparations of major parts of programmes in the soft infrastructure is expected in 2018 and 2019. The intensity is followed by marketing and promotional

activities, and the number of the agency's employees, which is slightly different from the number of employees in the year of implementation. Furthermore, furnishing business premises is followed by the intensity and number of employees, and expenditures are allocated accordingly.

### Budget for Capital Expenditure

Income from the public sector to cover capital expenditure	In Euros	In %
National Government	7,989,025	21.75%
City / budget and loans	4,838,167	13.17%
County	1,000,000	2.72%
EU (with exception of the Melina Mercouri Prize)	22,550,000	61.40%
Other (sponsors)	350,000	0.95%
Total	36,727,192	

**Q8** 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?

The Cultural Development Strategy for the City of Osijek 2014-2020, which was also unanimously adopted by the City Council, contains the planned capital investments for cultural activities. Covering of capital expenditures is directly related to previously planned capital projects, and the stated institutions have been

planned as the source of funds. The assumption is that in the event of being awarded the ECoC title, the public authorities will have a basis for allocating the funds necessary for cultural infrastructure.

**Q9** What is your fund raising strategy to seek financial support from Union programmes/funds to cover capital expenditure?

The city of Osijek considers the projects scheduled within the candidacy for the ECoC title to be its capital projects. Apart from being economically and socially justified, they also contribute to the city's attractiveness. A large part of the planned capital projects are in the phase of preparing project documentation. All of the projects will be applied to available EU funds and programmes. The greatest number of projects will be applied for co-financing from the European Regional Development Fund (ERDF), the European Social Fund (ESF) and from the "Integrated Territorial Investment" programme (ITI) that we are

currently preparing along with other major Croatian cities, thus competing for the implementation of projects designed to revitalize neglected areas by giving them new life through new social, economic and cultural content.

With all the infrastructural investments, renovation and construction is planned in accordance with the concept of energy efficiency, and the funds of the national Environmental Protection and Energy Efficiency Fund (EPEEF) shall be used wherever possible.

### Capital Expenditure Timetable

**Q10** 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 to cover capital expenditure / EUR	2015	2016	2017	2018	2019	2020
EU	400,000.00	3,483,333.00	5,387,500.00	5,387,500.00	5,554,167.00	2,337,500.00
National Government	460,438.00	975,049.00	2,185,346.00	2,225,346.00	1,730,346.00	412,500.00
City	303,157.00	369,824.00	566,618.00	542,619.00	522,618.00	241,665.00
County	100,000.00	125,000.00	225,000.00	225,000.00	325,000.00	
Sponsors			116,667.00	116,667.00	116,667.00	
Other - loan	125,000.00	375,000.00	41,667.00	583,333.00	583,333.00	583,333.00
Total	1,388,595.00	5,328,206.00	8,522,798.00	9,080,465.00	8,832,131.00	3,574,998.00



**Q11** 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.

Management

<b>Cultural infrastructure</b>	<b>Type of works (construction/renovation/interior decoration)</b>	<b>Investment amount (EUR)</b>	<b>Predicted timeframe for works (years)</b>	<b>Source(s) of financing</b>
Culture Centre Eurodom	Interior design	2,500,000	2015 – 2018	EU / ERDF; ITI; ESI; City of Osijek, Ministry of Culture of the Republic of Croatia, Ministry of Tourism of the Republic of Croatia
Kreativni i ICT hub Željeznica (Railway creative and ICT hub)	Renovation and interior design	2,200,000	2017 – 2018	EU / ERDF; ITI; ESI; City of Osijek, Ministry of Economy, EPEEF
ZOO Educational–Recreational Centre	Reconstruction, upgrade and decoration	2,800,000	2016 – 2017	EU / ERDF; ITI; ESI; City of Osijek, Ministry of Tourism, EPEEF
City Garden Pavilion – dance hall (and a department of the City Library with a reading room) with the City Garden – ECoC Park	Renovation and interior design	1,527,192	2015 – 2016	City of Osijek, EPEEF, ESI, Ministry of Tourism
Regional centre for traditional culture, folklore and music arts of Southeast Europe	Renovation and interior design	7,000,000	2017 – 2019	EU / ERDF; ITI; ESI; private investor, City of Osijek; Osijek-Baranja County, Ministry of Tourism of the Republic of Croatia
Manège (former horse training facility) – Campus – art showroom for the Academy of Arts	Renovation and interior decoration	4,200,000,00	2017 – 2019	EU / ERDF; ITI; ESI; City of Osijek, Ministry of Culture of the Republic of Croatia; Ministry of Science of the Republic of Croatia
<b>Projects integrated in the scope of Osijek's Tvrda:</b>				
Visitor Centre Tvrda (reception centre with informative, educational, tourist, catering facilities)	Renovation and interior design	2,400,000	2016 – 2019	EU / ERDF; ITI; ESI; City of Osijek; Osijek–Baranja County; Ministry of Regional Development and EU Funds; Ministry of Economy; Ministry of Culture; Ministry of Tourism; EPEEF
St. Charles and St. Eugene's Bastion in Tvrda (Art incubator, exhibition premises, studios and workshops)	Renovation and interior design	4,500,000	2015 – 2019	
Multifunctional Youth Centre Stara pekara with a hostel, and V. Lisinski Square with a public stage	Renovation and interior design	6,400,000	2016 – 2018	
Lower armoury building for the Slavonia Museum	Renovation and interior design	6,500,000	2017 – 2020	
Barutana – New Scene: centre for alternative theatre	Renovation and interior design	550,000	2017 – 2019	
<b>TOTAL:</b>		<b>36,377,192</b>		

The Ministry of Regional Development and EU Funds (MRDEUF) published an invitation Preparation and implementation of Integrated Development Programmes based on the reconstruction of cultural heritage within the Operational Programme “Competitiveness and Cohesion” 2014-2020 (OPCC); Priority Axis 6 – “Environmental protection and sustainability of resources”; Investment Priority 6c – “Conserving, protecting, promoting and developing natural and cultural heritage” and Specific Objective 6c1 – “Increasing employment and tourist expenditure through enhancing cultural heritage”. The City of Osijek intends to apply for this competition and Integrated Development Programme based on the reconstruction of cultural heritage, which shall include several structures and units with the status of protected cultural heritage within Osijek’s old Baroque core – Tvrđa. For the purpose of detailed determination and valorisation of protected cultural heritage, a strategic plan for the management of cultural and historical heritage in the City of Osijek was prepared for the period 2016 – 2020. The Plan includes a detailed inspection and analysis of cultural and historic heritage and interested parties/partners, and based on this analysis the following document shall be prepared: “Overview and analyses of the City’s cultural and historical heritage with defined development potentials and interested programme parties/partners”. Furthermore, a strategic concept of managing the cultural and historical heritage shall be prepared during this process, along with the proposed concept of an integrated development programme based on the reconstruction of cultural heritage, as well as the Strategic Plan itself. As a part of the Strategy and Action Plan for the development of Osijek’s Tvrđa 2014 – 2020, the following possible investments/projects were defined: Reconstruction of communal infrastructure, VIII Bastion and enclosed courtyard (St. Eugene’s Bastion), reconstruction and

revitalisation of V. Lisinski Square, Kronenwerk (Crown Fort) with “Barutana”, Outer Defence Ring of Osijek’s Tvrđa, Museum of Slavonia (lower armoury building), renovation of the Museum of Slavonia, Museum of Technical Culture and Natural Sciences (Bosendorfova 2), the State Archives (renovation and decoration at the address Firingerova 3), Multifunctional Youth Centre “Old Bakery” and project of researching medieval Tvrđa. Most of the projects were mentioned in this plan.

Additional resources for these integrated programmes shall be obtainable by means ITI mechanism (ITI – Integrated Territorial Investment), for which the City of Osijek intends to compete with other cities, with the purpose of financing by 2020. The City of Osijek is currently preparing the relevant Strategy for development of Osijek Urbane Agglomeration, which includes the City of Osijek and 18 neighbouring cities and municipalities, in accordance with the Decision of the Ministry of Regional Development and EU Funds on establishing of Osijek Urbane Agglomeration as of November 2015. The amount of EUR 345,351,269 shall be provided in the ITI mechanism for four cities (European regional Development Fund – 73.36%, Cohesion Fund – 14.48% and European Social Fund – 12.16%), and the EU co-financing rate of 80% was determined for Osijek Urbane Agglomeration. The Investment Priority 6e from the OPCC shall also be available: Taking action to improve the urban environment, to revitalise cities, regenerate and decontaminate brownfield sites (including conversion areas), reduce air pollution and promote noise-reduction measures, Specific Objective 6e2 – Rehabilitation of brownfields (ex-industrial and / or ex-military sites) within ITI; in the total amount of 80 million euros for 4 urban areas/agglomerations.

## ORGANISATIONAL STRUCTURE

**Q1** What kind of governance and delivery structure is envisaged for the implementation of the European Capital of Culture year?

### Agency Osijek 2020

The successful realization of the programmes and projects of Osijek as the European Capital of Culture for the year 2020 is planned through the agency Osijek 2020. The founder of the agency is the City of Osijek and it is expected to commence with operations on 1 October 2016. Between 1 April and 30 September

2016, activities necessary to launch the agency will be carried out – in terms of administration, capacities and human resources. At the organisational level, the agency Osijek 2020 consists of:

- a) Advisory bodies;
- b) Management;
- c) Operational bodies.

**Q2** 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?

### Tasks of the agency Osijek 2020

The tasks defined by organisational structure are described in the following table:



## Management

Body	Persons responsible	Members	Main tasks and responsibilities
Honorary Board	Mayor of the City of Osijek	Mayor of the City of Osijek, Prefect of Osijek-Baranja County, mayors of partner cities in the project Osijek 2020 from the O2 region and heads of regional public authorities; representative of the Ministry of Culture of the Republic of Croatia (Minister)	They approve strategic decisions and action plans, promote the idea of Osijek 2020 project and advise the Management on strategic plans
Cultural and Creative Board	Person responsible is defined and elected by the members of the Cultural and Creative Board	Heads of cultural institutions, representatives of cultural associations and private cultural initiatives and initiatives in creative sector (companies and crafts)	They advise the Management on the matters pertaining to the artistic programme
Scientific and Educational Board	Rector of J.J.Strossmayer University in Osijek	Rector of the University, deans of faculties and heads of departments, principals of elementary schools and secondary schools, representative of the Centre for Preschool Education	They advise the Management on the matters pertaining to audience development, and inclusion of children and youth as volunteers and content creators.
Business and Tourism Board	President of the Croatian Chamber of Economy (CCE) Osijek	President of CCE – County Chamber Osijek, representative of the Croatian Employers' Association (CEA), director of Tourist Board of the City of Osijek, director of Tourist Board of Osijek-Baranja County, directors of partner tourist boards	They advise the Management on the matters pertaining to business and tourist development through the Osijek 2020 programme. They promote the idea of Osijek 2020 to the representatives of the business and tourist sector of the city and the region.
Management	CEO	CEO Artistic Director Strategy and Development Director	They pass decisions pertaining to the programme and cultural content, business decisions and decisions pertaining to strategy and development.
Artistic Board	Artistic Director	Artistic Director Heads of four programme themes Head of Community Projects and Programmes Head of Audience Development	They propose, create and select the programme content of Osijek 2020. Inclusion of community on all levels and audience development.
Strategy and Development team	Strategy and Development Director	Strategy and Development Director Head of Administrative and Legal Affairs Head of Marketing and Communication Head of International Relations Head of Finances Head of HR	They pass business and strategic decisions, ensure financing of the project, manage human resources, adopt and implement marketing and communication plans, ensure the provision of international communication channels.
Evaluation team	Representative is elected by the members of the Evaluation team	Members of scientific and academic community, experienced researchers.	They monitor and evaluate the processes influenced by Osijek 2020 project and report to the Management, all with the aim of successful implementation of plans, projects and programmes.
Osijek 2020 Think Tanks	Representative is elected by the members of individual Think Tanks	Each think tank consists of eminent representatives of the relevant sector (IT, environment, urban planning, urban and regional development, cultural and creative industries, education, tourism, business sector, NGO sector...)	Think tanks have an advisory function. They are founded as needed and provide advice in order to direct the work of the Artistic Board and Strategy and Development team. Unlike advisory boards (Honorary Board, Cultural and Creative Board, Scientific and Educational Board, Business and Tourism Board), they are not part of the formal organisational structure. They are established per the proposal of the Agency Osijek 2020 or at the external initiative and have no defined continuity of operation. Members are chosen informally, in accordance with their competencies and fields of interest. Communication with the teams is established periodically and as necessary. Following its founding, the Agency Osijek 2020 will initiate the founding of several think tanks important for programme structure, and other think tanks will be established as necessary and as initiated.

### Key objectives of the agency Osijek 2020

Key objectives of the agency Osijek 2020 are as follows:

- Preparation and implementation of the European Capital of Culture programmes in Osijek and partner cities in 2020;
- Provision of funds necessary for the implementation of the European Capital of Culture programmes and projects;
- Efficient communication of the European Capital of Culture programmes through marketing activities.

Responsibilities of the agency Osijek 2020 also include the development of new cultural audiences and inclusion of all the citizens, permanent boost of cultural vibrancy in the city and the region, monitoring and managing the projects of cultural infrastructure development projects and other strategic projects pertaining to cultural policy and the implementation of the European Capital of Culture programmes.

Agency Osijek 2020 will function from 2016 to 2020 as a body that implements the activities and programmes in Osijek as the capital of culture. From 2021 to 2023, in addition to monitoring the impact of

the European Capital of Culture title on the city and the region, it will, as an independent body, create and realize cultural programmes and programmes of international cooperation in the years following the title year and it will participate in the implementation of activities related to ensuring the continuity of cultural and artistic programme in the partner city of Novi Sad – capital of culture in 2021. This cooperation is oriented toward common themes and joint projects that are to be created during preparatory years – from the awarding of the ECoC title to the year of implementation.

**Q3** 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?

**Q4** How will you make sure that there is an appropriate cooperation between the local authorities and this structure including the artistic team?

**Q5** 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?

### Employees of the Agency Osijek 2020

Agency Osijek 2020 starts work in October 2017, when employee profiles will be defined (along with managerial structure). The agency's employees will be a combination of individuals with experience in financial, project, cultural, marketing and communication, and other sectors relevant for business processes and young, highly motivated individuals with no experience. As required, additional educational processes will be organized at relevant Croatian and European educational institutions in order to successfully

### Partnerships of the Agency Osijek 2020

Cooperation between the agency Osijek 2020 and the city and regional government is ensured through the Honorary Board, which is a body with an advisory function and includes the mayor of Osijek, Prefect of Osijek-Baranja County and mayors of partner cities. The Honorary Board has no bearing on the work and personnel policy of the agency, but it does oversee its processes and provides political support in the implementation of projects and programmes.

The agency will conduct its activities in cooperation with the local and regional government, primarily the City of Osijek and Osijek-Baranja County, but also with other associated bodies of local government and self-government. Cooperation with national authorities, primarily the Ministry of Culture and Ministry of Tourism, is of utmost importance in order to ensure national political support for the project and its tourist promotion on the national and international level.

### Key persons of the agency Osijek 2020

In the managing structure of the agency Osijek 2020, as a temporary business entity whose purpose is to create and implement the content of Osijek 2020 – European Capital of Culture, there are three key strategic positions: CEO, Artistic Director and Strategy and Development Director, who jointly comprise the Management of the agency.

**The CEO** is in charge of all the processes within the agency, for leadership and management, implementation of the programme in accordance with strategic determinants, realization of master plan and managing the budget, managing the standards, ensuring political will, sponsorships and partnerships and ensuring project sustainability. In addition to working with the Art Director and Head of Administrative Affairs, he works closely with the Honorary Board and other advisory boards. He is chosen based on a public announcement for vacancy from among professionals with a minimum of five years of management experience (senior management position) in the cultural and/or creative sector, and a minimum of ten years of work experience in cultural and/or creative sector in total. Experience in managing large-scale international projects, with an emphasis on the projects of European cultural cooperation co-financed from EU funds (Culture Programme, Creative Europe, structural funds, EU Cohesion Fund) will be valued as an additional criterion for his/her selection.

learn from the experience of institutions that were successful in the implementation of the European Capital of Culture initiative in previous years. Young professionals educated at the University of Osijek (Academy of Arts, Department of Cultural Studies) are expected to get involved in the process, as well as professionals from across Croatia and the region. As part of the processes, the agency will rely not only on its employees, but also on volunteers, focusing in that segment on the University - 18,000 students strong.

The agency will also cooperate with the cultural sector – cultural institutions, associations in the cultural and creative sector and business initiatives existing in the city and the region at the time of submitting the candidacy, as well as with institutions, associations, initiatives and business entities from cultural/creative sector formed in the years to come. Since part of the programme focuses a great deal on the environment, cooperation with Nature Park Kopački Rit and ecological associations is also essential.

Cooperation with tourist boards, agencies, tour operators, hotels and other accommodation facilities, catering sector, carriers, the construction sector, the IT sector, the scientific and educational community, business entities and other participants in the cultural, social and economic life of the city and the region is very important in order to ensure the successful implementation of projects and programmes of Osijek as the Capital of Culture.

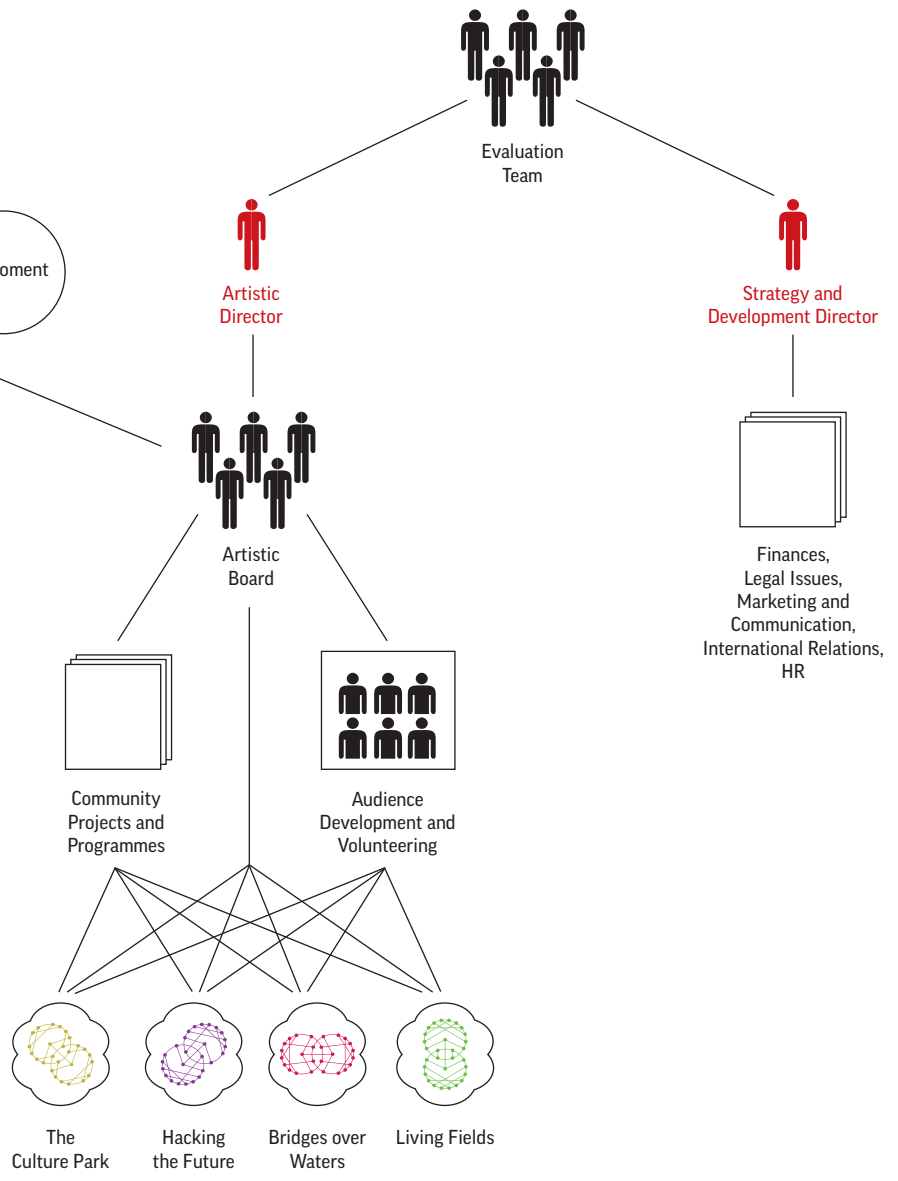
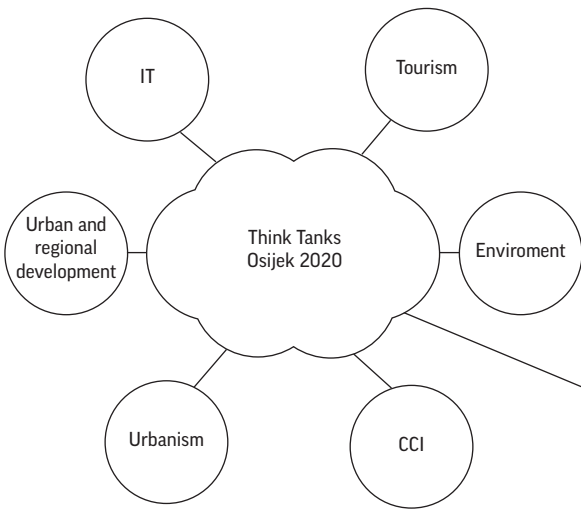
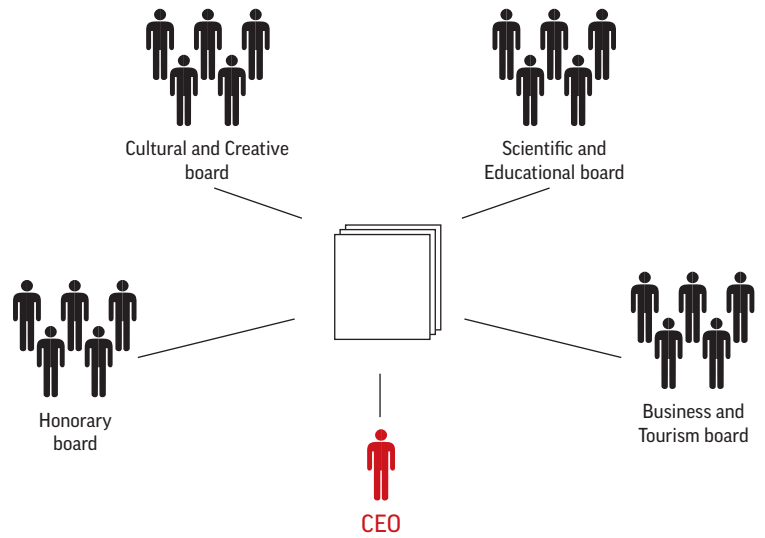
**The Artistic Director** has full autonomy in creating and coordinating creative and cultural programme envisaged through four programme pillars. Thematic frameworks are realized through main programmes and individual projects. Important segments of the artistic part of the organization are audience development, which ensures long-term impacts on cultural participation through the synergy of competent individuals, and community building, which is ensured through projects and programmes of local civil initiatives. The selected Artistic Director manages the work and relations of artists and institutions and negotiates contract terms with artists (in coordination with Strategy and Development Director and relevant departments). The Artistic Director must be a person with a clear artistic vision and with experience in managing large-scale cultural projects, preferably experience in managing a Europe Capital or Culture project.

The artistic director is directly involved in selecting his/her associates in charge of implementing separate programme segments (four programme pillars headed by four heads of artistic programmes), who will either individually or together with teams within the agency and external partners create and implement artistic and cultural programmes.

**The Strategy and Development Director** is in charge of coordinating the financial, marketing and communi-

ation, for legal and administrative project dimensions and managing people and processes. He/she also serves as a contact person for the business and tourist sector, coordinates investments in cultural and other infrastructure, plans and implements communication strategies and ensures administrative support for the projects and programmes being implemented.

Contracts with the CEO, Artistic Director and Strategy and Development Director are directly related to how successful they are in the realization of set objectives. Public announcement for vacancies and the selection of key figures within the agency will be conducted parallelly with its founding, and all three individuals will start work with the first business day of the agency (expected to be 1 October 2016).



**Q1:** Have you carried out/ planned a risk assessment exercise?

## CONTINGENCY PLANNING

### Risks

In line with the City of Osijek Risk Management Strategy, risk assessment is mandatory for all officials and employees of the city and institutions owned by the City, in accordance with their competences and levels of authority, as well as for the purposes of internal audit. Risks are categorized in five basic groups: 1. External environment, 2. Planning, processes and systems, 3. Employees and organisation, 4. Legality and compliance, 5. Communications and information. Risk management in accordance with these principles is also envisioned within the organisational structure of the agency Osijek 2020.

**Q2:** What are the main strengths and weaknesses of your project?

### Strengths and Weaknesses

#### Strengths

Definition of culture in broader sense;  
 Decentralisation and democratisation of culture;  
 Culture as leverage for changing the way of life, perspective and opportunities of every individual (culture as the means rather than the ends!)

Innovative organisational structure of the Osijek 2020 Agency

Sister cities with ECoC experience – Pecs 2010 and Maribor 2012 – positive and negative experiences;

Partnership with the city of Novi Sad and the Republic of Serbia with the objective to solve conflicts and open issues;

Transregionality and transnationality in realisation of the programme;

Inventiveness in programme approach – programmes arising from citizens' problems and needs

- Depopulation;
- Lack of perspective in youth (independent creation of new perspectives);
- Deindustrialization (developing of creative industries and IT sector);
- Intolerance (programmes and people in the capacity of bridges);

Unconventional infrastructural solutions (parks, industrial heritage, green installations);

Revived heritage connected with the audience by achievements of modern technology;

Solution for the safety of Osijek's citizens through funds for demining;

Example for peace processes and establishing of dialogue in crisis situations;

Audience development model which:

- Is focused on development and raising of awareness of each individual;
- Integrates and strengthens marginalized groups;
- Connects the audience with social initiatives;
- Interconnects different target groups through various programme contents, both vertically and horizontally.

Specific dimensioning/measuring of intangible values when creating, managing, monitoring and evaluating the project

ECoC as a precedent – achieving unanimous political consensus.

#### Weaknesses

(Insufficient) financing.

Insufficient experience on city and regional level when it comes to implementation of large-scale events;

Long-term political instability (frequent early elections and changes of government);

Short-term and institutionalised character of city and regional cultural policies

Centralised and inert cultural scene reluctant to accept change;

Scheduled open-air programme dependent on weather conditions;

Risk of insect (mosquitoes) infestation in summer months at the events organized in the city's green zone and in nature belt of the region;

Insufficient tourist capacities;

Traffic isolation when compared to the rest of the country and the transregional and transnational area;

Lack of skills and project planning in cultural processes;

Unwillingness on part of the population to accept changes and adopt innovative cultural and social models.



**Q3** How are you planning to overcome weaknesses, including with the use of risk mitigation and planning tools, contingency planning etc.?

### Solutions

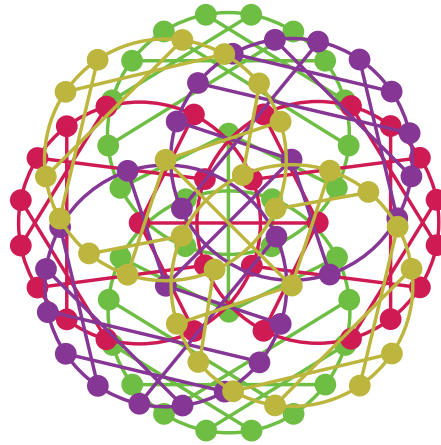
Weaknesses / risks	Probability	Impact	Proposed solutions
	1–5	1–5	
Insufficient European dimension; According to certain research, Osijek-Baranja County is the most Euro-sceptic county in Croatia. It will be a great challenge to present Osijek as the European Capital of Culture.	3	4	Through constant promotion in all areas – educational structures (kindergartens, schools, faculties), economic activities, the work of civil associations, programmes of political parties for the purpose of promoting the values and advantages of membership in the European Union; Increased presence of public media which can, through the variety of their programme schemes, raise public awareness of the benefits and progress that can be achieved through improved connectivity.
Insufficient programme funding.	2	4	Conclusion of preliminary agreements and agreements on co-financing between the agency in charge of implementation of programme activities and the operators providing the funds will allow for timely planning of programme implementation expenditures.
Underdeveloped infrastructure for implementation of the programme.	3	5	Careful planning of EU investment projects, in line with the available public calls for applications; incentivising and campaigning business operators for investment; adopting regulations for incentivising investments; creating planning of acquiring financial assets through debt for the purposes of the city budget
Programme management; Lack of balance and harmonization in the programme.	1	4	A comprehensive and detailed programme scheme; coordination of all programme stakeholders; quality administrative support; coordination on a daily, weekly and monthly basis; promotion on local, regional, national and international level; adjustments to the event calendar based on average weather conditions; creating yearly implementation action plans based on the Cultural Development Strategy for 2015-2025, with a separate action plan for the title year; Regular coordination of activities for artistic and administration organizational structures, synchronicity of attractive programmes and spatial distribution of programme activities.
The programme and the investments in infrastructure rely heavily on modern technological solutions – current capacity is insufficient for broadband support; for instance, access to digital contents of the programme is difficult or unavailable.	1	4	Predictions of the level and directions of technological advancement; timely provision of advanced ICT solutions, coordination of expert technology personnel; Preparations are under way on national level for the National Programme for developing broadband aggregation infrastructure, and the goal is to provide broadband access in areas that are not attractive for commercial investments, as a prerequisite for the development of Next Generation Access networks (NGA).
Insufficient involvement of youth as the creators and participants in the programmes.	2	4	Part of the programme is designed for children and youth by envisioning conceptual audience development; Strong concept of audience development in terms of its participation, creativity and activism; The provided organisational scheme will pay special emphasis on the programme part intended for children and youth and it will, through organised and secure protocols (both in theme and location) set up and monitor the implementation of these programmes.
Insufficient accommodation capacity of the city and the region	3	5	Inclusion of neighbouring cities and regions with their accommodation capacity; alternative accommodation solutions (camps, private accommodation); coordination of activities of tourist boards in cities, counties and on the national level; possible use of accommodation capacity in cities across the borders (within 100 km radius).
Insufficient knowledge of historical facts and their meaning for the region and for the development of its cities; Insufficient knowledge of priceless collections of historical treasures and of the rich tangible and intangible heritage	1	3	Thematically and conceptually, the programme includes attractive locations in the city, the region and beyond, which present the magnitude, significance and value of their historic and cultural heritage in the European context; Historic and cultural heritage is presented in an innovative and creative manner, by using modern communication tools and new technologies, in order to make it more approachable to the citizens and for it to become an important part of everyday life; Must see historic sites and events are an integral part of programme activities, which gives them new functions and new life.
Political instability on the local and national level	1	3	Cooperation of political parties on all levels in projects whose purpose benefits the citizens, without regard to which political option the governing majority belongs to; Political stability on the national level is always high-risk and is classified as force majeure, but, in the event of this occurrence, management will assess the possible negative impact and systematically work to find constructive solutions.
Security risks during the programme implementation	1	5	Standard operating procedures in cooperation with law enforcement, fire department and medical teams; the creation of unified security strategy that will prescribe all security aspects for programme implementation, for guest audiences and for local population.
Risks of open-air programmes (weather, insects – mosquitos from the wetland area and green zone of the city / region)	4	3	Providing back-up locations and additional dates for programme implementation; Modern trends and practices in mosquito control (larcicide disinfection) and extensive experience of scientists and practical workers in solving the mosquito problem.

**MARKETING AND COMMUNICATION**

**Q1** Could your artistic programme be summed up by a slogan?

**Oxygen**

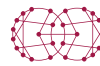
The slogan of Osijek's candidacy for the title of European Capital of Culture is – OXYGEN.



**02020**  
THE CULTURE  
PARK



**02020**  
HACKING  
THE FUTURE



**02020**  
BRIDGES  
OVER WATERS



**02020**  
LIVING FIELDS



**02020**  
OSIJEK 2020  
AXIS OF THE  
YOUNG GENERATION

Typographic solution is focused on the letter O, as the chemical symbol for oxygen, as well as the first letter in the name of the city of Osijek. Generations of young people, indicated by letters X and Y, mark the eponymous generations that will achieve their greatest creative strength at the time of realization of the European Capital of Culture programme, and that are also the champions of accelerating change. At the same time, the letters XY evoke the association to chromosomes determining male and female sex, with the meaning "everyone is included". Emphasis on GEN carries the meaning of generations, posterity, age, heritage, genus, and the meaning of genesis, creating of the new. Finally, this emphasis carries the meaning of the basic unit in a DNA helix that determines inherited characteristics of every living thing.

Osijek decided on the candidacy for the title of European Capital of Culture 2020 well aware of the need for its fundamental social and structural transformation. Therefore, just working on the candidacy for the title already gives it unprecedented developmental momentum. Positive transformation, which represents, in a way, a matter of survival for Osijek, pertains primarily to its cultural development and integration of all its forces in that field. All of Osijek's

economic achievements throughout history are inseparable from its cultural reality and specific way of life of its inhabitants. That is why Osijek turns to its own human resources in the aspiration to achieve positive transformation and search for solutions for its problems. All it needs for the acceleration of such transformation is its own active integration.

With the European Capital of Culture title, Osijek has a vision of gathering its own forces to achieve the fundamental objectives of the city's progress, co-working and co-acting of such forces with other inhabitants of the region, sister cities and candidacy partner cities. Osijek is, to put it figuratively, an unconscious city and the potential European Capital of Culture title would provide it with a powerful motive and much needed oxygen for faster recovery.



## O<sub>2</sub> Marketing Strategy

As the bid book represents a long-term strategy of development and repositioning of the city, marketing and communication strategy must be in its function. In order to achieve city strategic ECoC goals, it is crucial to communicate with all stakeholders i.e. target groups by clear messages and properly selected channels and by carefully listening to their feedback.

### General Reflections

Marketing strategy aims to ensure the realization of the city's vision to become a place of (mentally) liberated citizens, citizens who live their lives to the fullest – citizens with perspective!, through achieving the vision of the artistic programme, where culture becomes the software of sustainable development for the city of the future.

This is the basic premise of providing context for the achievement of other strategic objectives already presented, related to stronger integration at all levels within the region, national and transnational; long-term greater visibility and stronger recognition of the city and the region at the European level, stronger synergy of cultural and other sectors in the region (inter-sectoral and interdisciplinary cooperation), stronger national capacity to implement large-scale events and stronger inter-sectoral networking in international cooperation and co-productions, stronger awareness of the citizens of Osijek and the region of affiliation to the common European family taking into account all the peculiarities and self-actualization of the Osijek citizens and regions in the European context.

### Programme as the Core of Marketing Mix

The marketing mix is a basic business tool used in creating marketing and communication strategy and is often associated with the four P's where first one represent "product", which in ECoC context is – programme. Strategic goals will be achieved through four earlier presented programme pillars: Hacking the Future, The Culture Park, Living Fields and Bridges over Waters, with specific objectives and specific target groups. Segmentation and target groups' definition is no longer a demographically-conditioned, but a value-conditioned activity.

Framework for marketing and communication action is presented budget, where total investment in programme through period 2015 – 2020 is 27,547,992.56 € and total marketing investment is € 6,758,078.35.

### Target Groups

As being said, the Osijek 2020 program comprises an integrated marketing and communications campaign of raising awareness among the wider audience of Europe, which is aimed at reaching at least 100 out of 506.8 million citizens of the European Union and the rest of Europe. From programme perspective target group definition is related to programme pillars.

For projects in Hacking the Future pillar are primary archaeological and industrial heritage enthusiasts, lovers of attractive visual performances (light & laser art, holograms), fans of steampunk subgenre, fans of online RPG games, astronomy enthusiasts, history enthusiasts (1920s), expert and scientific community (STEM) – audience from the region, Croatia and Europe, cultural sector professionals visiting Osijek and the region. Target group for projects within pillar The Culture Park is local and regional audience, people who love spending time in parks, animal lovers, creative persons, amateurs, children and youth, parents, pensioners, dance enthusiasts, amateur gardeners, producers of own food (urban gardens, balconies, rooftops of buildings), residents in buildings (art in common areas), film audience, but European audience as well: lovers of appealing and activist open-air events (in parks), art enthusiasts (literature, theatre, visual arts), children of artists-in-residence programme, parents and children coming from abroad, cultural sector professionals visiting Osijek and the region. Target group for projects within pillar Living Fields is land-art enthusiasts, lovers of cycling and spending time in nature, horse lovers, disabled persons, children and youth, children without adequate parental care, children with behavioural disorders, children with special needs, archaeological heritage enthusiasts, lovers of folk art, wetland enthusiasts, lovers of cultural and artistic contents in natural setting, cultural sector professionals visiting Osijek and the region. Finally, target group for Bridges over Waters pillar is consisted of citizens of Osijek and the region, citizens of northern Europe, children and youth, oral tradition and literature enthusiasts, fans of folk customs and music, visitors from other ECoC cities and candidate cities (2016-2021), lovers of various national cuisines, 20th century history enthusiasts, cultural sector professionals visiting Osijek and the region.

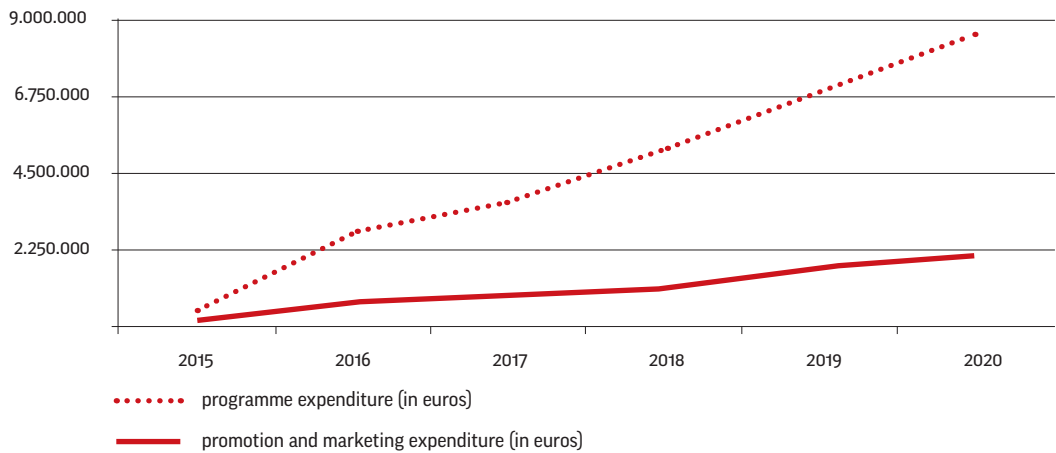
Although programme and expected change will include new generations, communication strategy is primarily oriented to 15+ population, in order to be certain that children are not primarily targeted by mass media communication. They will be informed indirectly through their parents or other responsible adults. The population of the EU-28 on 1 January 2014 was estimated at 506.8 million. Young people (0 to 14 years old) made up 15.6 % of the EU-28's population, while persons considered being of working age (15 to 64 years old) accounted for 65.8 % of the population. Older persons (aged 65 or over) had a 18.5 % share (an increase of 0.3 % compared with the previous year).

### Basic Tools

Basic tools which will be optimised are traditional media such as print, radio, TV, outdoors, public relations, events, publicity and online (web, social media, blog, online TV), but non-traditional media will be used as well, primarily guerrilla marketing for concrete project within specific pillar. It's an effective method of displaying wanted message and making it more memorable because of the unusual way in which it may be shown. It is useful for a niche targeted audience and can often be less expensive than traditional advertising

**Q2** What is the city's intended marketing and communication strategy for the European Capital of Culture year? (In particular with regard to the media strategy and the mobilisation of large audiences)

Expenditure trend per years



that is why it will be used and customised for project level. Non-traditional media can reach the target alone or in conjunction with traditional vehicles, and can be buzz and word of mouth creators. Furthermore, by digitalizing the content we will reach the citizens who often use the Internet and by strongly promoting parts of the programme on TV, with targeted communication campaign we will reach the widest possible base of the local and regional audience. The scope of the program of Osijek 2020 increases with digital distribution of content and with creation of specific content, i.e. parts of program intended exclusively for placement on digital platforms. This way Osijek 2020 may potentially get a global audience.

**Customised Media Mix**

Marketing and communication strategy is divided into 2 parent targets based on different role of local/ national target being primarily hosts, in relation to other European audience, being primarily guests. When thinking about hosts, local citizens, optimization of communication channels is based on the segments created in accordance with the perception of each communication channel by target stakeholders. The base, the heart, the core of this project are the citizens of Osijek (who play their different roles through the day), which is why it is important to understand which communication channel they use, prefer and trust the most. Detection method for the above-mentioned is based on quantitative statistical analysis of (secondary) data collected in a single-source research project – a market tool for in-depth analysis of media users.

By analysing the mass media in the first phase, with the aim of providing the information necessary for strategic partnerships for the second phase of the project, it has been found that overall; television has the widest reach among the citizens of Osijek. Before deciding on the scope of using television as a communication channel, the level of confidence in a particular medium were analysed, where television again took the lead.

As we look to the future and make plans for the optimization of communication in 2020, where we want to create and then communicate with the “young” Osijek (again, not demographically, but mentally young!), analysis of trends has shown that online

communication, although at present insufficiently strong, has a positive growth trend, making the citizens less and less distrustful of it. The same was confirmed in answer to the question which medium could Osijek’s citizens not live without.

Optimization of mass channels will certainly take into account the studied behaviour of citizens through the day. We will continuously track and adapt media plans through years in accordance with media usage within the day. In addition to optimization of mass media channels and PR tools, joint advertising with the Croatian National Tourist Board, tourist agencies throughout Croatia, tourist booklets, etc. will also be part of the marketing and communication strategy. The tourist offer will be based on complementary program packages (for example, land art with old crafts workshop, ceramic making workshop, gingerbread making workshop, rural workshop).

**O<sub>2</sub> European Audiences**

When analysing European target regarding media habits, 65% Europeans use the internet and spend 14.8 hours online each week, almost as much as the time spent watching TV. Technology is driving the way Europeans consume media - 44% of all Europeans own a Smartphone and 50.9 million use a Tablet to go online. There is no fear of digital communication with all age segments, since, Europe is recognised per Silver Surfers: adults aged 55+ are embracing the internet as part of their everyday lives and 70% are online during TV prime time and 84% have made purchases online. Media multi-tasking is a large part of Europeans lives: a third (37%) of Europeans access the internet via more than one device and 48% are online while they watch TV. A third of all TV and online multi-taskers say their online activity is likely to be related to the TV programme that they are watching. Even brand relationships grow via digital touchpoints: 51% of Europeans say the internet helps them choose better products/services and 41% of internet users agree that the way a brand communicates online is important. Furthermore, Internet is medium which usage is growing across different platforms a through the day.

### Main Messages

Regarding concrete messages and soundbites transmitted through selected channels, they will change over time and through different phases (objectives), and they will follow our previously set thinking framework, starting from the phase of awareness:

**Message 1** awareness of the project existence

**Message 2** project objectives

**Message 3** reason why the project objectives are important for all of us

**Message 4** why we need to get involved

**Message 5** specifically – how to get involved in the programmes

**Message 6** how to invite others to join in

**Message 7** live the change and talk about it.

Nowadays, in times filled with so many different messages, it is important to know how to get the meaning across, through cluttered and congested channels, which is why the planning of conceptual way to transmit messages is the key part of the strategy we are developing.

### Communication Channel/Media Plan

The communication plan is to be implemented through the earlier mentioned media channels, primarily electronic media, the print media, and establishment of dedicated social media channels. Electronic media, which is usually a major communication platform because of the widest reach, will be used within integrated multimedia campaigns for specific project on two levels: functional level (invitation to act) and image level (emotional drivers). Campaigns and ads used are to be created by professional creative designers and presented to the various TV stations – depending on project, specified target and audience results at given time (due to the rather changing media landscape, media channels will be monitored and chosen by best performing result in given period of time, specially 2020, taking into account all needed indicators such as RCH, SHR, AMR etc.). Social media, which is a major component in today's society and especially for persons under the age of 30, will be used by having channels created for the various social media platforms (Facebook profiles, Instagram, twitter, Google+, and YouTube) for having dedicated channels and visual interactive capability, also measured not only in absolute or relative numbers, but interactions and engagement rates. PR dimension will be strongly present in all project phases.

Communication plan is developed not only in regards to media channels optimisation but marketing dimension as well, meaning that the steps within the plan are related to ensuring success through building marketing capacity of city, followed by developing a

digital marketing resource centre. Basic principle is to monitor reactions and evaluate every step of the project; consequently ongoing audience research will be implemented. Projects will be not treated as products but as brands, together with artists, who will be connected mutually to create communication synergy element. Every project and project in its entirety will reach out virtually, but traditionally as well. City connections and city potential will be used for aligning marketing functions and defined messages.

Dissemination of (successful) results of city developed due to the ECoC platform will be done to all stakeholders and specific target groups of experts and opinion makers. It will be done through regular reports (colour summary reports) digitally (e-mails, www, and social media) and by hard copy, used at meetings and other gatherings of culture sector participants.

### Conclusion

The summary of the communication strategy points on ECoC project level, on programme pillars level and finally every concrete project level will be: awareness, engagement, sharing. Communication goal is to make every citizen a spokesperson of Europe and of culture, thus making the citizens become the key media channel for transmitting of messages, a kind of medium in their own right. Since transmitting of messages, down to their tiniest particles, is the basis of our project, we must not forget that the very first channel in this project is the bloodstream of each individual, transmitting the message of the future by oxygen and encouraging people to take action.

**Q3** How will you mobilise your own citizens as communicators of the year to the outside world?

### **O<sub>2</sub> ambassadors**

In the process of candidacy for the title of European Capital of Culture, that is, before, during and after 2020, citizens become the ambassadors of culture and of Europe, operating in three circles:

- Citizens living in Osijek and in the region – direct consumers and promoters of cultural content of Osijek 2020 (O<sub>2</sub>);
- Citizens who have moved away – intellectuals and workers who emigrated from Osijek, and who will take on the task of cultural diplomacy and communication with the world (countries of western and northern Europe, Republic of Ireland);
- Osijek-born individuals, active in cultural, scientific, sports and economic milieus in Croatia, Europe and around the world.

Communication with European audiences will also be achieved through the joint office of the city of Osijek and Osijek-Baranja County in Bruxelles, which will promote all the activities taking place before, during and after 2020.

Osijek invites all its citizens and the citizens from Oxygen region to participate in promoting the idea of Osijek 2020. The ambassadors' network will grow until 2020, with citizens inviting and including their friends, families and co-workers, both virtually and face-to-face. The hype will continue after the ECoC year with ambassadors spreading the word of 2020 legacy.

**Q4** How does the city plan to highlight that the European Capital of Culture is an action of the European Union?

### **O<sub>2</sub> to EU**

Promotional materials, programmes with schedule of events – both printed and digital, as well as all other promotional forms used in the promotion of Osijek as the European Capital of Culture will highlight the fact that the project is an EU initiative.

Symbols of the European Union will be made visible at all events where this is possible. Symbols will exist both online and offline, through all primary and secondary forms of communication in all major bodies of public administration, higher education, business, media, i.e. in all identified stakeholders. Apart from visual highlighting, more effective efforts in that sense will take place through direct communication of key project holders and through specific programmes, in all messages in the communication strategy: EU dimension will be emphasized in the awareness of the actual existence of the project, during objective identification and upon reaching out to every citizen, in every programme and activity that will follow, with the aim of transferring positive emotions from the actual project to the perception of the EU.

### **In Line with the Set Criteria and with Those That We Impose upon Ourselves**

What makes our application so special is clear to any person familiar with the history and processes of the European Capital of Culture. The creative team of Osijek has analysed the previously accepted candidacies and their implementations – both the established criteria and the methods of evaluation in candidacy procedures. We wish to believe that this is visible in our candidacy, especially in its particularities and in what we believe to be adequate innovation that could enable Osijek to attain the main objective: to use, to

the greatest possible extent, the monumental developmental opportunities provided by the title of European Capital of Culture.

In this respect, it is necessary to emphasize that the objectives have not been defined in order to achieve some kind of prestige. Our intentions were not aimed at achieving a competitive advantage by competing with the many European artists and other creators. The local material resources, being modest as they are, certainly did not represent the primary obstacle for the intended concept, nor would a hypothetical reverse situation, potential abundance, significantly influence the intended concept.

**Q1** In a few lines explain what makes your application so special compared to others?

### **More Than Just Critical Thinking**

**We bring the crucial problems into focus of O<sub>2</sub> European Capital of Culture project not only to question them, but also to solve them. Or rather, we bring the problems into focus to give at least the impulses toward the right direction, toward knowledge and motivation and possibly some concrete objective which proves to be a collateral bonus.**

The most important part was the decision on the candidacy of Osijek 2020 to be at its core dedicated to cultural and integrative acceleration of solving basic problems of the city and Oxygen region. The concept does not interpret the O<sub>2</sub> culture in its narrow sense, nor does it regard it “culture” to be some “magical” lever whose revival will lift up the entire social life of the city and region. On the contrary, the intention is to initiate the true developmental processes by means of integrated action and cooperation of all participants of social life.

#### **Gradual Inclusion**

The O<sub>2</sub> concept predicts completely coherent inclusion of nearly all social groups in implementation of the programme, and as such it is completely contrary to the concept of merely parading around. Moreover, the sheer size of the mass of persons involved loses its meaning if the platform of the European Capital of Culture is contented with just its own event occurring on a one-time basis. For this reason, the intention of Oxygen concept is to create an elaborate, functional and efficient platform which will enable the largest involvement of citizens who will be able to contribute to the cultural aspect of solving existential problems of their city and region. This is the only possible legitimate purpose of material efforts and invested energy that Osijek is ready to invest in the implementation of the European Capital of Culture 2020. At the same time, the objective is also to achieve a kind of Europization of self-awareness of the region's inhabitants, an awareness that is nowadays thought to be on a level lower than satisfactory, as well as to increase the self-awareness of one's own place in the European cultural fabric.

#### **The Quality of the Future**

It is precisely such objectives and criteria that represent the basis for the key courses of action that have been defined. Two out of four programme pillars of Osijek 2020 are primarily focused on local existential issues and solutions on which the quality of the region's future depends. The other two programme

pillars are focused on global issues, so dealing with such issues on local, city-regional level has paradigmatic, educative and awareness raising connotation. The programme pillars of essential importance pertain to two priority sectors: one pertains to the economic sector (Hacking the Future), and the other to the agricultural sector (Living Fields), and processes of their positive transformation, in which all components of cultures from this region are entirely incorporated. The other two programme pillars are also of great importance for the prosperity of Oxygen region. One pillar relates to a very special component of insight into one's own heritage and identity, all communicated with the culture of parks (The Culture Park), while the other pillar pertains to monitoring attempts to re-establish constructive coexistence of a fascinating number of ethnical diversities (Bridges over Waters).

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**Q2** Add any further comments which you deem necessary in relation with your application.

### Oxygen and Virality

Finally, we would like to express one subjective impression. There is reason for mentioning it here, since it has had a direct reflection on the presented concept and the programmes within it.

The work of the small group of people on the first bid book of Osijek 2020 has already given a synergic result, one that the creative team is extremely proud of. The essence is not in the predictable – in the fact that Osijek is competing in the second phase – but it is about something much more important: enticing the reaction and energizing of each individual participant.

Even though the project involved the bringing together of experts and true connoisseurs of Osijek (its time and space), some of them were nevertheless quite surprised by some of the discoveries made during the research. Despite the fact that the people who gathered together in the project are more than familiar with the cultural values and with each individual creative thinker active in the local scene, they were still overwhelmed with the bursts of creativity that emerged from all sides. Beyond all expectations, everybody's dedicated work was truly inspired by the response of friendly partner entities with which contact was established during programme cooperation, and even more so, by the positive response to suggestions that arose from the concept. This concept grew from one day to the next, and it was perfected each day, with each new step making the entire concept more comprehensive as a unit, and almost miraculously coming together as a whole.

All the while, as this phenomenon created motivation in the core of the team, a similar viral effect was created, but one that was directed outwards. The initial contacts with creative circles with which the team communicated to check whether the ideas and concepts incorporated in the first application were realistic and feasible resulted in unexpected feedback: creative upgrades on top of tested ideas and concepts! The same happened with cities included in the Oxygen region by virtue of the concept. We received more than we had given. The reaction of the

core of the team was even greater motivation because we realised that we had "nailed" the productive element right to the spot in those relationships.

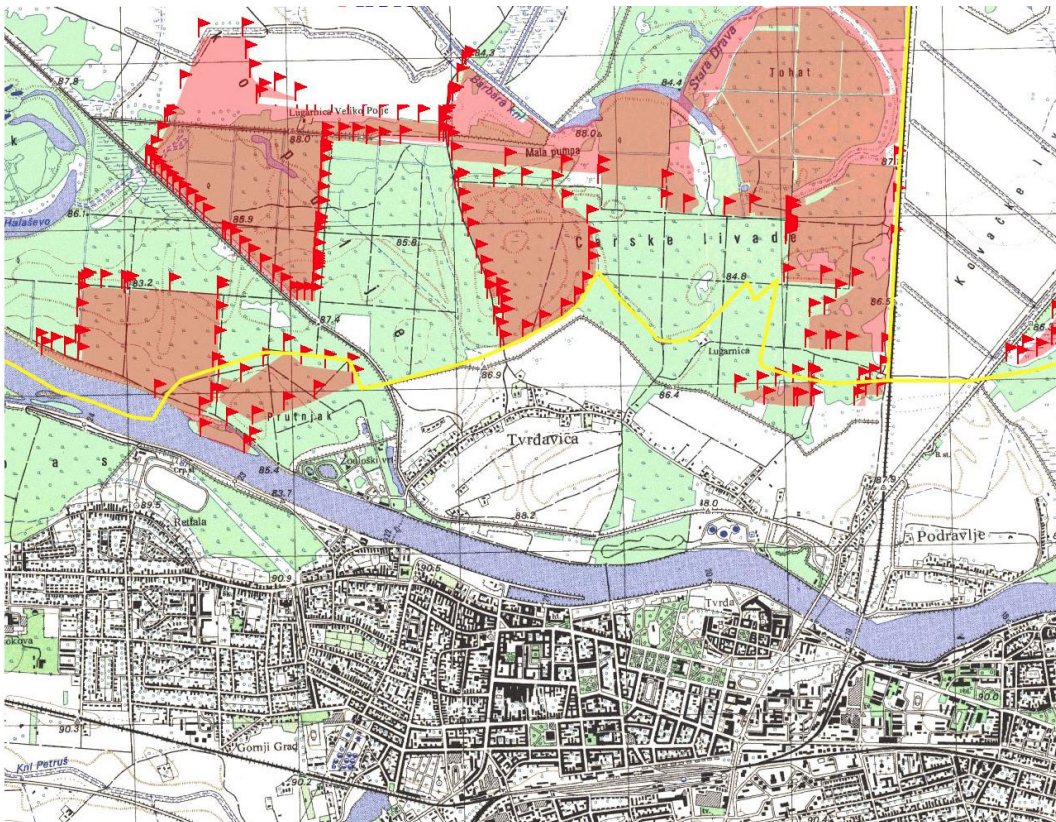
We have absolutely no intention of taking all the credit for that, or of protecting it in any way with some kind of exclusive right. On the contrary, openness and exchange, that is, "the culture of sharing" has proved to be – in the financial situation that the city and region are currently experiencing – the only way to compete with much richer environments, all the while being aware that openness and stimulating creativity are the most precious things we can offer. When it comes to resources and cultural heritage, we can certainly stand alongside all the others competing with Osijek, and that was something we knew from the first moment on.

It appears quite clearly that there is no coincidence in the fact that one of the programme pillars has word "bridge" in its name. This was one of the first unifying conceptual ideas. In addition, it was no coincidence that this word was embraced during the candidacy period by the Mayor of Osijek, who was one of the agents in the successful process of peaceful reintegration in this region – a process that came after the devastating war and that required incredible efforts by a small group of enthusiasts.

This concluding paragraph is in no way intended to attempt to put our modus operandi on a pedestal as being above everything else, but rather we wish to shed more light on the comprehensiveness of what we hope to accomplish in 2020 with the Oxygen programme. Our objective is to transfer that virality and creative energy to all participants in the project: firstly, to citizens of Osijek and the region; secondly, to all creative participants in the programme; and finally to all those who wish to visit us in that year.

The award of the title of the European Capital of Culture would not change anything in this approach, just as any other outcome would not change it either. The ECoC title would encourage the manifestation and acceleration of this creative energy, which is already rooted in the local mentality, by focusing on implementation of this project.

## Oxygen 2020 – Places and Spaces



### Living Fields – Mine Fields

At the beginning of 2016 Osijek is still facing the problem of minefields within its administrative area. On the left side of Drava River, near the city ZOO (an event and project stage of Oxygen 2020), there are still agricultural fields marked as *mine suspected areas*. The mine problem is an everyday challenge for parts of post-war Oxygen region and an unresolved issue between Croatia and Serbia. Nature Park Kopački rit, just a few kilometres away from this point, and significant stage for O<sub>2</sub> programme faces the same challenge.

The planned demining the area within the city (and in rural and natural spaces) opens up the new platform for successful implementation of Living Fields' projects and programs.

### Hacking the Future - Railway hub

Part of industrial heritage of the City of Osijek pertains to railway infrastructure. A site of former classification rail yard with approximately twenty individual structures, old railway carriages and water tower transforms into Railway Creative and ICT hub – city of Osijek' Creative District. Merging industrial history with creative and digital present and future this location becomes the reference point of Hacking the Future programme pillar. The rails and the steam engine symbolism of development in the city's past - materializes into the drivers of the new brighter (digital and creative) future of the city and O<sub>2</sub> region.

### Bridges over Waters – City Bridges

Life in the city situated on the river implies living with bridges. These architectural little wonders are part of the city landscapes. Osijek has pedestrian, railway and road bridges connecting it to the other side – with its suburbs, recreation areas, the ZOO, agricultural areas and nature, but also with significant part of its identity. At the time of Ottoman rule in Osijek, a wooden bridge connected the city with villages in Baranja over wild marshlands. During the war period in early 1990s Osijek bridges were the places of disconnection. At the end of 1995, a few months after the reconstruction of the main bridge, peace treaty was signed. The construction of new, post-war bridges began.

City bridges and Osijek' Promenade become the focal point of Bridges over Waters' projects and programs within the city. Renewal of Promenade, the new contents and reactivating the life on the river – materialize the symbolism of bridges. From the past to the future and from conflict to peaceful solution.



1. main entrance
2. art nouveau park
3. existing dance pavilion
4. vučedol calendar
5. river source
6. river – canoe ride
7. footpath
8. bike trail
9. soda stand
10. velodrome track
11. slavianian forest landscape
12. playground
13. open air stage and concert hall
14. slavianian field landscape
15. walk of fame
16. chocolate fountain
17. pannonian floristics
18. kinetic sculptures
19. bike park
20. silos
21. ružička garden
22. memorial bridges

### The Culture Park – City Garden (Gradski vrt)

Osijek has lost *Gradski vrt* (City Garden), its most beautiful and representative garden from 1750. It was a French-style garden, featuring an imposing entrance building and a music pavilion which also served as a dance hall. For a full two centuries, the City Garden was the centre of the city's social and cultural life, the stage for various events and festivities. It was destroyed in 1950 to give way to the construction of sports stadiums. The effects of the unfortunate episode of devastation and the poor condition of the area surrounding the sports complex *Gradski vrt* have made it a challenge to meaningfully organise and enhance the area.

The new, 21st Century' City Garden becomes the Oxygen 2020 programme main stage, and the determinant of its green(er) future.

**Osijek 2020  
Axis of the Young Generation**

**Osijek and Oxygen Region  
Honorary Board**

**Osijek**

Ivan Vrkić, City of Osijek, Mayor  
Vladimir Šišljagić, Ph.D., Osijek-Baranja County, Prefect  
Borivoj Dovniković Bordo, animator and cartoonist  
Branko Lustig, film producer  
Stanislav Marijanović, Ph.D., Professor Emeritus  
Vlasta Piližota, Academician  
Professor Josip Planinić, Ph.D.  
Antun Tucak, Ph.D., Professor Emeritus  
Professor Željko Turkalj, Ph.D., Rector of University  
Miroslav Volf, Ph.D., Yale University

**Bosnia and Herzegovina, Hungary and Serbia**

Tuzla: Jasmin Imamović, Mayor  
Budapest (XIII County): Tóth József, Mayor  
Pecs: Zsolt Pava, Mayor  
Sombor: Saša Todorović, Mayor  
and Vladislav Živanović, Deputy Mayor  
Subotica: Jene Maglai, Mayor

**Germany, Kosovo, Italy and Slovenia**

Pforzheim: Gerd Hager, Mayor  
Prizren: Ramadan Muja, Mayor  
Vicenza: Achille Variati, Mayor  
Maribor: Andrej Fištravec, Prefect

**Albania, Romania, Slovakia and Switzerland**

Elbasan: Qazim Sejдини, Mayor  
Ploiesti: Iulian Bădescu, Mayor  
Nitra: Jozef Dvonč, Mayor  
Lausanne: Daniel Brélaz, Mayor

**Slavonia Region**

Osijek-Baranja County: Željko Kraljičak, Ph.D., Dragan Vulin  
and Jovan Jelić, Vice-prefects  
Beli Manastir: Ivan Doboš, Mayor and Zoran Kranjčec,  
Deputy Mayor  
Belišće: Ljerka Vučković, Deputy Mayor  
Đakovo: Mirko Čurić, Deputy Mayor  
Donji Miholjac: Zoran Kovač, Deputy Mayor  
Našice: Krešimir Žagar, Mayor  
Slavonski Brod: Hrvoje Andrić, Deputy Mayor  
Valpovo: Leon Žulj, Mayor  
Vukovar: Marija Budimir, Deputy Mayor  
Osijek: Anto Đapić, President of City Council and Denis  
Ambroš, M.Sc., Deputy Mayor



### **Leader of Osijek 2020 Project**

Vladimir Ham, Deputy Mayor

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Zlatec, cartography; Leo Vinković, design; Ivo Oblijan, horticult-

ure; Lana Grahek, graphics and Mario Majkić, design

### **O2 Strategic Team**

Kornelija Mlinarević, finances and planning

Ivan Kristijan Majić, international cultural communications

Martina Mikrut, Ph.D., marketing and communications

### **Strategy**

Professor Helena Sablić Tomić, Ph.D., Dean of Academy of Arts  
and Head of Osijek Strategy of Cultural Development team

Professor Slavica Singer, Ph.D., Head of City of Osijek  
Development team

Danijela Lovoković, physical planner and architect, Head of

Osijek-Baranja County Physical Planning Department

Krešimir Bubalo, former Mayor of Osijek

Ivan Vrdoljak, former Minister of Economy

### **Oxygen Region Support Team**

Novi Sad 2021: Vanja Vučenović, City Council member, Momčilo  
Bajac, Programme Coordinator and Nemanja Milenković,

President of Organizational Board

Sarajevo: Dario Vulić, Head of National Theatre Sarajevo

Sombor: Nemanja Sarač, City Council member

Subotica: Siniša Babičković, Mayor's Foreign Affairs Assistant

Vinkovci: Mario Banožić, Head of Department  
for Culture and Tourism

Vukovar: Marina Sekulić, Head of Department

for Culture and Tourism

### **TF02 Associates**

Mario Rebac, redactor, Tihomir Slivka, music; Vlastimir Kusik,  
history of arts; Delimir Rešicki, literature; Bruno Andrašić, ar-  
chitecture; Margareta Turkalj Podmanicki, Ph.D., history of arts;  
Ivana Sudić, conservation; Ivana Bestvina Bukvić, Ph.D., cultural  
and project management; Helena Janečić, visual arts; Ivan  
Doroghy, design; Nikola Faller, land art; Katarina Kruhonja, peace  
activism; Marin Balaić, design; Grgur Marko Ivanković, museol-  
ogy; Suzana Vargović, children and youth programmes; Stanko  
Andrić, Ph.D., history; Alka Turalija, agriculture; Tino Leleković;  
Ph.D., archaeology; Aron Stanić, ICT; Nandino Lončar, ICT; Peter  
Kuzmić, Ph.D. theology; Professor Ante Lauc, Ph.D., economics;  
Nikola Mak, national minorities; Zvezdana Tuma Pavlov, finances  
and Deja Dragojević, architecture

### **Croatian Candidate Cities Contacts**

Nikola Bojić, Pula 2020; Slaven Tolj, Rijeka 2020; and Mario

Kikaš, Dubrovnik 2020

### **ECOC Candidate Cities Network**

Vuk Radulović (Novi Sad 2021), George Sarlis (Larissa 2021),

Mihai Serghei Todor (Bucharest 2021)

### **Head of Osijek 2020 Bid Book 1 Team and Selection Phase**

#### **Consultant**

Marijana Bošnjak, M.Sc.

**Communications Team** Dario Topić, Željko Lončar and Dalia  
Madarić

**Production Support Team** Stela Geršić, Vesna Brezovac and Mirta  
Matešić, M.Sc.

**City Of Osijek Support Team** Dražen Alerić, Ljerka Hedl and  
Marija Garić

**To DO** Dubrovnik Team: Ana Hilje, Ana Žuvela, Mila Pavličević,  
Nina Obuljen Koržinek, Ph.D., Paula Brajević, Ana Letunić

**English Translation** Ad Hoc-Centar

**Print** Grafoprojekt

Bid book was printed in 2016 on recycled paper.

### Associates

The creation of the first and second bid book of Osijek 2020 would not have been possible without the strong support and extensive consulting provided by various experts.

### Photography

Marin Topić, Damir Rajle, Dražen Stojčić, art photographers

### Architecture and Physical Planning

Aleksandra Brčina, architect; Branimir Kljajić, architect; Bruno Rechner, architect; Jelena Havelka, designer; Miroslav Pavlinić, architect; Oliver Grigić, architect, Director of Osijek-Baranja County Institute for Physical Planning; Vlatko Dusparić, M.Sc., architect; Željka Jurković, architect, Chairwoman of Croatian Chamber of Architects; Željko Andrašić, architect, Chairman of Tvrdra Restoration Agency

### Visual Arts, Museums and Galleries

Boris Sekulić, visual artist; Danijel Jelaš, archivist; Denis Detling, museum educator and Director of Museum of Slavonia in Osijek; Dina Karadžić, Format C Artistic Organisation; Dražen Budimir, visual artist, Head of Kazamat Gallery; Dražen Jerabek, illustrator; Dražen Kušen, archivist, Director of Croatian Archival Society; Goran Lišnjić, multimedia artist; Igor Loinjak, Kazamat Gallery curator; Ina Marić, Principal of the School of Art and Design; Jelena Pehar, professor of art culture, founder of Artistic Incubator; Kata Mijatović, multimedia artist; Katarina Dijaković, designer; Lana Ključarić, visual artist; Leonilda Conti, Director of Museum of Visual Arts; Lidija Pihler Yuniku, fashion designer; Marijana Fumić, dramaturge; Marko Dješka, cartoonist; Siniša Bjedov, Director of State Archives in Osijek; visual artists of POPUP project; Valentina Grubačević, Goran Walter, Slađana Zubić, PLANTaža association members; Valentina Radoš, curator at Museum of Visual Arts; Vladimir Džanko, academic painter; Professor Zvonko Maković, Ph.D., art historian, poet, essayist; Marina Vinaj, Ph.D., librarian advisor at Museum of Slavonia Osijek; Damir Resimović, marketing coordinator at Zsolnay Heritage Pecs (Hungary); Davor Vrankić, painter

### Literature, Journalism and Publicism

Branko Kostelnik, journalist, publicist and musician; Darko Varga, publicist; Davor Mandić, author and journalist; Dubravka Paden Farkaš, Director of City and University Library Osijek; Ivana Šojat Kući, author; Ivana Đerd Dunderović, literary, theatre and visual arts critic; Jagna Pogačnik, literary critic and translator; Josip Cvenić, editor and secretary at Matica Hrvatska – Department Osijek; Julijana Matanović, author; Krna Fürst Medić, author; Lea Dubravčević, student of Media Culture and initiator of student radio show "Osijek 2020"; Livija Reškovac, poet; Luka Bekavac, author; Marijan Gubina, Director of Auxilium Association, book author; Miroslav Kablarević, poet; Miroslava Vučić, literary editor at Školska knjiga; Nenad Rizvanović, author; Sanja Jukić, Ph.D., Department of Croatian Literature; Siniša Petković, Head of Austrian Reading Room at City and University Library Osijek; Stjepan Čuić, author, Vlado Obad, Ph.D., germanist and publicist; Željka Živković, journalist and author

### Music

Andrea Opačak, musical educator and front-woman of pop-rock band "Suzette"; Anja Papa, singing and piano student, Head of "Opera" Children's Choir; Biljana Urban, pianist; Bojana Plečaš Kalebota, music theoretician, musical editor at Croatian radio; Damir Časar, "Door Deal" project; Davor Dedić, musical educator and jazz pianist; Dinko Pleša, guitar player and singer of "Wasted Generation" band; Danijela Pintarić, soprano, violinist and stage artist; Stjepan Galović Kandžija, musician; Domagoj Jukić, music professor, "Koncert" Agency; Željko Livaja, "Blues Club" Association secretary; Dragan Randelović, Director of Blues and Jazz Culture Promotion Association "Blues Club"; Eva Huhn, retired music professor; Hrvoje Marjanović, MC, beat-maker and producer in "Krankšvester" band; Josip Ugljik, Director of "Franjo Kuhač" Music School; Krešimir Tolj, frontman and lead singer in "Passage" band; Ljudevit Laušin, guitar player and singer at "Red Roosters" band; Majda Milinović, Head of "Zumbići" Children's Choir; Mario Katušić, Urban Fest Osijek programme director and alternative events organizer; Mladen Tutavac, conductor; Ozana Tomić, Head of "Akvarel" Vocal Band; Slaven Batorek, conductor at "Batorek" School of Tamburica; Srđan Kovačević, bass guitar in "Gužva u 16-ercu" punk band; Stjepan Pete File, frontman in "Shuttle" band; Tin Kovačić, frontman of "Debeli precjednik" punk band; Trajko Iljovski, musical educator and accordion player in "TangOS" ensemble; Vjekoslav Filipović and Božidar Grgić, musicians in "Tamburaši slavonske krvi" band; Vjekoslav Miling, guitar player in jazz band "Argus"; Vladimir Sužnjević and Eldar Ibrahimović, "War-Head" band members; Zvonimir Krpan, violinist; Valerija Fischbach, conductor at Croatian Choral Society "Lipa"

### Performing Arts

Aleksandar Bogdanović, actor at Croatian National Theatre; Anita Schmidt, actress at Croatian National Theatre; Areta Čurković, actress at "Branko Mihaljević" Children's Theatre; Berislav Puškarić, Opera singer at Croatian National Theatre; Božidar Šnajder, Director of Croatian National Theatre in Osijek; Filip Pavišić, Director of Opera at Croatian National Theatre; Hrvoje Seršić, Assistant Professor Art., lecturer at the Department of Theatre – Academy of Arts; Igor Tretinjak, theatrologist, teaching assistant at Puppetry Programme; Ivan Faktor, multimedia artist; Ivana Soldo Čabraja, actress at Croatian National Theatre; Ivica Lučić, Director of "Branko Mihaljević" Children's Theatre; Assistant Professor Jasmina Pacek, applied arts and costumes design; Jasminka Mesarić, Head of UNIMA centre; Jasna Komendano- vić, opera singer and volunteer; Jasna Odorčić, actress; Maja Lučić, actress and professor at the Academy of Arts; Marijana Matoković, co-organizer of Osijek Student Scene; Mario Kovač, theatre and film director; Matija Pavković, spokesman of Alternative Club "Epic"; Miroslav Čabraja, Head of Drama at Croatian National Theatre; Sanja Toth, opera singer at Croatian National Theatre; Siniša Kovač, Vice-president of "CroCulTour" Croatian Association of Cultural Tourism; Snježana Banović, Ph.D., Director; Svetlana Mrak, cultural programme organizer at "Zeleni zub"; Tatjana Bertok Zupković, actress at Croatian National Theatre and professor at Academy of Arts; Vinko Vidmar, President of Student Association at the Academy of Arts; Vjekoslav Janković, Assistant Professor Art., actor and director; Vladimir Tintor, actor at Croatian National Theatre; Vlasta Ramljak, actress; Vuk Ognjenović, ballet dancer, choreographer; Zlatko Sviben, theatre director

**NGOs, Associations, Cultural Amateurism, Tourism**

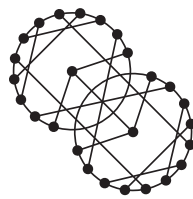
Antonio Hočevar, Director of "Acting Like a Child" association; Damir Doležal, artistic director of "Osijek 1862" cultural and artistic association; Darko Bošnjak, "Phonogram" initiative; Darko Mrkonjić, tourist guide; Saša Uranjek, Osijek Tourist Board; Antonio Sobol, Tourist Board of Osijek-Baranja County; Davor Horvat, Head of "Snaga kulture" Association; Franjo Slavko Batorek, chairman and founder of "Batorek" School of Tamburica; Irena Kovač, Hungarian cultural association "Népkör"; Ivan Podraza, cycle-activist, President of "BikeMyDay" association; Jesenka Ricl, president of "CroCulTour" – Croatian Association of Cultural Tourism; Josip Mihaljević, president of cultural and artistic association "Josip Šošić", Tenja; Josip Ranogajec, craftsman; Katrina Upatnicec, Michal Kucharski and Katarzyna Dyelevska, ERASMUS students at the Department of Cultural Studies; Lidija Nežnanović, President of "Musical Youth" association in Osijek; Marko Brekalo, president of "Željezničar" cultural and artistic association; Marko Josipović, President of "Šokačka grana" association; Mira Sekereš, President of Dance Studio "Shine"; Mirsad Mujkanović, blogger and commentator; Nada Jovanović, Head of French Alliance Osijek; Stjepan Kadović, secretary of "Antique Fontis" association; Tomislav Livaja, Mag. Educ. Art., Head of Sarvaš Cultural and Artistic Association; Vera Erl, President of "Šokačka grana" Association; Vesna Mores, secretary of Slavonian Association for Tamburica Music "Pajo Kolarić"; Vinko Ručević, co-organizer of "WineOS fest"; Vlado Pest, tourist guide; Zdenko Liška, President of "Pannonian Challenge" Association; Zoran Kojčić, President of Croatian Society for Philosophical Practice; Zvonko Horvat, Secretary of Slovenian Cultural Association "Stanko Vraz"; Bela Ikotić, project coordinator at Business Incubator BIOS

**J. J. Strossmayer University of Osijek**

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**Students at the Department of Cultural Studies**

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OSIJEK 2020  
AXIS OF THE  
YOUNG GENERATION